

MUSICWEEK



Snow Patrol split with management company Big Life after six years to sign with Q Prime

Patrol move to head of Q

Companies

By Stuart Clarke

Snow Patrol have split with Big Life, their management company of six years, to sign with global talent firm Q Prime.

The band, who have emerged as one of the UK's biggest global acts in the past 18 months, last week separated from Big Life, a month short of their contracted notice period.

The band will be a further marquee act for Q Prime, which is also establishing its first UK office for its

roster of acts, who also include Red Hot Chili Peppers and Shania Twain.

Big Life head Jazz Summers remains philosophical about the split. "As with all our artists, they can give three months' notice if they want to end the relationship, both sides can do that."

"We have worked really hard to do a fantastic job for Snow Patrol. Whatever reason they have for moving is best known to them. But I feel very calm about it. I'm sorry if that sounds a bit zen, but it's true."

Big Life will continue working with the act, whose publishing

remains with Big Life for a further two albums, says Summers, who was awarded The Strat Award for his lifetime in the music business at the Music Week Awards in March.

Big Life first started managing the band in October 2001, later concluding a publishing deal that largely supported the group throughout 2002. It was not until 2003 that the band signed a record deal, with Jim Chancellor at Fiction Records on Valentines Day.

Since then, Snow Patrol have achieved global sales of over 10m units and, with their single *Chasing Cars* in 2006, became the first

British rock act in 13 years to crack the Top 5 of the US billboard Hot 100 singles chart.

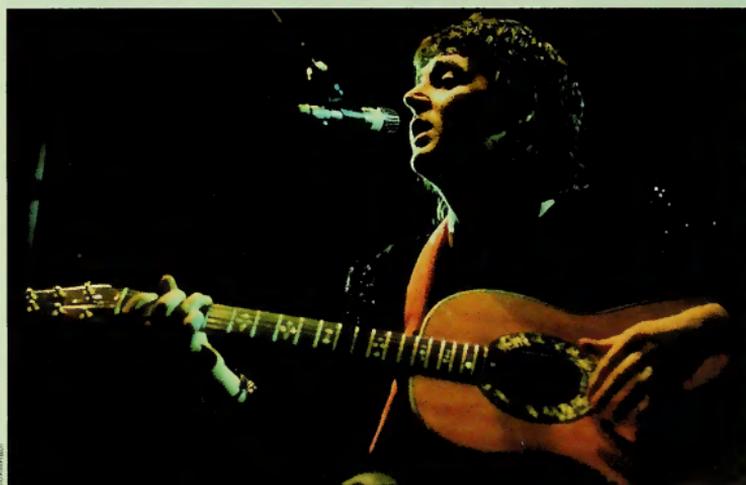
"I feel good about what we have done for them," adds Summers. "We took this band when they were dropped by their record company and their publishing company; we heard their music, saw them live and saw something in them. We gave them enough money to live for a year, spent 15 months trying to get them a deal. They are now the biggest band in Britain and very successful in the US, Australia, New Zealand and Germany."

Q Prime co-founder Peter Mensch spoke highly of the work already achieved by Big Life, although he says success going forward is a different beast.

"Frankly, it's not even about me, it's all about the records. You pick the right act, they just make you look like a fucking genius. [Jazz] did a brilliant job selling records. I have just started doing it."

"Talk to me on the fifth album. If they do 1m records, then I did a really shitty job. If I sell 4m records, then I think I will have done okay."

Stuart@musicweek.com
● Q Prime launches UK office, p3.



Macca embraces web downloads

Paul McCartney has become the first Beatle to fully embrace the digital revolution, finalising a deal with EMI to make his entire back catalogue available on the web and mobile.

The agreement means 25 albums – or more than 200 tracks – ranging from his first solo album *McCartney*, through his releases

with Wings, to his 2005 solo set *Chaos And Creation In The Backyard*, will become available from the end of May.

EMI – or, in the UK, Parlophone – will also reissue the albums on CD as part of the deal.

EMI Music chairman and CEO Tony Wadsworth says, "Paul McCartney's post-Beatles catalogue, spanning four decades, is one of the great treasures of popular music. EMI is proud to be introducing Paul's music to the

digital marketplace."

The news comes as McCartney's first single under his groundbreaking Starbucks/Concord deal – managed by Universal internationally and Mercury in the UK – goes to radio for the first time.

Last week, the North American single, *Ever Present Past*, and the single for the rest of the world, *Dance Tonight*, were issued to radio. Universal's Japanese company is also

preparing to issue *Dance Tonight* as a mobile digital single imminently.

The Mercury Almost Full album follows on June 4. Throughout that week, the album will also be played in every Starbucks store globally, with albums sold in-store too.

While Starbucks stores are not currently chart return stores, OCC has begun discussions to possibly incorporate the sales into the official album chart.

Storm brews over ticket deal

Concert promoters voice anger after Warner Music's secondary ticketing partnership with Viagogo p8

Rampant digital dominates charts

In just four months, digital downloads have defied chart tradition and revolutionised the hit parade p12

Music students thrive at ACM

The Academy of Contemporary Music is building a reputation as a hotbed of musical creativity p15

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Your guide to the latest news from the music industry

People Mercury appoints ex-Blur manager

● **Mercury Music Group** has appointed former Gorillaz manager **Niamh Byrne** as general manager. Byrne spent 12 years at **CMD Management**, where she managed Gorillaz and co-managed Blur, leaving to set up her consultancy firm **The Engine Room**. Byrne - pictured below with Mercury group president **Jason Tyner** - will retain an interest in TER, but will be permanently based at Mercury's Kensington HQ. ● **Peter Scher** has been appointed **Warner Music Group** vice president of interactive marketing with a view to significantly building the company's activity in areas such as mobile and search engine marketing. Reporting to **WVM** senior vice president global consumer marketing **Dan Pelson**, Scher will be a team responsible for working closely with Warner's labels to optimise marketing opportunities for the company's 850 websites.



Team Mercury: **Niamh Byrne** and **Jason Tyner**

● **Enap Music** managing director **Jon Mansfield** is leaving **Enap** to set up his own music consultancy company, **Enap Radio Group**, a managing director **Fred Ford** says. Enap's music business will now become a 'part of our developing new revenue streams business'. Led by **Jan Clasper** and supported by **Mike Bowler**. ● **Damian Wilson** is to join **C2 Records** as A&R manager, after eight years at **Radio One**, working as a producer for the likes of **Pete Tong** and **Dave Pearce**.

Sign here

Germans urged to fix piracy

● **IFPI** chairman and CEO **John Kennedy** and **UMGI** chairman and CEO **Luca Galante** were part of a high-profile international delegation that last week called on German Chancellor **Angela Merkel** to help fix the music market. At the meeting in Berlin, the record industry executives urged the Chancellor to address the widespread problems of CD-R copying and online piracy that have seen the German market plummet 50% since 2003. ● **Tony Bennett** won the award for lifetime achievement for services to jazz at the inaugural **Radio Scott's**

awards last week. **Quickfire**, p19 ● **Ofcom** is advertising a new local DAB radio multiplex licence to cover **Oxfordshire**. ● **Army Winehouse**, **Arctic Monkeys** and **Midge** lead the nominations tally for the **2007 Mojo Honours List**, which will take place on June 18 at the **Brewery**, **Chiswell Street**, **London**. ● **Digital** last week launched a new Irish show, **www.Digital.ie**. ● **Wembley Stadium** will be performing at the **Concert For Diana** at **Wembley Stadium** (**July 2**). ● **PPL** is to hold its annual **AGM** on June 6 with **Professor Lord Winton** as a guest speaker. The event will take place at the **British Museum** in **London** from **11am**. ● **Radio One** has released an extra 5,000 tickets for the two days of its **5,000 Weekend** event. ● **Joss Stone** is to donate proceeds from sales of the video for her forthcoming single, **Tell Me What We're Gonna Do**. **Nina**, to the **Red campaign**, which aims to fight **AIDS**, **tuberculosis** and **malaria** in **Africa**. ● **TubeTribes** is to expand its **TT Digital Solutions** arm, which specialises in helping companies to use music and new media to enhance brand loyalty. The company will now also offer branding ideas at the initial development stages of a promotion.

● **Editors** are to headline **MTV's first MTV Live event of 2007**. The band play **SO 24 Live** in **London** on **May 31** and the show will also be available on **MTV's video-on-demand channel MTV Overdrive** for four days from that night. ● **Prince** has announced he will be playing 21 dates in **London** this summer, including a seven-night residency at the **O2** in **August**. As a tie-in to the tour, everyone buying a ticket for one of the shows will receive the singer's new album for free. ● Former **Sugarbush** singer **Mutya Buena** is to make her solo debut at this year's **V Festival**, held at **Hylands Park**, **Chesham**, and **Weston Park**, **Staffordshire**, over the weekend of **August 18-19**. Other new additions for the festival include **Mark Ronson**, **Seti Lakerman** and **Jesse Malin**. ● **Grime** **Armadade**, **Super Furry Animals** and **The Rapture** are among

▶ 'The days when handing over a crisp tenner was the only way to acquire a new album are long gone' - Editorial, p18

the acts confirmed for the inaugural **Lovebox Weekender Dublin**. The **DAB** radio multiplex licence to cover **Oxfordshire**. ● **Army Winehouse**, **Arctic Monkeys** and **Midge** lead the nominations tally for the **2007 Mojo Honours List**, which will take place on June 18 at the **Brewery**, **Chiswell Street**, **London**. ● **Digital** last week launched a new Irish show, **www.Digital.ie**. ● **Wembley Stadium** will be performing at the **Concert For Diana** at **Wembley Stadium** (**July 2**). ● **PPL** is to hold its annual **AGM** on June 6 with **Professor Lord Winton** as a guest speaker. The event will take place at the **British Museum** in **London** from **11am**. ● **Radio One** has released an extra 5,000 tickets for the two days of its **5,000 Weekend** event. ● **Joss Stone** is to donate proceeds from sales of the video for her forthcoming single, **Tell Me What We're Gonna Do**. **Nina**, to the **Red campaign**, which aims to fight **AIDS**, **tuberculosis** and **malaria** in **Africa**. ● **TubeTribes** is to expand its **TT Digital Solutions** arm, which specialises in helping companies to use music and new media to enhance brand loyalty. The company will now also offer branding ideas at the initial development stages of a promotion.

Exposure

Retail backs Friday release

● The **ERA** council has proclaimed its unanimous support for both **Universal's** proposal to move the singles release date to **Friday** and **EMI's** move towards releasing unrestricted MP3 formats. The council says that the music retail community encourages all record companies to follow **Universal's** lead. ● **Clear Channel** is in talks with a private equity group, led by **Bain Capital Partners** and **Thomas H Lee Partners**, over a possible buyout, after the group last week raised its bid for the media giant. ● **Reporters** suggest **HMV** has already

started to auction off its Japanese business, which comprises 57 stores, with bidding starting at around 10 times core earnings. ● **Internet TV** firm **Joost** has raised \$45m (£22.6m) in a new round of financing, led by venture capitalist firms **Intel Ventures** and **Sequoia Capital**, also including investment from **Viacom** and **CBS Corporation**. **Joost** will use the money to accelerate product development, global expansion and service offerings. ● **Xfm** has beaten seven other applications to win a new **FM licence** for **South Wales**, p5 ● **Mobile download store** 3 has increased the cost of its digital tracks from 99p to £1.29. ● **Emag's Magic 105.4** has reclaimed the crown as **London's** number one commercial radio station. p4 ● A showcase roadshow for **Transgressive Records** has been postponed following the unexpected split of headlines **Larrikin Love**. However, the roadshow date at **The Great Escape** in **Brighton** on **May 18**, featuring **Floosie**, **Battle** and **Mechanical Brains**, is unaffected.



Winhouse: three Mojo nominations

● A bill calling for the copyright on sound recordings to be extended to 75 years, introduced under the **Ten Minute Rule**, has been approved by the **House Of Commons** and will receive a second reading on **June 29**. ● **Virgin Retail** has abandoned plans to move its headquarters from **Brook Green** in **Hammersmith** to the **Megastore** in **London's Oxford Street**. ● A **Greener Festival 2007**, a voluntary award scheme aimed at acknowledging festivals which commit to environmentally friendly practices, has been established. The accreditation scheme will be open to any festival that can meet its requirements and commit to an A-Z of green priorities.

Bottom line

Beggars bids for Rough Trade

● **Beggars Group** is negotiating to buy **Sinclair** Group's 49% stake in **Rough Trade**. A source close to the negotiations says the talks are ongoing, but that it is still 'early days'. ● **Apple** has struck a deal with games publisher **Electronic Arts** to bring a version of the **Sims**, the best-selling PC game yet, to the **iPod**. The game will be sold exclusively through the **iTunes** store. ● **Warner Music International** has announced a partnership with online ticketing exchange **Viagogo**. **Live**, p8



Jonathon Green has become director of **Bodog Music UK**, reportedly to **Bodog Music Europe MD Jberg Hacker**. **Green** was previously managing director at **TVT Records UK**, where he developed **The Holloways** and **Towers of London**, the label's biggest UK successes. **Bodog** has also announced the signing of hip hop collective **Wu-**

Tang Clan (pictured) for **Europe**. The label will release **The 8 Diagrams**, **Wu-Tang's** first studio album in six years, in the UK on **September 10**. The group will tour **Europe** this summer for the first time in two years, including **UK** shows at the **Hammersmith Apollo** on **July 5** and the **Manchester Apollo** on **July 6**.

BBC and commercial stations encouraged by Rajars

Radio stars stirred by Q1 Rajar figures

Radio

by Adam Woods

The BBC and commercial radio arrived at a mutually satisfactory curve-up in the quarter-one Rajars, as the Corporation hit record levels of overall reach and share, while its commercial rivals consolidated their domination of their critical 15- to 44-year-old heartland.

Radio Two remained by far the nation's favourite station, netting 13.22m listeners - an increase of 310,000 year-on-year. However, Radio One and 6Music were arguably the BBC's radio stars, with the former finding 820,000 new ears in the same period - for a reach of 10.55m - and the latter seeing its audience surge by 33% in a year, up to 47,000 a week.

Across music and speech, BBC Radio took a 56% share of listening with a reach of 33.46m, scaling new heights on both counts. That left commercial networks with 42.1% - a modest slice which fortunately translated a 53% share of listening in the 15- to 44 demographic prized by advertisers.

Overall, radio's weekly reach was down fractionally from Q4 2006 at 45.03m, but, as in the previous quarter, when 46.06m listeners took the medium to its highest levels since 1992, most of the key commercial and BBC brands were



Capital gains: Johnny Vaughan is back

able to find some encouraging movements among the figures.

Enap's Magic 105.4 reclaimed the crown as London's number one commercial radio station with 1.8m listeners a week, edging last quarter's champion, Chrysalis's Heart 106.2, into second place on 1.7m - though in the capital's volatile radio market, the battle for dominance is certainly not over yet. "It seems to go in phases, so I honestly don't think we have inherited it for the rest of our lives," says Enap managing director of programming Mark Story, who nonetheless notes that Magic managed the rare feat of hanging on to the top slot for successive periods in quarters one and two of last year.

Capital Radio completed the London top three but showed early signs of a turnaround in its poor form of recent years, increasing its reach by 7% and reinstating John-

ny Vaughan as the city's most listened-to breakfast show.

Breakfast strength also proved decisive at Radio One, where Chris Moyles managed to find a year-on-year increase of 744,000 listeners, taking him above the 7m mark for the first time in his three-year reign.

"When he is on form, he is unbeatable, and he has been very strong," says Radio One controller Andy Parfitt, who credits a collective push for the station's strong showing in what is traditionally its weakest period of the year.

In the commercial sector, there was no change in the order of things at group level, where GCap retained its 30% reach from last quarter, Enap followed on behind with 23% and Chrysalis recorded 12%.

However, both Enap and Chrysalis lost reach during the period - sliding from 27% and 13% respectively - while GCap reinforced its promise to be in among the top three within the year, climbing from 9% to 10%, with new stations Smooth Radio in the North East and Rock Radio in Manchester, due to launch in the coming months. Predictably, digital listening grew during the quarter, as 24.3% of people listened to some radio via the internet (up from 20.8% a year ago), and 19.9% of the population claimed ownership of a DAB radio.

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THE HOOSIERS

SNAP SHOT

The Hoosiers are to become the first act to benefit from an in-house performance space at FaceParty's East London headquarters. The Rock-spired group, who in Steve Merton share the same manager as The Automatic, will perform a showcase of tracks from their forthcoming album at the location, and the footage will receive home-page promotion across the FaceParty network of more than 500 bars.

Further to this, FaceParty will partner with RCA to become the Hoosiers' online forum.

The tie-up forms a key part of the launch strategy for the band, whose first full single is due in June 25 (June 4 digitally). Worried

About Ray has already been playlisted by Radio Two and Capital and will precede the release of next single Goodbye Mr. A on September 3. Merton said about album, *Trick To Life*, on September 10.

Senior marketing manager Paul McAfee says they are looking to capitalise on the heat in single *West Coast Scenario*, which secured iTunes Single of the Week on April 24 and was downloaded 32,000 times.

"We want this to feel like a hit," he says. "It's not going to be about a high debut and then falling out of the chart. We want this to spend some time in the chart."

The Hoosiers are currently touring nationally with Low Vs Diamond.

CAST LIST: Marketing: Paul McAfee, RCA; Radio: Leighton Woods, RCA; TV: Ricky Crossley, RCA; Press: Jonathan Cohen, MICK; RCA; Regent: Bob Brookhiser, RCA; Online: Justin Dixon, RCA; Mobile: Louise Giblin, RCA; Management: Steve Merton.



Ofcom positive in battle for composers' code of conduct

Music TV composers appear to have moved a step closer to establishing a code of conduct covering how broadcasters use their work after lobbying Ofcom for support.

The progress was made by a heavyweight coalition of music industry organisations, led by the British Academy of Composers and Songwriters (Bacs) and including British Music Rights, which recently met with the media regulator to discuss the long-running issue.

Bacs chairman David Ferguson is convinced the industry party made huge gains in persuading Ofcom that there is "an issue" that needs to be addressed for freelance composers and songwriters.

Ofcom guidance already governs the commissioning of independent TV productions by

broadcasters. However, this does not extend to contracts between freelance composers, which typically means that songwriters who supply music to broadcasters - or the production companies that supply programmes - are often asked to part with their rights to the music recordings.

Freelance composers are also usually asked to write scores for lower fees on the promise of future royalties, but these often fail to materialise.

For two years, Ferguson and others - such as the BPI, Aim, Musicians Union and Music Producers Guild - have been attempting to persuade Ofcom to extend many of the principles enshrined in the BBC code to other broadcasters such as ITV and Sky, but have continually "hit a brick wall".

Following the meeting, Ferguson believes that where the previous Ofcom management was prepared to ignore the issues, the current regime recognises a disparity exists between freelance composers and production companies. He adds, "Ofcom has a positive role to play and they are more likely to play a positive role."

However, Ofcom believes that these changes are not within its remit and Ferguson concedes that he will now have to take his battle to the heart of government to effect change. "This is obviously a political issue and the next step is the Department for Culture Media and Sport and then various political parties," he adds. "But at least Ofcom don't want to be obstructive now - and, if further discussions take place, they will be involved in them."

Music legislation to be delayed by Blair exit

Tony Blair's announcement that he will step aside as Prime Minister on June 27 could frustrate the music industry as it waits for legislation. Currently, the DCMS and newly-named UK Intellectual Property Office (formerly the Patent Office) are, respectively, finalising touches to the Creative Economy Green Paper and implementing the Gowers Review recommendations made at the end of last year.

However, with Blair announcing he is to leave Downing Street next month, and with Gordon Brown almost certain to step into his shoes in early July, some senior consultants are anticipating further delays in getting reports, recommendations and potential legislation ticked off.

Earlier this year, the UK IPO announced a series of anti-piracy initiatives, suggested by Gowers. But it also planned an initial consultation in the spring for a further chunk of the next set of recommendations made by Gowers. A spokeswoman at the UK IPO now says that timetable is expected to start in mid-June with a consultation, which will take around eight weeks to canvass

views from the industry. A further consultation would then follow around August. However, one industry source says that the UK IPO is overwhelmed because "Gowers didn't do enough work on copyright and the IPO is having to do a lot of work on the legislative changes. It [the timetable] is becoming a moveable feast".

A DCMS spokeswoman says the Green Paper on the Government's flagship creative economy programme, to turn the UK into the world's creative hub, is expected at the end of June. It is likely that another consultation will take place with the music industry before it is published. But Brown has taken a significant interest in the CEP and in place and he has had a look over this key paper, it's a frustrating waiting game for us."

Meanwhile, the music industry is also being kept waiting by Brussels, which is drawing up an impact assessment on copyright reform. "There is a massive impact on other legislation, so sometimes EC and government bureaucrats are caught like rabbits in headlamps," adds the insider.



Xfm keeps it local following South Wales licence victory

Xfm is promising to make its new South Wales station "the route to stardom" for a generation of local bands.

Ofoam announced last Tuesday that the GGap brand had been awarded the new analogue radio licence for the region, in what is seen as the last analogue regulatory battle in the UK, as it brings to an end the list of brand new FM frequencies that Ofoam had been advertising.

Xfm beat opposition from seven other applications - including Kerrang! Radio Wales and Original FM - to win the licence, which serves an adult population of 950,000 people and will run for a maximum period of 12 years.

It will be the fourth Xfm analogue station to launch, adding to services in London, central Scotland and Manchester, and the broadcaster is promising a "wholly-local" enterprise, with presenters, technicians and backroom staff all taken from the area, as well as 95% bespoke programming.

In addition, Xfm managing director Nick Davidson says that the station will serve as a spring-



Wired up: Marics bassist could host show

board for a blossoming local music scene. "It is going to be what South Wales deserves," he says. "For new Welsh talent, this is going to be its route out, its route to stardom."

While details of the station's line-up are yet to be determined, Davidson promises "a station with its own identity," under the Xfm umbrella of indie and alternative music.

This is likely to include a show from Colin Franatics, a presenter on Welsh broadcaster HTV, John Kennedy's X-posure, which goes out on Xfm London and Manches-

ter, and potentially a show from the Manic Street Preachers bassist Nicky Wire, who sat on the Xfm South Wales advisory panel and is currently hosting the Xfm Residency. "If Nicky wants a show, he can have one," says Davidson.

Securing the South Wales licence is the GGap station's second licence victory for an Xfm application, after winning the licence for Xfm Manchester in June 2005. In contrast, Capital - prior to the merger with GWR to create GCap - had failed to win a licence application process in its three-decade history.

Davidson believes the success of these more recent applications is largely down to the strength of the Xfm brand. "I don't think we are any better than others [at making applications]," Davidson says.

"You have got to do your research, you have got to offer diversity to the listener and you have to offer the listeners that they want. They seem to want an indie alternative rock station. If you put us up against Kerrang!, there is no doubt that our brand is stronger and more clearly defined."

BEBO HISTORY
January 2005: Bebo launched by Michael Eisen and his wife, Xochi Six months later it is re-launched
February 2006:

Bebo named the the largest social networking site in the UK by Nielsen//NetRatings
March 2006: Norfolk County Council blocks Bebo

from its schools, claiming it is being used for "inappropriate activities"
July 2006: Bebo Bands launches
March 2007: Bebo named as

the number one website in Ireland, according to Alexa
April 2007: Angel Gambino joins Bebo as vice president of music.

Bebo's vice president of music seeks to harness worldwide user base to harness worldwide user base Angel delight at Bebo task

Profile

by Ben Cardew

Angel Gambino is a woman on a mission. The former MTV executive may only have been in her new position as vice president of music at Bebo for less than a month, but she already has a clear goal in her mind: to build the popular social networking site into a vital A&R tool, as Bebo looks to music to fuel its expansion.

"It will be defining the strategy around how we can create a distinct music experience for our users," says Gambino, who joined Bebo at the end of April, "looking at the type of relationships with record labels and with artists themselves, as well as with digital retailers, brick-and-mortar retailers and also brands. How do we integrate brands with the music experience?"

"We are looking to become a much better service for A&R for emerging acts and also to develop tools that will help labels and artists to build more of an online community," she adds. "One of the reasons that we created this position was to give music a more prominent role. For many people in the community, music is the thing they are talking about most. Bebo sees music as a key aspect for the next level."

To this end, Gambino - formerly commercial, strategy and digital media vice president at MTV - is charged with helping artists and labels to harness Bebo's base of 31m users worldwide, as well as devising a mix of initiatives between artists, artists, brands and retailers. Already in her short time in the job, she has met with representatives from all four major labels and has also been in contact with a number of Indies.

Despite her enthusiasm, however, Gambino concedes that rival site MySpace is still probably better known as an A&R tool among the music community, despite the launch of Bebo's bespoke music section, Bebo Bands, in July 2006.

However, she says this could be set to change, as users search for a more sophisticated experience.

"MySpace has been around longer, but Bebo is still much bigger than MySpace internationally," she says. "Some of the other social networking sites have done a good job of allowing bands to put their music up there, but we will have to be more sophisticated than that."

"Over the next couple of years there will be much more focus on functionality and features that make music discovery a more enjoyable experience. Within the Bebo community, the power of relationships is very strong, the link between people of similar interests. We are going to focus on developing features around that."

As an example of the role Bebo can play in the promotion of music, Gambino cites a recent Natacha Bebingfield promotion, which saw Bebo users invited to create their own video for Bebingfield's single I Wanna Have Your Babies. Gambino adds that Bebo has also received a lot of positive feedback about pre-order promotions from record labels.

The company is also set to expand the music retail aspect of the site: users can already purchase music from Bebo Bands using iTunes. In addition, Gambino says she hopes to build on this, driving legitimate music purchases among the site's key 16 to 24-year-old demographic.

"We are looking to expand into other transactional partnerships. We want to eliminate the multi-click purchase and make impulse purchasing very easy," she says. "With this massive user base, let's work together and increase legitimate sales of music."
 ben@musicweek.com



Indie label Eagle Rock negotiates successful management buyout from HgCapital Eagle flies from venture-capital nest

Labels

by Christopher Barrett

Independent label Eagle Rock, which celebrates its 10th anniversary this year, has executed a successful management buyout from HgCapital.

The MBO – instigated by chief executive Terry Shand, chief operating officer Geoff Kempin and finance director Simon Hosken – was backed by private equity fund manager Beringea and has seen edel Music AG significantly reinvest in the company.

Previously majority shareholders in Eagle Rock, edel sold its stake to HgCapital in 2001, but continued as distributors for Eagle Rock product in a number of European territories including Germany, Austria and Switzerland.

"There has always been a strong connection at Eagle between us and edel. There is in particular a very good relationship with Michael Haentjes, edel's founder and CEO," explains

Kempin. "Michael can also clearly see the vision of where we might go."

The management's takeover was sparked by HgCapital's desire to relinquish its financial stake in Eagle Rock.

"HgCapital had been looking to make an exit, as venture capital companies do," says Kempin. "We formed a management buyout construction which was acceptable to HgCapital and it now gives us a vehicle to grow the business. We think it is a fantastic business opportunity."

According to Kempin, the successful MBO will allow Eagle Rock to focus on extending its reach in the digital marketplace, an aim that attracted interest from Beringea, which now holds a significant share in the company.

"They are an American-based venture capital company that is very interested in putting money into companies where they perceive the ambitions of that company to be inclusive of digital media," says Kempin.



Ground-breaking (if not Geoff Kempin and Terry Shand's Eagle Rock was the first distributor to release a simultaneous audio-visual programme on DVD, HD DVD and Blu-ray)

Eagle is now looking to develop its programming catalogue and future acquisitions into digital.

"We are already doing audio, of course, in the digital field, but we have big plans for visual digital media and the management buyout gives us the potential to move forward," explains Kempin.

Beringea director Jeff Roan says of the deal, "Over the years, the Eagle Rock management team has amassed a substantial rights



catalogue of some of the greatest performers of all time. We look forward to leveraging our contacts and expertise to

help Eagle greater monetise its content across all media platforms, particularly in digital media."

Kempin confirms that presently there are no plans to alter the management structure of the company, but he is expecting the development of the digital ventures to create further affiliations.

Eagle was set up in 1997 by Shand and Kempin, who had spent the previous seven years working together launching and developing Castle Music Pictures, now owned by Sanctuary. "It's clearly a strong relationship – personally and very productive business wise," says Kempin.

A successful independent operator, Eagle Rock became the first distributor to simultaneously release an audio-visual programme on DVD, HD DVD and Blu-ray in October 2006, with the release of Pat Metheny Group – The Way Up. Live, while its catalogue includes the Classic Album and Montreaux Jazz Festival series.
chris@musicweek.com

Promotional feature in association with Red Stripe

The Runners rejoice at Red Stripe Music Award triumph

The Runners emerged triumphant in the first annual Red Stripe Music Prize last week, beating off competition from five other hopefuls competing for the top prize at the Scala in London.

The band were bestowed the honour by a panel of judges that included John Kennedy and Marsha Shandor from Xfm, Eborac Gay Carvey, Will Kinsman from *The Fly and Music Week* talent editor Stuart Clarke. For their efforts, the band will enjoy a slot at the Lovebox Weekender festival this summer and support slot with a high-profile act, to be confirmed in the coming weeks.

The Runners will also be among the bands performing on the Red Stripe and Music Week stage at The Great Escape this week. They will open the night on Friday, May 18, supporting Midway Stats, Oh No No and The Pigeon Detectives.

Talking about the award, Red Stripe's senior brand manager, Jonny Kirkham, said it was about giving the winner a formidable platform to build a career. "It's a huge opportunity for the winner," he says. "The Great Escape itself is a hotly contested platform for rising bands to get themselves in front of industry and media tastemakers. The winner of the Red Stripe Music Award



not only gets a slot, but a slot on one of the strongest stages of talent at the event."

The Runners beat five other finalists for the top prize, with competition coming from The Hair, Rory McVicar, CityRoyals, Cansel One and Rosie & The Goldbug. All performed a selection of their best tracks at the Red Stripe

Awards final, which was hosted by Simon Amstell last week. Also performing on the night were yourdenames:milo and Blood Red Shoes.
 The Red Stripe and Music Weekstage will be operational

across all three nights of The Great Escape. Day one will see L&S Airborne Toxic Event headlining with support from Australia's The Scare, Jakoblaniarra from Iceland and local Brighton duo South Central. The aforementioned day two features The Pigeon Detectives et al, while the closing night on Saturday will be headlined by Jack Penate, with support from The Nolsettes, Sheffield group Reverend and the Makers and Ripchord.



Great Escape line-up

RED STRIPE/MUSIC WEEK STAGE
 Venue: The Beach, Brighton

Thursday, May 17th
 Airborne Toxic Event + The Scare + Jakoblaniarra + South Central
 Friday, May 18th
 The Pigeon Detectives + Oh No No + The Midway State (pictured) + Red Stripe Award Winner (The Runners)
 Saturday, May 19th
 Jack Penate + The Nolsettes + Reverend And The Makers + Ripchord

THE ORANGE LIGHTS

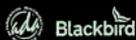
"Class of 2007" *The Sun*
"Imagine a desolate Verve or U2" *The Guardian*
"The Orange Lights have the potential
to move units" *Music Week*

Let The Love Back In
single released 28/05/07 (digital, ltd 7" & CD)

Click Your Heels
single released 9/7/07 (digital, ltd 7" & CD)

Life Is Still Beautiful
album released 30/7/07

Let The Love Back In is featured in
The Soprano's Series Six (HBO)



Blackbird

VIAGOGO IN 30 SECONDS
What is it?
 Viagogo is an online ticket exchange that allows people to buy and sell live event tickets in a "safe and

guaranteed" way. Tickets can be sold above or below face value; the seller sets the price. How is it different from eBay or a street trader?

Viagogo CEO Eric Baker explains, "Before the days of secondary ticketing on the internet, fans had to deal with some tourist on the street corner, or

someone in some pub; you don't know who you're meeting, you don't know if you're getting a ticket, who he knows they're not passing? Viagogo guarantees

each transaction, so you know you're getting a real ticket, you know you're getting it on time and the seller knows they're getting paid because every ticket

goes through a trackable delivery system. How does it work? Once a buyer purchases a ticket or sees an auction and receives a

confirmation email, Viagogo reserves the ticket for the event. If a problem arises and the buyer does not receive their ticket from the

seller, Viagogo will provide similar or better tickets at the same cost, and will charge the seller the fee. For sellers, Viagogo collects the money over the

purchase occurs and holds it to ensure that the seller gets paid.
 Website: www.viagogo.com

Storm brews over Warner's secondary ticketing deal

Events

by Adam Benzine

Warner Music Group has moved to downplay a new partnership with a controversial secondary ticketing website, after a blitz of complaints from the live sector.

In a press release issued last week, secondary ticketing site Viagogo trumpeted its partnership with Warner — which will see the major primarily auctioning charity tickets and potentially driving revenue through a digital affiliation programme — as "the first time the music industry has ever actively worked with the secondary ticketing market".

The agreement covers Europe and launches in the UK and Germany with immediate effect. The release, which came just a week after a Commons Select Committee announced it would be launching a ticket-touting probe which would see the grilling of "one or two ticket-out.com-style websites", was met with a mixture of anger and disappointment from leading



It makes a complete farce of everything we're doing... this is completely illogical
 Harvey Goldsmith

concert promoters.

Metropolis director Bob Angus says, "I don't think it's the right message to be sending out. Why didn't they do a deal with one of the major ticket outlets? We've been working very hard to curtail these secondary ticket markets and now they're supporting them."

"It's not a position that you can defend in any way," adds DF Concerts CEO Geoff Ellis. "We're definitely concerned about it and I'm sure most people working in the live industry will be, because public opinion is definitely against touting, and we're trying to fight the public's case and get legislation introduced."

Live 8 promoter Harvey Golding says there was more scathing, calling

Viagogo stresses the security of its site over ticket touting

for a boycott of Warner, slamming the deal as "a complete disgrace" and accusing Warner of being "chickens without heads" that had "effectively entered the scalping business".

"It makes a complete farce of everything we're doing with the DOMS," he says. "To not even check with our industry to see what we think about this is completely illogical."

"We should put out a boycott of Warner records, because all they're doing is fleeing their public," he adds. "Are you telling me this is the correct thing for a so-called legitimate record company to do, to go into the scalping business?"

WMI digital marketing vice president, Eric Daugan, was keen to play down Warner's involvement with Viagogo, with senior Warner sources indicating that the announcement overplayed the scope and scale of the partnership.

"The deal would be used, initially at least, to market tickets for charity concerts, explained Daugan. However, he did not rule out using the partnership as a way of driving digital revenue.

"When I saw the press announcement [issued by Viagogo] I was very surprised, because it's very aspirational regarding some of the things that they would like to do," says Daugan. "The deal is very open-ended."

"We will probably try to link to our artists through Viagogo so that when you go to buy tickets on Viagogo, we can offer fans the chance to buy a track or buy the album from that artist," he adds, "an affiliation where we will hopefully make a bit of money out of selling a track or

an album or a ringtone. But really the main point of the deal is a marketing and PR exercise to raise awareness for our charity events."

"We don't want to piss off the customers or the promoters, but there's a lot of traffic to the site so it strikes us as a good way to promote our charity showcases. But I do hear and recognise that it's awkward timing based on what's going on in the UK."

Daugan adds that Warner is also negotiating deals with a number of other ticket services, including Ticketmaster.

However, Viagogo CEO Eric Baker defended the move, saying it represents "a really big step" for the industry.

"This is the first time that the industry has really embraced secondary ticketing and we're excited that Warner is leading the way."

"It is legal to resell music tickets, and if we can come up with a win-win for the industry and the fans, and work with the industry, we think we can come up with a solution that works for everyone. Warner Music, to its credit, is being very progressive."

Baker was also keen to differentiate his company from ticket touts, saying that his site offers a "safe, secure, guaranteed" place for legitimate ticket exchange.

Ellis, however, remains impressed. "I know people need to get their revenue streams up, but whether it's gone in sheepskin jackets outside the venue, or whether it's Viagogo, it's still a deal with the secondary market."
adam@musicweek.com

Monkeys are going to Ibiza



Artic Monkeys: Sheffield band will play Ibiza

Artic Monkeys are to headline the 2007 Ibiza Rocks festival, in what organisers see as the event's strongest line-up to date.

Now in its third year, the 2007 festival will include performances from the Domino act as well as Kasabian, The View, The Fratelli, LCD Soundsystem and Mika. DJs will include Rob Da Bank and Zane Lowe, who will broadcast his Radio One show from the festival.

All acts will appear at Manumission's 700-capacity Bar M, in a season that starts with the appearance of The View on June 19 and ends on September 11. Artic Monkeys will appear on September 1, with more acts due to be announced soon.

"Even if we didn't book another band, it would be the strongest line-up to date," says Ibiza Rocks promoter Andy McKay. "But it will be more exciting as we are still to book a lot of the new bands. They are going to really add a flavour."

In addition, McKay says they have a number of media deals in place, including agreements with several UK radio stations and a hook up with Channel 4, which will broadcast eight half-hour slots as part of its 4Music slot, as well as shorts from the event during T4. Several sponsorship deals are also in place, including headline sponsors Sony Ericsson.

In the two previous years of Ibiza Rocks, the event has featured performers including Hard-Fi, Goldfrapp, Babyshambles and Dirty Pretty Things. And McKay says that success has helped to put an end to criticism that live music doesn't fit with Ibiza's nightclub culture.

"The debate is over. We have proved that there is an audience for this. Virtually every gig last year sold out," he says. "We are in a position where rock music is an established part of Ibiza and we are talking about multi-platinum acts."

Furthermore, McKay says Ibiza Rocks is now in a position to further build upon its initial success. "This year we took the decision just to do Bar M, next year there has got to be an argument to expand in some way," he says. "I envisage us continuing with the intimate gigs in Bar M, but maybe also we will do something bigger."

Womad moves up in the world for its 25th year

The World of Music, Arts and Dance (Womad) Festival is to celebrate its 25th year with a new location, increased capacity and the release of a retrospective live CD/book boxed set.

A quarter of a century after the first Womad Festival took place in Shepton Mallet, the world music showcase has moved to its biggest venue yet: Charlton Park in Wiltshire, with a capacity of 22,000 — some 5,000 more than its previous Reading site.

Taking place from July 27 to 29, the festival features an array of international talent including Isaac Hayes, Calexico, Toots and the Maytals, Baaba Maal and the organisers' co-founder, Peter Gabriel, who will headline on Friday night. Gabriel says the lineup will this year include an



Growth: Womad has a 22,000 capacity

increased focus on hip-hop. "There will be more of an international hip-hop element because that really is another generation's core music," he says. "It does manifest itself in all sorts of wonderful ways around the world."

On July 1, Real World Records will release *On Stage At Womad 1982-2007*, a triple-disc CD and A5 book package featuring a 98-page colour book and a selection of five performances, in chronological order, spanning the festival's history.

Womad Festival co-founder Thomas Brooman says the release will be a form of celebration.

"With the 25th anniversary, there is such a huge background of music that we have promoted over the years. It felt like a great opportunity to commit something to print and disc."

Womad festival director Paula Henderson, who joined the organisation in 1989, adds that it is the artists who make the festival so unique. "They are such a pleasure to work with and have

such great enthusiasm, I really don't think you get that anywhere else," she says.

Having now hosted in excess of 160 festivals in 27 countries, Womad is a thriving international operation, something that Gabriel is relieved about, having found the first event financially draining.

"It is fantastic to see it 25 years later and very healthy and functioning in other countries," he says.

"If a talented person is born anywhere on the planet, regardless of what language they speak, I would like them to have a chance to be heard if they are doing something great. We are not there yet, not by a long way, but we are a lot further than we were."

Cad's music vision awards 27/06 the troxy



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On the eve of Merlin's launch, the organisation's CEO Charles Caldas talks to *Music Week* about plans to give indies a level playing field with majors in the lucrative digital rights market

Merlin prepares to cast its spell

by Robert Ashton

An enduring concern among those in the independent sector is that such independent operators are poor cousins in the securing of those all-important digital deals. As agreements have been forged between the majors on one side and, on the other, the likes of YouTube, Zune and Yahoo!, the indies have found themselves in danger of being frozen out or, at best, forced to settle for reduced terms.

It is a state of affairs which has created natural resentment, not to mention a two-tier system of copyrights, with indies complaining their rights are valued less than those held by Universal, EMI, Sony/BMG and Warners.

Until Merlin, the magician which will - it is hoped - put paid to this two-speed market and provide the indie with access to new online revenue streams which would historically have been available only to the majors - or at least difficult for the indies to secure.

If it achieves what it sets out to, Merlin could be the most important new addition to the global rights structure for many decades.

Charles Caldas, CEO of the new digital rights licensing platform, has only been in

London for a few weeks but is very close to signing a lease on a London office - probably in Hammersmith - for the new organisation and is busy working with KPMG to establish its formal corporate structure.

Caldas's aim is to operate "an inclusive membership structure" comprising labels, distributors and aggregators. "We are not a political organisation," he says. "This is for rights holders and their representatives. This is a stand-alone commercial organisation that represents rights holders. We are very much a business solution."

Caldas hopes to have the structure, articles of association and his first staff signings sorted within the next few weeks. "It is an ambitious enterprise, but these times call for an ambitious solution. If we are not ambitious and we are not passionate and we are not driven to find a solution to this then we will get cut out of these [revenue] streams," adds Caldas.

In his first major interview since taking on the job, Caldas reveals to *Music Week* what he hopes Merlin can achieve, what is in it for the indies and indicates that it will not shy away from difficult - and potentially controversial - decisions.

The cost of Merlin to the community is just what it costs to run.

Why the Netherlands?
The tax treaties, particularly around cultural royalties, are very efficient in the Netherlands.

Merlin's aim is to be as cost effective as possible. We will repatriate profits back into the community

So, can you explain why the independents and the new online services need Merlin? YouTube did deals with major labels, the Zune deal with Universal was announced and Yahoo! was quite blatant that, while they were prepared to pay major labels for use of their repertoire, they felt indies should be grateful for the promotional opportunity. I don't think you should underestimate how diverse the indie sector is. It is a very many-headed beast.



Indie wizard: Caldas says Merlin will be apolitical, open-profitmaking and member-owned

But some force of cohesion is needed in order to harness this market power these people have on an individual basis to try and open these revenue streams that are closed to them.

The reality of the market is, as much as the indies say they are 30% of the world market, for anybody wanting to engage with that sector it is incredibly hard. There are thousands of players around the world that you need to deal with. The reason it is easier to do a deal with Universal is that in one signature you've tied up a massive proportion of the world's market.

How much will Merlin cost and how will it be funded?

We are estimating our first year overheads, including staffing and legal fees, will probably get close to £400,000. We want to make it clear that we want to fund this as quickly as possible from the deal - making activity from the commercial negotiation and/or litigation. [Funding] has basically come from Impala.

And just to deal quickly with a common misconception, does

the funding hinge on Warner doing a deal with EMI?

No. A settlement has been reached and Impala has obviously got some money because they can fund this. I have been guaranteed that this initial year's funding has been taken care of.

Whose idea was it to bring Merlin into a possible Warner/EMI deal?

I can only assume it was Impala. We've had Impala members involved in our steering committee. I have to trust - and I do - that Impala have done this with the utmost integrity. It encourages me that we have got a very powerful and established trade body that sees the value in something like Merlin.

Merlin has already done a deal with Snocap. Who is next?

The Snocap deal illustrated the fact that there are services out there looking for a global licence. You have very developed territories like the UK and US and then you have emerging markets that have yet to establish digital models and I think

the benefit of Merlin is that it harnesses collective global strength and also provides a range of people access to deals and markets that they might not have had. For an Argentinian label, Snocap is fantastic because all of a sudden they have a path to a market that wasn't open to them.

How are you progressing with YouTube?

We have had an initial range of discussions. Certainly, within the next few weeks we hope to have an incorporated Merlin company that can actively negotiate that deal. We need to get into a proper negotiation with them, with a proper mandate in place.

And will you be pursuing the same terms that majors get?

I don't see why not. One of the reasons for Merlin's existence is that obviously there is a divide. I think a copyright is a copyright and I don't care who generated it if it is used on the same service in the same way to generate the same amount of revenue then the remuneration to the rights holder should be the same.

What about going back to deals that have already been done, such as iTunes, and negotiating?

What we are really looking for is new and emerging revenue streams. [iTunes] is a revenue stream that is well serviced around the world. If we tried to jump in and started to try and get involved with engaging with iTunes and all these existing models, I think we would be perceived as getting in the way.

How much revenue is the independent sector missing out on, do you think?

There are markets where indies are effectively shut out of digital business, like in South America. There are markets where indies get paid 50% of what majors get paid. But, it is in millions of millions of dollars, if you want a ball park figure.

And what if services don't pay up?

When rights are being abused or infringed you have to protect them. And that will be our view. Our first part of call has to be to commercially engage these services, but if for some reason we come across services that won't or refuse, we will sue.

robert@musicweek.com

Quickfire

Where are you at with Merlin now?

I have started interviewing staff. We're going to look at a general member services-type person and a legal and licensing person. We have a network of rights holders and associations we work with who will help out with legal advice, licensing advice and technical advice and all sorts of things.

We are in process of working with KPMG to set up the formal corporate structure. At the moment, the intention is to have the core business based in the Netherlands. The front end licensing functions will operate out of the London office.

What sort of organisation will it be?

This needed to be apolitical - not aligned to any specific set of interests - member-owned and non-profitmaking. The stated aim of Merlin is to be as cost effective as possible. We will repatriate any profits we have made back into the community.



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Rampant digital revives charts

Downloads dominate the charts in just four months and declare war on the physical format

Digital

by Paul Williams

Just the Arctic Monkeys to grab all the headlines. A year after the media frenzy generated by the band's debut album, they did it again at the end of last month after uniquely placing all 12 tracks of the follow-up in the Top 200 of the singles chart.

But, as impressive as that achievement was, it represents only the tip of a digital iceberg protruding prominently from the singles market. Like the Arctic's chart invasion, the scenario has been repeated by the Official Charts Company's decision in January to dispense with all qualifying restrictions for download sales to count towards the main singles countdown.

In that short timeframe – little more than four months – the impact of the changes has been immense, transforming the shape of the singles chart and, therefore, the market it reflects.

In the closing three months of 2006, an average of only two Top 40 singles each week could not be bought physically. But says Music Business Research, the figures skyrocketed in the following quarter, to about 11 tracks every week – around a quarter of the Top 40.

And the impact does not stop there. As a result of the new rules, which were introduced by the OCC on New Year's Day, more tracks are climbing the chart each week, while the number of brand new entries

has also declined, albeit marginally.

The result overall is that digital is claiming an ever-greater share of sales, both within the chart and the singles market as a whole, with nearly 17m downloads sold in quarter one, compared to just 2.18m physical singles. Digital made up 69.7% of Top 40 sales in the period – more than two-thirds up on the 41.9% in the earlier three months of 2006 – while downloads had a 78.7% share across the entire singles market (76.3% a year earlier).

"We think the changes have been very successful – driven by downloads, the singles market is continuing its upward trend, while the rule changes have sparked a greater interest in the chart," says the OCC's head of chart operations Meriel Blackburn.

By far the biggest reason for the increase in the number of digital-only Top 40 tracks is the easing of the rule which previously ensured that download sales would count on the main singles chart only if a track could also be bought physically, or a physical version was being released the following week. As a result, tracks are making the chart exclusively on digital sales up to six weeks before an accompanying physical release appears; in a few cases no physical format is being issued at all. As the research reveals, an average of 81 tracks, which had not yet been released physically, occupied Top 40 places each week in quarter one, although in one week this rose as high as 12 tracks.



Let's not get physical: digital chart-toppers originally shunned the CD single format

The study also indicates that record companies will typically wait between one and three weeks after a track has first charted digitally before issuing a physical version. As an example, Mika's Grace Kelly debuted at three in January on digital-only sales, then moved to number one the following week to become only the second single after Warner Bros act Gnarls Barkley's Crazy to hit the Top 20 without a physical format. It was only the day after the track had spent a second week at number one that Island issued the single on CD.

However, other tracks' physical releases are occurring even longer after their chart debuts digitally. RCA waited six weeks after Justin Timberlake's What Goes Around Comes Around had charted before issuing it physically, while Universal label act Akon's I Wanna Love You had already been on the chart a month and a half prior to physical retailers being serviced with a version to sell.

Such developments are clearly affecting the importance of physical releases in the singles market. HMV was the most high-profile name to stop displaying the OCC chart in store following January's rule changes, while there has been speculation over the future of the UK's biggest physical singles retailer Woolworth's in the market.

Entertainment Retailers Association (ERA) co-chairman Paul Quirk – who runs his own store, Quirk's, in Ormskirk, Lancashire – says the often long delays between a single's digital and physical release is badly hitting high-street retailers. "I've no problem with digital at all," he says, "but when we produce a chart which is supposed to reflect sales, when it works to a degree against the consumer who can't download and can't buy a single physically, it isn't exactly where I want things to be at this stage."

While high-street retailers are having to wait, in some cases, many weeks before they can hit a sell-in

gle, in most cases a physical version does appear eventually. But the first signs are emerging of a trend which sees labels starting to take advantage of the fact they no longer have to issue a track physically if they want to have a hit, with Nelly Furtado's Say It Right the most high-profile case to date (see box, right).

Despite his company's role in the Furtado digital-only release, Universal commercial director Brian Rose is quick to stress the major's full commitment to the physical single, pointing to figures that show that, while the physical market is down 34% year-on-year in quarter one, his company's own sales only marginally dropped.

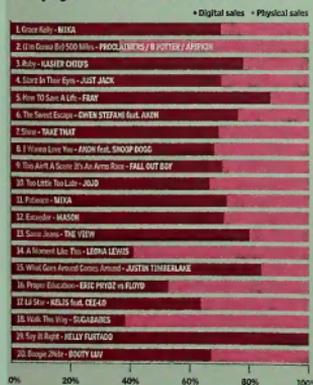
In Q1 2006, the major sold around 775,500 physical singles and in the equivalent three months a year later this total had fallen by just 0.47%. By contrast, main rival Sony BMG's physical singles sales have plummeted by more than two-thirds over the same period.

"You look at our figures, we are hot just now and we've got some fantastic records doing very well," says Rose, whose company is pushing a release-day change from Mondays to Fridays for physical singles to help bring new focus to the market. "However, we're doing very well on physical singles in the market. Because of changes in the rules, we won't stop releasing physical singles as a blanket approach."

At the other end of the spectrum, two independent releases – Koopa's Blair Steal And Borrow and the anti-Blair Ugly Raunchous single, War – made the Top 40 in the quarter without the benefit of a physical release. As digital further dominates the market, others are mounting singles campaigns without an expensive physical release.

The axing of the rule excluding singles which have been physically deleted from the chart has also added to the number of digital-only sellers in the Top 40. Prior to this, more than 100 tracks in 2007, a number of tracks – including Gnarls Barkley's Crazy and Poldykat act Snow Patrol's Chasing Cars – were removed from the chart a week after physical deletion, but these and others returned in January. Over the following three

Top 20 singles Q1 2007 – how digital and physical sales breakdown



When is a single not a single?

What constitutes a single? Only a few months ago the answer would have been a track deemed to be any by the record company. But the changes in chart rules have now made tackling that question more difficult than ever. Since the regulation changes on January 1 anything selling digitally can now make the main singles countdown and that includes "non-single" tracks bought individually from unbranded albums. As a result of this, the OCC both made the Top 20 charted new territory in February when it broke into the Top 25, even though it had not been deemed a single by its record company, Island. Simply, buyers had liked the album track and decided to buy it, while several other tracks from Mika's Life In Cartoon Motion album appeared between the charts, established 76 to 200 positions the same week. Since then, that breakthrough has been overshadowed by the



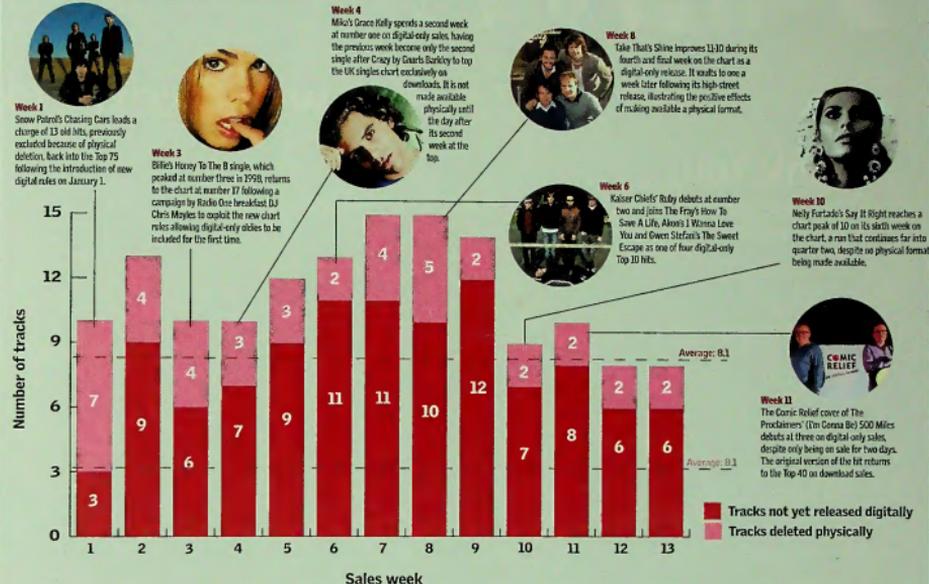
Lollipop man: Mika broke the Top 75 with Lollipop even though it was never placed as a single

achievements of Dominic's Arctic Monkeys, whose non-single album track Fluorescent Adolescent made the Top 25 at the end of last month, in the same week all the other tracks from their second album Fearless Worst Nightmare found places in the Top 200 chart. Virgin Retailer's digital content editor Mark Woods says it is hard to fathom how single selection works now, given buyers can pick and choose tracks individually from unbranded albums. "Everything is a single now," he says.

Universal commercial director Brian Rose, though, does not believe any of this indicates the start of any trend, but rather these are exceptions. "These things might be exclusive to one or two artists. If an artist breaks in a similar way to Mika, it might happen again," he says. But what this development does mean is that when it comes to selecting the next single from an album, the decision can be partly based on concrete sales information.

Tracks at physical singles' expense

Top 40 tracks in Q1 2007 not available physically (week by week)



Week 1
Snow Patrol's Chasing Cars leads a change of 13 old hits, previously excluded because of physical deletion, back into the Top 75 following the introduction of new digital rules on January 1.

Week 3
Ellie's Honey To The B B single, which peaked at number three in 1991, returns to the chart at number 17 following a campaign by Radio One breakfast DJ Chris Moyles to exploit the new chart rules allowing digital-only titles to be included for the first time.

Week 4
Mick Jagger fully opens a second week at number one on digital-only sales, having the previous week become only the second single after Crazy by Garth Brooks to top the UK singles chart exclusively on downloads. It is not made available physically until the day after its second week at the top.

Week 8
Take That's Shine Improves 13, during its fourth and final week on the chart as a digital-only release. It reacts to one a week later following its high-street release, illustrating the positive effects of making available a physical format.

Week 6
Kaiser Chiefs' Ruby debuts at number two and joins The Fray's How to Save A Life, Alex's 13, and You and Owen Sitaran's The Sweet Escape as one of four digital-only Top 10 hits.

Week 10
Nelly Furtado's Say It Right reaches a chart peak of 10 on its sixth week on the chart, a run that continues far into quarter two, despite no physical format being made available.

Week 11
The Coric Relief cover of The Proclaimers' (I'm Gonna Be 500 Miles) debuts at three on digital-only sales, despite only being in sale for two days. The original version of the list returns to the Top 40 on download sales.

months, an average of 3.2 physically-deleted tracks have occupied places in the Top 40 each week.

Within the Top 40, tracks are also moving up and down more gently each week than has been the case in recent years, a result of the slower-moving digital market's increased influence on the chart's behaviour. In fact, an average of 11.8 tracks climbed within or into the Top 40 each week in the first three months of 2007, compared to 9.2 tracks in the last three months of 2006. However, it is still the release of a physical format that gives a track its biggest chart impetus. Take That's Shine moved 30-17-11-10 as a digital-only release, but then immediately shot to number one when fans could buy it physically.

Virgin Retail's digital content editor Mark Woods believes the rule changes have made the chart more reflective of public tastes. "The early position became the only thing that mattered to record labels, but I don't think it reflected what people wanted to buy," he says. "The reason I wanted to come and work in the digital area is you get a much better reflection of what peo-

ple want. In most cases these days they can get a track when they hear it on the radio."

The OCC's Blackburn adds that the changes have also brought a greater stability to the singles chart, as big hits are hanging around longer because digitally there is no concept of deletion. "The chart continues to reflect consumers' favourite tracks in the previous week regardless of how long they've been available," she says. "We've been able to see the instant effect of events such as the Brits on the singles chart; previously, unless the relevant single was out in British week, a song performed on the night wouldn't register on the charts – but this year we saw almost all of the songs performed on the night climb the charts and increase sales."

The movement in sales in the market illustrates how, in just a few months, the new digital qualification rules for the chart have not only begun to have a notable impact on the shape of the chart, but on the singles market as a whole. But it is still early days yet.

A far greater number of singles are likely to be released in the future

without any accompanying physical format, while the Arctic's success shows it can only be a matter of time before "album-only" tracks penetrate the Top 40. And the chart has yet to be fully invaded by a surge of vintage tracks, but events such as The Beatles' download debut are surely likely to change this.

As illustrated by the likes of Interpol's 'Polydor's' 'The Sweet Escape' by Gwen Stefani featuring Akon and Virgin's L1 Star by Kells featuring Cee-Lo, which both hit new chart peaks after being released on CD, having a physical format can still turn a reasonable hit into a runaway one. But, with the new digital rules impacting on sales, the CD single faces an ever-tougher battle to justify its place in the market.

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Can't buy me chart success: vintage tracks have yet to enjoy a digital boom, but a Beatles download debut could change all that

Format freedom for innovative singles market

Nelly Furtado's Say It Right finished as one of the 20 biggest-selling hits of quarter one, but high-street record buyers could be forgiven for not even knowing the track had been issued as a single.

Called from her double-platinum Loose album, Say It Right plotted a steady chart progress during the period, moving 37-19-16-14-11-10-11-14-15, as it clocked up 80,000 sales in the quarter, all exclusively achieved via digital. It remains unissued as a single.

physically missing it the most

successful single yet under new regulations, which allow tracks to chart without the need of having a CD or other physical format.

Although less successful sales-wise, Say It Right's album Alone by Fink also has no physical release, suggesting a trend of singles for into an album campaign being released digital-only. Say It Right was the fourth single from Loose, while Me Alone was the fifth track culled from Fink's I'm Not Dead set.

With Furtado, Universal commercial director Brian Rose says the decision not to release Say It Right physically came following discussions with retail. "It wasn't a huge demand to release Say It Right as a physical single, but we wanted something in place with retailers to sell some albums," he says. But, against the examples here of Furtado

and Pink, Universal made Fratelli's Ruby Fratelli – the fourth single from Castillo Music – available physically. "There's no pattern," says Rose.

"With The Fratellis we did a physical release with the fourth single and a USB because we knew there was a fan base for it who would want to buy a physical single." As he notes, the emphasis these days is on issuing formats depending on the need in the market. "The days have gone where you have to release a first CD, then a second CD and a download. The market is more sophisticated than that. If you want to excite consumers you have to think beyond that," he says.



'ACM is a great facility for unearthing and developing new talent'

Rob Wells, Senior Vice President, Digital, Universal Music Group International

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LITTLE THINGS



Little Things are a band of four. Lullaby is released in September after a national tour. www.myspace.com/littlethingsloveyou

In just over a decade the Academy Of Contemporary Music has seen a ten-fold increase in students while building a strong reputation as a key industry player. *Christopher Barrett* reports.

ACM: tomorrow's artists today



Hive of activity: Guildford's Rodbro Buildings are home to hundreds of budding musicians

Flanked by the rolling Surrey countryside and home to hordes of affluent commuters, the bustling market town of Guildford might not be the first place an A&R would think of looking for the next cutting edge act. Genesis may well have evolved in nearby Godalming, but Guildford did not start to build a reputation as a hotbed of creativity until the arrival of a young and ambitious guitar tutor.

Originally working out of his mum's garage with a 'little business called The Guitar Studio' Phil Brookes has seen his company develop into a thriving music education establishment currently overseeing the development of 1,600 students annually.

Behind the doors of the imposing Rodbro Buildings, smack in the centre of town, the Academy of Contemporary Music is a hive of activity, with students darting between teaching rooms, rehearsal studios, production suites and the Business Development Centre.

Just some of the facilities on offer at ACM include nine live rehearsal rooms, three recording studios, two suites of iMacs, a 130-

seat lecture theatre, seven instrument specific studios sponsored by manufacturers such as Pender, Yamaha, Marshall and Roland along with live, pre- and post-production studios. Next door is the 300-capacity Electric Theatre which ACM regularly takes over for live shows, including an annual six-day showcase event.

The remarkable array of facilities available at ACM enables students to specialise in performance (vocals, bass, drums, and guitar), production and the music business.

"I started to realise that so much of music education was divorced from the music industry," says Brookes. "The music industry was saying 'it's not particularly relevant' and because I had worked in the industry, bands and studios, I thought we could put together a really credible music education establishment that was separate from mainstream education and really focused on the industry."

Set up in September 1995 with 150 part-time students, ACM has steadily expanded its operations and now offers one-year diploma



We are creating a real music industry centre of excellence with a strong output

Phil Brookes, ACM

and higher diploma courses along with an accelerated two-year Bachelor of Arts degree programme in Contemporary Popular Music (validated by Middlesex University). New for 2007 is a BA Hons course, Creative Sound Design and New Media (validated by Surrey University).

Meanwhile, the Academy is busy licensing its curriculum and branding to schools as far afield as South Korea, South Africa, Japan and USA.

Having developed an international reputation, ACM attracts interest from both home-grown acts and artists based abroad, as Brookes proudly emphasises, "Red Hot Chili Peppers' drummer Chad Smith comes in and does drum classes and clinics and has put his name to a drum studio," he enthuses. Other regular visitors include Feeder's Mark Richardson and Jamiroquai bassist Paul Turner. "Jimmy Page, Brian May and Dave Stewart have all been in," continues Brookes. "A whole range of guys come in and do masterclasses and clinics - it adds another great dynamic."

SUSIE MCCARTHY

McCarthy is an 18-year-old singer-songwriter whose insightful and melodic tunes are winning acclaim.
www.myspace.com/susiemccarthy

THE GETAWAY TEAM

We are five best mates, we want to make music and have the time of our lives!
www.myspace.com/theggetawayteam

PARKA

Current single 'If You Wanna' received 4M plays while the band have toured with Switches.
www.myspace.com/parkamusic

SIXNATIONSTATE

Dates with The Holloways and at The Great Escape will support their debut album.
www.myspace.com/sixnationstz
tetheband

To maintain effective communication with its community of 1,000 full-time and 600 part-time students, ACM launched an online student portal in October 2006 (www.acm.ac.uk/studentportal). "It's like an online learning community for the students," says ACM commercial manager Julia Leggett. "We can search for students on the site and use the internal email system to inform them about labels wanting artists to audition."

The site also allows each student to set up their own web page with a profile and "music vault" of their songs which can then be accessed by industry personnel using various search categories, such as genre, student age and music discipline. According to Leggett, the site is an invaluable asset that also helps the Academy find work placements for its pupils.

But, despite the many facilities on offer, the Academy often finds that it has to actively motivate students who find it hard to integrate. "The key thing is that a lot of students are disenfranchised with education," says Brookes. "They come here having not had the best experience with secondary education, which is often structured towards the non-creative mind. So, when they come here, often there is a job within the counselling services to turn them around before we even start."

"There are three kinds of student," explains



Brookes, "the talented and not driven, driven and not talented and then there is the driven and talented and they are the ones that go screaming ahead. The challenge lies with the ones that aren't driven; you have to sweep them out of the woodwork and help build their confidence. When the tables finally turn, you often find you have a star on your hands."

Along with new Sugababes member Amelle Berrabah, among the many former ACM students presently making themselves heard are singer-songwriter Nick Harrison, signed to A&M and Empire Artists Management, Sony BMG signing Newton Faulkner, whose single I Need Something was released last week, and Ollie Thomas from Switches, with their Atlantic Records' debut album Heart Turned

Star attraction: Sugababes Amelle Berrabah (far left) is an ACM graduate, while Red Hot Chili Peppers' Chad Smith put his name to a drum studio in the complex

We will look at their song structures and help develop their songwriting and production skills

Mark Bounds, A&R consultant

To D.E.A.D. recently following the single Lay Down The Law into the charts.

In 2004, the Academy launched a Business Development Centre with the aim of providing industry experience and advice via its two record companies, publishing operation and experienced staff who support students with career advice.

"We will look at their song structures and help them develop their songwriting and production skills as well as nurture the students with real A&R advice and support," says A&R consultant Mark Bounds.

"We are creating this swathe of artists that have had a good experience here and are happy to talk about that publicly and also come back and mentor students," continues Bounds. "There is nothing better than showing a student who is about to start their diploma in September that Nick [Harrison] has a single sitting in the Top 10. A lot of Nick's friends saw that within six months of completing the demo he was signed to Empire Management, Universal Publishing and A&M. As a result, a lot of his peers really raised their game."

"It all filters through into our marketing," says Brookes. "Potential students will see that we offer all these additional services like the potential of getting a single out or their music on a computer game, people getting signed. It raises the bar at admission - so we get a higher standard of people coming in. We are creating a real music industry centre of excellence with a strong output; it's a self-perpetuating model."

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ACM means business

ACM's Business Development Centre (BDC) not only provides students with invaluable industry access and experience, but includes a successful publishing company and two independent record labels.

"It's the industry focus of the college," says ACM commercial manager Julia Leggett. Along with setting up showcases and auditions, the BDC regularly invites publishers, record labels and promoters down to the Guildford site, providing students with an opportunity to network with industry professionals. By proactively placing students on work experience, ACM sees many of them being offered jobs in the industry. "They learn the whole gamut of business and performance skills and that prepares them for the outside world," says Business Development Centre manager Brendan Byrne.

The publishing operation Platinum Sound works closely with game publishers such as

THQ to provide music from ACM's students and alumni for games franchises including Moto GP and Juiced. It also aims to provide a "one stop shop" clearance service for music supervisors and creative directors working on film, TV and DVD projects.

While Peer Music undertakes the publisher's admin, excluding North America, Platinum Sound has, according to Byrne, developed close ties with Ricall and offers film and TV executives access to an exclusive search engine, Song Search, that allows them to peruse ACM's extensive database of music.

ACM also offers a launch pad for its pool of talent via two record labels: Worst Case Scenario and Spin Out Records, which specialise in indie and dance music respectively.

Set up in 2004 and with distribution handled by SRD, Spin Out's house and breaks repertoire is released on 12-inch vinyl and MP3, with digital distribution handled by

Beatport and Alex Lee Management.

In contrast, Worst Case Scenario has been busy since January 2006 releasing guitar-based sounds.

Founded by promoter Neil Simpson, former Sony A&R Mark Bounds and Spill Magazine editor Chris Dempsey, Worst Case Scenario not only releases the work of ACM attendees but actively acquires external repertoire.

Along with seven-inch vinyl releases, tracks by artists such as SixNationState, The Follow and Midnight Juggernauts are made available digitally via a deal with Universal Digital which aggregates the music to digital retailers including Amazon, iTunes and 7digital.

"We have a pool of talent here which makes the A&R man's job very easy," says WCS A&R consultant Mark Bounds. "It is that first step into the real world; you get a band with a producer and an A&R man and it suddenly makes them realise what they have

to achieve."

Last year saw WCS ink a deal with MP3 player manufacturers Creative to have tracks and videos by its artists pre-loaded on its players with the work of Parka and Mr Fogg being among the first to be distributed, via the players, in 23 countries around the world.

Another aspect of the deal finds ACM promoting its artists with a feature in Creative's monthly customer newsletter which reaches a European audience of 40,000 channel partners.

One key element of the labels is that the artists often prove to be the best publicists for both ACM and the labels, according to Bounds. "The beauty of it is that we can do all this without making any charge to the artists. We are not taking 20% of any future earnings; we are about developing the talent."

ACM makes itself known at international industry events including SXSW, The Great Escape, and Midem. Explains Byrne, "People know who we

are, we have the connections and roots in industry; it has to work that way, or it wouldn't be viable". At SXSW Worst Case Scenario had a team of five promoting new talent while the label was also looking to pick up external artists, which make up around 40% of its roster.

"We emphasise the fact that we can do auditions here, team up the right artists with the right external companies, and talk about many different things such as forming partnerships with international schools in the likes of America, Japan and South Korea."

In order to give students first-hand knowledge of the mechanics of the music industry ACM even takes students to Midem. "We shadow them and make sure they are prepared for all their meetings," says Byrne. "It's a really good learning experience for them – they are interacting with industry at the highest level."

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Artists must continue finding innovative and unusual ways to shift albums for success

A novel way to sell an album

EDITORIAL
MARTIN TALBOT



Buying a single has become increasingly complex in recent months. Now, it appears, the same transformation is impacting on the humble album.

Over the past fortnight, music fans have found a series of new ways to acquire new studio offerings. Ryan Adams fans can get a free CD by buying a limited-edition T-shirt, Prince fans get an album with a concert ticket. Crimea followers can even pick up a downloaded album completely free of charge – and, of course, a few weeks ago you could get Tubular Bells by buying a national newspaper on the right day.

Devaluing the album? Maybe. But the reality is that as monetising recorded music becomes increasingly challenging, so new models must evolve.

If an artist does not make royalties – after the initial advance – until s/he sells 1.5m to 2m albums, other ways of generating cash are essential. For those artists who cannot command such significant advances, any means of generating income are up for grabs.

In an era when music is increasingly commoditised and available for free, the challenge is to maintain the sense that music does indeed have a value.

But, what is clear is that the days when handing over a crisp tenner (give or take a quid or two) was the

only way to acquire a new album are long gone.

Prince's "low key" live show at Koko last Thursday illustrated, in one way, why such models may be increasingly necessary.

Here is a man acclaimed by many as the greatest live performer currently plying his trade. And yet he has not enjoyed a commercially successful record for more than a decade.

During this period, he has skipped from label to label, each convinced that they can return the man to his former commercial heights. All have failed to do so, for whatever reason.

If ever there was an artist for whom the "buy a ticket and you'll get a free album" was designed, Prince is he. No-one illustrates better why live music holds such a premium in the current musical environment.

If anything, the great man may be undervaluing the premium that his live shows hold; £31.21 – a price which includes that free album – is amazingly cheap for what is set to be the live event of this summer.

And, if any artist was made for the "order your live CD before the show, pick it up at the end" model, it is Prince. Put me down for the 21-CD box-set now.

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DOOLEY'S DIARY



All dressed up, everywhere to go

Remember where you heard it: **Universal Classics & Jazz** may be on the cusp of ditching DRM, but former chief Bill Holland admits he's a complete technophobe. "My PCs being repaired and I'm dreading getting it back because then I'll have to start using it again," he told Dooley

at last week's UCL showcase. "I haven't got a clue about alongside my YouTube or anything like that... Punk rock CD arrived on Dooley's desk last week with the illuminating title of (deep breath) *How To Be Awarded Two Gold Records* by Major Record Companies And Not Be Paid A Penny In Royalties. And who exactly is the rocking revolutionary in question? Step forward one **Shakin' Steve**s. "Companies then, and now, refused point blank to pay [royalties], setting

their legal thugs on us," the sleeve notes boldly proclaim, alongside pics of Shakey in action. "Said companies and said legal thugs we now challenge – if you don't like this record, then sue us – please!" Prince's "people" are discussing a new deal for his next album, it seems. Can he make the full set of majors? At the Koko show on Thursday, **Will Young** hung from the rafters for a decent vantage point, while **Pete Burns** wandered up and down the stairs in a ghastly Union Jack dress desperate to be seen. Still languishing in the bar after the gig were **Chris Moyles** and mates, prompting Dooley to ask him the burning question: would the **RI** breakfast jock bother going to bed, or go directly to the studio? Hosting the UK's fastest growing breakfast show is possible on a couple of hours of sleep, it seems... Polydor bade farewell to its long-term head of press, **Sundra Sreenivasan**, on Friday and as Dooley went to press farewell festivities sounded like they were heading into the early hours of Saturday... It has been a while between drinks for **Natalie Imbruglia**, but it doesn't appear to have softened demand. Her fortuitous single, *Glorious*, has leaped online and is rapidly circulating forums and blog sites. The song is a co-write with **Crispin Hunt** of Nineties indie band, **The Longpigs**. On an unrelated note, **Harvey Goldsmith** CBE likes extra cheese with his cheese and tomato bagels. We've overheard him ordering breakfast in Nashville at 6am. On a similar culinary tip, we hear that **Timbaland** likes to fly his own chef with him when he travels. It's alright for some...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



WEDNESDAY: "I see red, I see red, I see red... Red Stripe that is, as far as the eye could see, which made sense really. You see we had joined the friends, families and occasional music fans gathered for the final **Red Stripe Music Awards** in London where six finalists, each whittled down from over 50 regional heats, battled it out for the top prize."

THURSDAY: "Dooley had the pleasure of seeing new UCL signing **Beth Rowley** at Soho's Rex cinema, and was blown away by the young starlet's voice. The audience, by the way, included a number of creative, sync ad advertising people who UCL are targeting for cash. So don't be surprised if the first you hear of Rowley is soundtracking a Citroën advert."

FRIDAY: "Last night I saw Prince live in funky London. And what an illustration of why live music holds such a premium in the current musical environment. Who would rather listen to an album than see an artist of such sublime talent strutting the stage?"

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



A strict dress code at the launch of Estuarian superster **Rhinnis**, meant no jeans or trainers. That didn't deter some punters, who turned up underdressed to the event. No problem, organisers promptly dressed the offenders in sarongs.

Pictured in said sarongs are (l-r/back row) **Careth Thomas** (Gnarlholix), **Gaelen Coe** (BBC 6 Music), **Honahk**, **Clare Nisra** (GMTV) and **Grasham Robertson** (BBC London). Front: Sir **Dal Llewellyn** and **Chris Hawkins** (BBC 6 Music).

Club Charts 19.05.07

The Upfront Club Top 40

Position	Artist/Track	Label
1	SOUL SEEKERZ FEAT. KATE SMITH PARTY FOR THE WEEKEND	Mercury
2	SOPHIE ELLIS BEKTOUR: ME & MY IMAGINATION	Mercury
3	MIGHTY DUB KAT: MAGIC CARPET RIDE 07	Mercury
4	RICHARD GREY: WARPED BESS	Mercury
5	JOJO: ANYTHING	Mercury
6	THE SUGARMAMA VS. HARRY DEAN STANTON: THE RIDDLE	Mercury
7	GALVIN HARRIS: THE GLASS	Mercury
8	JAY C VS. THE BLOK: STEADY CREW: HEY YOU	Mercury
9	BUZZ JIMKES FEAT. ELSHA: DON'T MESS WITH MY MAN	Mercury
10	CORNEIL: KEEP ON JUMPIN'	Mercury
11	SIMPY: RED SHINE	Mercury
12	DYANO: SUGAR (SWEET THING)	Mercury
13	CHRIS LAKE FEAT. EMMA HEWITT: CARRY ME AWAY	Mercury
14	THE EGG: HOHNING	Mercury
15	ALBEI VS. ROCKEYBELLES: SEXUAL HEALING	Mercury
16	AAMAD: VAN HELDEN NYC BEAT	Mercury
17	MULTA BIRKA: REAL GIRL	Mercury
18	ETHERBOX: SOMETHING DIFFERENT TO SAY	Mercury
19	DON DUBILO: BLOW	Mercury
20	SPEKTRUM: KINOLA NEW	Mercury
21	YOUNG PUNK: YOU'VE GOT TOO	Mercury
22	MICHAEL GRAY FEAT. STEVE EDWARDS: SOMEWHERE BEYOND	Mercury
23	NE-YO: BECAUSE OF YOU	Mercury
24	I AM FIN: HAD	Mercury
25	TIM DELVE FEAT. SIMON FRANKS: LET THE BEARS ROLL	Mercury
26	KIDRO FEAT. DOUBLE EXPOSURE: TALK OF THE LOVE	Mercury
27	TIGGA: YOU GONNA WANT ME	Mercury
28	LEKKIDOO: MANY ARE CALLED	Mercury
29	FONZERELLI: I LOVE WINE	Mercury
30	D. RAHINEZ: LA DISCOTEK	Mercury
31	BOOTY: LIV SHINE	Mercury
32	LOVENSUSH UKI FEAT. MARCELLA: DETROIT MYSTERY TO ME	Mercury
33	THERESE: FEELIN' ME	Mercury
34	SINPERAZ FEAT. ANDREA BRITTON: COUNTING DOWN THE DAVIS	Mercury
35	GROOVE: ARMAADA FEAT. STUSH: GET DOWN	Mercury
36	BOB SINCLAIR/DUIE: BILLY PINE/DOLA MAN: SOUND OF FREEDOM	Mercury
37	BLEU RAT FEAT. JIMMY STARRVILLE: YOU & ME	Mercury
38	THE HOXTONS: MAKE YOU A STAR	Mercury
39	RYAN WINGGATROYD FEAT. TASHA BAXTER: PUNK COUNTRY	Mercury
40	MR. GROOVE & NEGAS: ALTERED STATE OF MIND	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist/Track	Label
1	THE SUGARMAMA VS. HARRY DEAN STANTON: THE RIDDLE	Mercury
2	THE SOUL SEEKERZ FEAT. KATE SMITH PARTY FOR THE WEEKEND	Mercury
3	SIMPY: RED SHINE	Mercury
4	BUZZ JIMKES FEAT. ELSHA: DON'T MESS WITH MY MAN	Mercury
5	THE EGG: HOHNING	Mercury

THE PLAYLIST



Soul Seekerz at the top

by Alan Jones

The Soul Seekerz top the Upfront Club Chart for the second time in six months with Party For The Weekend, which first made the summit last November. It was subsequently given a limited release as a download but is being given a full promotional push again in a plethora of new venues ahead of physical release on Foskwa.

Some might say DJ Gonna and Eric Straz & Thomas Gold add their names to those of the Soul Seekerz themselves on the promo, which has worn support from the likes of Re-Kass, Herd & Fitz, The Sharp Boys, Justin Winkes, Allister, Whitehead and Oliver, along in recent weeks for the Anglo-Spanish trio, whose efforts are supplemented by a vocal from Kate Smith.

A funny, hands-in-the-air anthem, Party For The Weekend also moves to the top of the Commercial Club Chart, a placing it was denied last autumn when it was narrowly pipped for pole position by Justin Timberlake's My Love.

The Soul Seekerz have provided mixes for many tracks but are probably best known for their partnership with Daniël Moinque on Perfection, which also topped both charts and was also a substantial sales hit, peaking at number 11 on the OCC list in November 2005. While the Upfront and Commercial Club Charts have each hosted 10 different number ones in as many weeks, the same song has come out on top every single time on the Urban Chart - Give It To Me by Timberland.

Helped out by guest vocalists Nelly Furtado and Justin Timberlake, Timberlake's hit also topped the sales chart but its stay at the summit there was brief. On the Urban Chart, however, it is now by far the most successful record of Timberlake's career, and has spent longer at number one than any record in the last five years, beating the nine-week reigns of I Dori, Wanna Know by Mario Winans and Yeah! by Usher. It looked pretty invulnerable until recently, but its support fell more sharply than at any previous time in the compilation of this more than when it was fully pursued and closely attended by Ne-Yo's Because of You and Beyoncé & Shakira's Beautiful Day.

COMMERCIAL POP TOP 30

Rank	Artist/Track	Label
1	THE SOUL SEEKERZ FEAT. KATE SMITH PARTY FOR THE WEEKEND	Mercury
2	NE-YO: BECAUSE OF YOU	Mercury
3	BOOTY: LIV SHINE	Mercury
4	BOB SINCLAIR/DUIE: BILLY PINE/DOLA MAN: SOUND OF FREEDOM	Mercury
5	BOB SINCLAIR/DUIE: BILLY PINE/DOLA MAN: SOUND OF FREEDOM	Mercury



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

As used by Radio One

MUSICWEEK

The Official UK Charts 19.05.07

SINGLES

1	MCPEY BABY'S COMING BACK/TNSYLVANIA	Island
2	1 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
3	AKON DON'T MATTER	Universal
4	GYM CLASS HEROES CUPID'S CHOKEHOLD	Atlantic
5	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Brothers
6	LINKIN PARK WHAT I'VE DONE	Warner Brothers
7	TIMBALAND/FURTTADO/TIMBERLAKE GIVE IT TO ME	Interscope
8	MANIC STREET PREACHERS YOUR LOVE ALONE...	Columbia
9	AVRIL LAVIGNE GIRLFRIEND	A&J
10	AMERIE TAKE CONTROL	Columbia
11	HELLOGOODBYE HERE (IN YOUR ARMS)	Spice
12	MIKA LOVE TODAY	Def Jam
13	MIKA LOVE TODAY	DuckDuckGo
14	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia
15	JAMIE T SHEILA	Virgin
16	FUNERAL FOR A FRIEND INTO OBLIVION (REUNION)	Atlantic
17	SNOW PATROL SIGNAL FIRE	Fido/Polydor
18	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
19	MAROON 5 MAKES ME WONDER	AC/DC/Decca
20	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia
21	LOJQJ ANYTHING	Mercy
22	MATICA GONCALVES/LIMANNA LEVIE/VOID BARRIERS	Spice/EMI

ALBUMS

1	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Island
2	MANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia
3	MICHAEL BUBLE CALL ME IRRESPONSIBLE	Island
4	TRAVIS THE BOY WITH NO NAME	Island
5	ANNY WINEHOUSE BACK TO BLACK	Island
6	MIKA LIFE IN CARTOON MOTION	DuckDuckGo
7	BLORK VOLTA	One Little Indian
8	BEVERLY KNIGHT MUSIC CITY SOUL	Parlophone
9	MARK RONSON VERSION	Columbia
10	GROOVE ARMADA SOUNDBOY ROCK	Columbia
11	CASCADA EVERY TIME WE TOUCH	At Record The World
12	NE-YO BECAUSE OF YOU	Def Jam
13	AVRIL LAVIGNE THE BEST DAMN THING	Spice
14	NELLY FURTADO LOOSE	Capitol
15	KAISER CHIEFS YOURS TRULY ANGRY MOB	BMG/Parlophone
16	THE FRAY HOW TO SAVE A LIFE	Spice
17	AKON KONVICTED	Universal
18	KINGS OF LEON BECAUSE OF THE TIMES	Island/Decca
19	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Spice
20	FALL OUT BOY INFINITY ON HIGH	Mercy
21	TAKE THAT BEAUTIFUL WORLD	Spice
22	DOJQJ PARTON THE VERY BEST OF	Spice/EMI

INVERNNESS
SCOTLAND
2 - 10 JUNE 2007
SHOXCASE DATES
7 & 8 JUNE 2007

WWW.GOEVENTS.INFO

20 9 GROOVE ARMADA FEAT. STUSH GET DOWN

21	10	JUJU ANYTHING	Pop/Rock
22	12	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Pop/Rock
23	35	THE FRAY HOW TO SAVE A LIFE	Pop/Rock
24	16	ALEX GAUDINO/C WATERS DESTINATION CALABRIA	Pop/Rock
25	6	BOOBY LUV SHINE	Pop/Rock
26	23	FALL OUT BOY THINKS FR TH MIMRS	Pop/Rock
27	22	JUSTIN TIMBERLAKE WHAT GOES AROUND...	Pop/Rock
28	21	TRAVIS CLOSER	Pop/Rock
29	29	KATISER CHIEFS RUBY	Pop/Rock
30	20	FERGIE GLAMOROUS	Pop/Rock
31	24	THE ENEMY AWAY FROM HERE	Pop/Rock
32	26	MIKA GRACE KELLY	Pop/Rock
33	15	ARCTIC MONKEYS BRIANSTORM	Pop/Rock
34	27	NELY FURTADO SAY IT RIGHT	Pop/Rock
35	25	AMY WINEHOUSE BACK TO BLACK	Pop/Rock
36	16	DADA FT SANDY RIVERA & TRIX LULLIPOP	Pop/Rock
37	32	CHRISTINA AGUILERA CANDYMAN	Pop/Rock
38	35	TAKE THAT SHINE	Pop/Rock
39	44	ROSS COPPERMAN ALL SHE WROTE	Pop/Rock
40	38	MICHAEL BUBLE EVERYTHING	Pop/Rock



MFCLY: BACK AT NUMBER ONE WITH DOUBLE A-SIDE SINGLE

WWW.GOEVENTS.INFO

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC 66	EMI/World Circuit
2	2	JUST GREAT SONGS	EMI/Travis Bag
3	3	FLOORFILLERS ANTHEMS	EMI/ACTW
4	7	POP HITS - CLASS OF 2007	EMI/Travis Bag
5	5	BIG NIGHT OUT	Universal TV
6	4	101 SIXTIES HITS	EMI/Virgin
7	6	FUNKY HOUSE SESSIONS 07	EMI/Virgin
8	10	HIGH SCHOOL MUSICAL	Motown/Of Sound
9	8	ESSENTIAL SONGS - SPRING COLLECTION	World Circuit
10	13	HANNAH MONTANA	World Circuit
11	9	PUT YOUR HANDS UP 2	World Circuit
12	12	PLAY IT LOUD	World Circuit
13	11	GREASE (OST)	World Circuit
14	14	FLOORFILLERS - CLUB CLASSICS	World Circuit
15	14	101 80S HITS	EMI/Virgin
16	10	HIP HOP CLASSICS	World Circuit
17	15	DAVE PEARCE - DANCE ANTHEMS 2007	Motown/Of Sound
18	6	GLIMXED	Global/Intergalactic
19	19	LIFE ON MARS	EMI/Travis Bag
20	6	RADIO 1'S LIVE LOUNGE	Sony/BMG TV

FORTHCOMING

KEY SINGLES RELEASES	NOV 2	THE PIGEON DETECTIVES WAIT FOR ME	MAY 28
THE PIGEON DETECTIVES	JUNE 18	THE PIGEON DETECTIVES WAIT FOR ME	MAY 28
ROBIN MURPHY OVERPOWERED	JUNE 25	DANCE TO THE RADDIO	MAY 21
MIXE UP OF THE PROBLEMATIQUE	JUNE 18	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
TAKE THAT TO WANT FOR LIFE	JUNE 18	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
KELLY ROWLAND LIKE THIS	JUNE 11	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
ARCHAIC FIRE INTERVENTION	JUNE 4	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
CHEMICAL BROTHERS TO IT AGAIN	JUNE 4	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
LOU SWINNEY/STAY ALL MY FRIENDS	MAY 28	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
MOTIV BUELA BEAL GIRL ISLAND	MAY 28	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
SCISSOR SISTERS KISS YOU OFF	MAY 28	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
ANDREA CORRI SHAME ON YOU	MAY 21	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
DIZZEE RASCAL SORBERS XL	MAY 21	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
RAISER CHILDREN'S EVERYTHING IS MESSIAH	MAY 14	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
MADONN 5 MAKES ME WONDER	MAY 14	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
R KELLY I'M A FELIX RICA	MAY 14	CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21

KEY ALBUMS RELEASES

THE PIGEON DETECTIVES	JUNE 18
CHEMICAL BROTHERS WE GET THE LIGHT VS. THE LIGHT	JUNE 18
WHITE STRIPES JOKEY TRAMP XL	JUNE 18
BON JOVI LOST HIGHWAY MERCURY	JUNE 11
CLUBS OF THE STRONG AGE	JUNE 4
DIZZEE RASCAL MARCH AND ENGLISH XL	JUNE 4
MOTIV BUELA BEAL GIRL ISLAND	JUNE 4
LOU SWINNEY/STAY ALL MY FRIENDS	MAY 28
CHRIS CORNELL CASBY ON YOU	MAY 28
R KELLY I'M A FELIX RICA	MAY 28
THE PIGEON DETECTIVES WAIT FOR ME	MAY 28
DANCE TO THE RADDIO	MAY 28
CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
CHANCE PRINCE I WISH I COULD HAVE LOVED YOU MORE	MAY 21
ROSS COPPERMAN WELCOME TO REALITY	MAY 21

FALL OUT BOY INFINITY ON HIGH

20	22	FALL OUT BOY INFINITY ON HIGH	Pop/Rock
21	18	TAKE THAT BEAUTIFUL WORLD	Pop/Rock
22	20	DOLLY PARTON THE VERY BEST OF	Pop/Rock
23	9	NATASHA BEDINGFIELD NB	Pop/Rock
24	23	PINK I'M NOT DEAD	Pop/Rock
25	12	JAMES FRESH AS A DAISY - THE SINGLES	Pop/Rock
26	14	BEYONCE 9 DAY	Pop/Rock
27	25	SQUEEZE ESSENTIAL	Universal TV
28	6	DOLORES O'RIORDAN ARE YOU LISTENING	Capitol
29	24	TIMBALAND SHOCK VALUE	Interscope
30	28	JAMIE T PANIC PREVENTION	Virgin
31	26	SNOW PATROL EYES OPEN	Fiction
32	32	LILY ALLEN ALRIGHT STILL	Regal
33	31	PAOLO NUTINI THESE STREETS	Arista
34	6	GYM CLASS HEROES AS CRUEL AS SCHOOL	Decca/Refield/BMG
35	27	ELLA FITZGERALD FOREVER ELLA	UCL
36	29	TIESTO ELEMENTS OF LIFE	Relax
37	36	THE FRATELLIS COSTELLO MUSIC	Felony
38	33	THE PROCLAIMERS THE BEST OF	Coyote
39	6	ELLIOTT SMITH NEW MOON	Domino
40	43	AMY WINEHOUSE FRANK	Island



MANIC STREET PREACHERS: STRAIGHT IN AT NUMBER TWO

Pos	Artist	Track	Label
6	FRUIT MACHINE	DOWN IN THE DROSSO	Mercury
7	YVES LAPOINTE	ROSE UP	Mercury
8	ROCKE	TRUCKERS WANT TO GO	Mercury
9	LITTLE MISS ROCKER	MY SOUL IS BENDING	Mercury
10	AMANDA LET DAUNG		Mercury

PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Track	Label
1	MARTINA BIRBA	REAL GOLD	Mercury
2	ROBINA FEAR	JINZ DANGERS LATE	Mercury
3	KELLY ROWLAND	FEAR FEEL THIS	Mercury
4	PHAROSHER	HONORER GOIN' BABY	Mercury
5	MASTERS AT WORK	WORK	Mercury
6	JUSTICE	TOXIC	Mercury
7	JAMES GO TOOK AIR		Mercury
8	ROBERT WALTERSON	FEEL THE RAINBOW	Mercury
9	SCALA & BO	WANTALIA	Mercury
10	ROBERT WALTERSON	FEEL THE RAINBOW	Mercury
11	BOB SIMON	FEAR THE SOUND OF FREEDOM	Mercury
12	TINA TURNER	FEEL THE SOUND OF FREEDOM	Mercury
13	KIMBERLY DAVIS	FEEL THE SOUND OF FREEDOM	Mercury
14	ALBERT SOCIAL	FEELING	Mercury
15	JACQUELINE	FEELING	Mercury
16	LELA	FEELING	Mercury
17	LELA	FEELING	Mercury
18	LELA	FEELING	Mercury
19	LELA	FEELING	Mercury
20	MASTERS AT WORK	WORK	Mercury

These charts are also available online at musicweek.com



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music-house.co.uk/repertoire

GO - WINN - DIGITAL CLUB PROMOTION

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

COOL CUTS CHART

Pos	Artist	Track	Label
1	DAVID DUNN	LOVE IS COOL	Mercury
2	SUNNY AND	COMING DOWN THE RAIN	Mercury
3	AMANDA LET DAUNG		Mercury
4	ROCKE	TRUCKERS WANT TO GO	Mercury
5	YVES LAPOINTE	ROSE UP	Mercury
6	FRUIT MACHINE	DOWN IN THE DROSSO	Mercury
7	ROBERT WALTERSON	FEEL THE RAINBOW	Mercury
8	SCALA & BO	WANTALIA	Mercury
9	BOB SIMON	FEAR THE SOUND OF FREEDOM	Mercury
10	TINA TURNER	FEEL THE SOUND OF FREEDOM	Mercury
11	KIMBERLY DAVIS	FEEL THE SOUND OF FREEDOM	Mercury
12	ALBERT SOCIAL	FEELING	Mercury
13	JACQUELINE	FEELING	Mercury
14	LELA	FEELING	Mercury
15	LELA	FEELING	Mercury
16	LELA	FEELING	Mercury
17	LELA	FEELING	Mercury
18	LELA	FEELING	Mercury
19	LELA	FEELING	Mercury
20	LELA	FEELING	Mercury

URBAN TOP 30

Pos	Artist	Track	Label
1	TIMBALAND	AMBITIOUS	Mercury
2	NE-YO	SOLO	Mercury
3	RENEE ROME	SHINE	Mercury
4	FAWAZ	FEEL THE SOUND OF FREEDOM	Mercury
5	FRUIT MACHINE	DOWN IN THE DROSSO	Mercury
6	YVES LAPOINTE	ROSE UP	Mercury
7	ROBERT WALTERSON	FEEL THE RAINBOW	Mercury
8	SCALA & BO	WANTALIA	Mercury
9	BOB SIMON	FEAR THE SOUND OF FREEDOM	Mercury
10	TINA TURNER	FEEL THE SOUND OF FREEDOM	Mercury
11	KIMBERLY DAVIS	FEEL THE SOUND OF FREEDOM	Mercury
12	ALBERT SOCIAL	FEELING	Mercury
13	JACQUELINE	FEELING	Mercury
14	LELA	FEELING	Mercury
15	LELA	FEELING	Mercury
16	LELA	FEELING	Mercury
17	LELA	FEELING	Mercury
18	LELA	FEELING	Mercury
19	LELA	FEELING	Mercury
20	LELA	FEELING	Mercury



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www.poparazzi.co.uk

Pos	Artist	Track	Label
1	UNKLEJAM	FEEL THE SOUND OF FREEDOM	Mercury
2	FRUIT MACHINE	DOWN IN THE DROSSO	Mercury
3	YVES LAPOINTE	ROSE UP	Mercury
4	ROCKE	TRUCKERS WANT TO GO	Mercury
5	LITTLE MISS ROCKER	MY SOUL IS BENDING	Mercury
6	AMANDA LET DAUNG		Mercury
7	ALBI VS ROOKETEERS	FEEL THE SOUND OF FREEDOM	Mercury
8	CORNEILL	FEEL THE SOUND OF FREEDOM	Mercury
9	ROBERT WALTERSON	FEEL THE RAINBOW	Mercury
10	SCALA & BO	WANTALIA	Mercury
11	BOB SIMON	FEAR THE SOUND OF FREEDOM	Mercury
12	TINA TURNER	FEEL THE SOUND OF FREEDOM	Mercury
13	KIMBERLY DAVIS	FEEL THE SOUND OF FREEDOM	Mercury
14	ALBERT SOCIAL	FEELING	Mercury
15	JACQUELINE	FEELING	Mercury
16	LELA	FEELING	Mercury
17	LELA	FEELING	Mercury
18	LELA	FEELING	Mercury
19	LELA	FEELING	Mercury
20	LELA	FEELING	Mercury

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Contact: Maria Edwards, Music Week
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permitting). Cancellations: 10am
Wednesday prior to publication for series
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JOBS

ROADRUNNER RECORDS

International Product Manager

Roadrunner Records is an international record company representing artists such as Nickelback, Slipknot, Killswitch Engage and Trivium with offices in the United States, France, Germany, England, Japan, Canada and Australia.

For the head office in Naarden, the Netherlands (20 kilometers from Amsterdam) we are looking for an International Product Manager to join a close-knit team responsible for international product management, marketing and promotion. An appreciation for our artists combined with a proactive work ethic is essential.

Responsibilities include: Set-up & management of product releases World ex. United States and Canada, increasing sales in specific territories, creating & executing promotional strategies and marketing plans with territory representatives, acting as a liaison between artists' management and the territories with regard to promotional planning and touring activities.

Requirements include: Minimum 5 years experience in the music industry or other entertainment fields – preferably in a Product Management function, fluent English language skills (comprehension of other languages an advantage), strong organizational skills, no '9-5' attitude, a driver's license.

Please contact Alesia Blanchard-Nelson (jobs@roadrunnerrecords.nl) for a complete job description or to submit your CV and covering letter.

Advertise your position
direct to the key music
industry players
Call Maria 020 7921 8315
Email maria@musicweek.com

SOUND PERFORMANCE

Senior Graphic designer/Graphic designer/Freelance Graphic designer

Sound Performance is based in Greenwich and is a market leader in the field of CD, DVD & Vinyl manufacturing. Established since 1994 we work for many of the UK's leading independent Record labels, Publishers, Business to business clients. As part of our on-going growth and development we have vacancies for all of the above roles.

Please send covering letter and CV to the address below together with your salary expectations.

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1) Experienced bookkeeper to fulfil the day-to-day accounts functions for a variety of clients. Must be competent, flexible & discreet.

2) Accounts Assistant experienced in reconciliation with good credit control skills. Basic bookkeeping knowledge essential.

Please send CV with covering letter to: HR Dept,
The Music Business Ltd, 255 Shoreditch High St, London E1 6PU

On-line Retail Marketing & Label Manager

absolute
We are looking for a UK based Marketing & Label Manager with a minimum 3 years experience in the music industry. The role will involve managing the on-line retail marketing & label management for our artists. You will be responsible for creating & executing on-line marketing campaigns, managing the on-line retail presence of our artists, and ensuring that all on-line marketing activities are in line with our overall marketing strategy.

Due to company expansion we are looking for a multi skilled team player to join us.

We are looking for someone to become part of our growing, vibrant and successful marketing & label management team. The role will involve managing the on-line retail marketing & label management for our artists. You will be responsible for creating & executing on-line marketing campaigns, managing the on-line retail presence of our artists, and ensuring that all on-line marketing activities are in line with our overall marketing strategy.

The job of an absolute team player will need to be self-motivated, hard working, energetic, organised and driven to get the most out of every opportunity.

Salary negotiable.
Please send CV with covering letter including salary details and outline posted to hr@absolute.co.uk

Royalties Consultant

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Bullocks is an independent music royalties consultancy based in Central London. We are seeking an enthusiastic and self-motivated individual to join our team. The job will involve assisting with royalty audits and the varied services we provide to our wide range of clients. You will have at least 2 years experience working in a music royalties environment with a good understanding of the primary royalty income streams. You will possess excellent communication skills, be adaptable, and have good Excel, Word, and Outlook knowledge. Access or SQL skills highly desirable.

To be considered for this varied and challenging role in a lively working environment, please send your CV to:
Leila Hackitt, leila@bullocks.co.uk. No agencies please.

Senior Account Executive

Do you have a proven track record of grabbing the headlines?

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Please send your CV and a covering e-mail to: David Hornwood, Finance Director david.hornwood@wallsof.com
Wall of Sound, 303a Lambrope Grove, London, W10 5AH

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maria@musicweek.com

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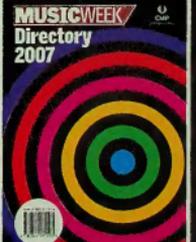
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Datafile

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Week 19

Upfront p24 TV & radio airplay p27 New releases p30 Singles & albums p32

FAST CHART

SINGLES

NUMBER ONE
MCFLY BABY'S COMING
BACK/TRANSYLVANIA (Island)
McFly's 12th single provides their seventh number one, but it can't help their latest album, *Motion In The Ocean*, which has sold only 192,031 copies since release 27 weeks ago, and remains well outside the Top 200.

ARTIST ALBUMS

NUMBER ONE
ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE (Domino)
Unexpectedly new releases from the Manic Street Preachers and Travis to remain at number one, the Monkeys' second album is the first album to spend three weeks at number one this year.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 66 (EMI/Virgin/UMTV)
Number one for the sixth week in a row. Now! 66 dipped 27% week-on-week, selling 22,317 copies last week to take its cumulative 45-day sales to 538,168, making it the year's biggest-selling compilation. Second place on the list is taken by *Radiu 1: Live Lounge*, with 2007 sales of 188,278.

RADIO AIRPLAY

NUMBER ONE
MAROON 5 MAKES ME WONDER (Polydor)
After three weeks at number one, Mike's *Love* today loses its grip on the chart title, allowing Maroon 5's *Makes Me Wonder* to move decisively to the top, where its audience of nearly 5354m is 31.4% more than that of any other song.

THE SCHEDULE

ALBUMS

THIS WEEK
Amenie Because I Love It (RCA); Funeral For A Friend Tales Don't Tell Themselves (Atlantic); Linkin Park Minutes To Midnight (Warner Bros); Wilco Sky Blue Sky (Dunwich); Rufus Wainwright Release The Stars (Polydor); McFly Motion In The Ocean (Island)
MAY 21
Candle Payne I Wish I Could Have Loved You More (Deltasonic); Sophie Ellis-Bextor Trip The Light Fantastic (Fascination!); The Used Lies For The Lions (Warner Bros); Ross Coppeerman Welcome To Reality (Phonogenic); Maroon 5 It Won't Be Soon Before Long (Polydor)
MAY 28
Mumma-Ra The Things Move In Three's (Columbia); R Kelly Double Up (RCA); Velvet Revolver Liberated (Columbia);



Manic Street Preachers: new release unable to muster up more than 39,488 sales to oust the Arctic Monkeys' number one album

The Market

Big releases fail to oust the Monkeys

by Alan Jones
Unexpectedly surviving the release of new albums from Travis and the Manic Street Preachers to spend a third week at number one, the Arctic Monkeys' second album, *Favourite Worst Nightmare*, sold 39,488 copies last week, to take its 20-day sales tally to 349,078. That's enough to move it up to fifth place in the year-to-date table, behind Amy Winehouse's *Back To Black* (600,825), Take That's *Beautiful World* (535,704), Life In Cartoon Motion by Mika (453,061) and Yes's *Truly, Angry Mob* by the Kaiser Chiefs (388,877).

While that's an impressive achievement, its sales so far still trail the massive 363,763 first-week tally of the Monkeys' 2006 debut *Whatever People Say I Am, That's What I'm Not*, and the fact that neither Travis nor the Manics – both acts with multiple platinum million sellers to their credit – were able to sell even 40,000 copies of their new albums on their first weeks in the shops underlines the frailty of the current market.

Album sales overall dipped by 6.6% last week to 2,040,939, and are perilously close to dipping back below the 2m mark. They were 7% down on same-week sales of 2,195,218 in 2006.

The singles market continues to be more robust, and improved last week by 9% to 1,475,938 units.

McFly top the list for the seventh time in their career, but captured a minuscule 2.1% of the market with their *Baby's Coming Back/Transylvania* hit, which sold just 30,693 copies.

But it was enough to relegate Beyoncé & Shakira to number two, after three weeks at the top. Their *Beautiful Liar* duo suffered a 16.8% reduction in sales to 25,129, but this increases its cumulative tally to 155,698.

Meanwhile, a week after reaching number two, the Manic Street Preachers' *Your Love Alone Is Not Enough* slides to number eight on sales of 12,965.

Finally, Maroon 5's *Makes Me Wonder* is number one in the singles chart, and that exposure helped it to win a number 10 debut on sales of 7,962 downloads.

The first single from the band's new album, *It Won't Be Soon Before Long*, thus tops the peak positions of their last two singles. Although it will be hard pressed to best *This Love* and *She Will Be Loved*, which peaked at three and four in the UK respectively in 2004, *Makes Me Wonder* is already the band's biggest hit in the US, where it has topped the Hot 100 for the last fortnight.

KEY INDICATORS

SINGLES

Sales versus last week: +8.6%
Year to date versus last year: -7.0%

MARKET SHARES

Universal	40.4%
Sony BMG	30.1%
Warner Music	18.7%
Indies	7.7%
EMI	2.9%

ARTIST ALBUMS

Sales versus last week: -5.4%
Year to date versus last year: -11.8%

MARKET SHARES

Sony BMG	35.3%
Warner Music	9.7%
EMI	7.8%
Indies	19.7%

COMPILATIONS

Sales versus last week: -11.6%
Year to date versus last year: +8.8%

MARKET SHARES

Universal	43.4%
EMI	35.3%
Minsky of Sound	11.2%
Sony BMG	7.9%
Indies	22.2%

RADIO AIRPLAY

MARKET SHARES

Universal	46.4%
Sony BMG	31%
Warner Music	11.1%
Indies	8.9%
EMI	3.4%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.0% US: 39.2% Other: 10.8%
Origin of albums sales (Top 75): UK: 56.0% US: 37.3% Other: 6.7%

For fuller listings, see musicweek.com

NEW ADDITION



Following their departure from Matador, Interpol will release their third album on Parlophone on July 9. *Our Love To Admire* was produced by Rich Costey and it follows their move to Capitol in the US last year and the appointment of new management in the shape of David Holmes at LA's 3.0. The album is preceded by the single, *The Heinrich Maneuver* on July 2.

SINGLES

THIS WEEK

ISS Let's Make Love And Listen To Death From Above (Warner Bros); R Kelly I'm A Flirt (RCA); Calvin Harris The Girls (Columbia); Garbage All Over But The Crying (Warner Bros); Sophie Ellis-Bextor Me And My Imagination (Fascination!); Maroon 5 Makes Me Wonder (Polydor); Snow Patrol Signal Fire (Fiction)
MAY 21
The Fray Over My Head (Capitol); Good Charlotte The River (Columbia); Kaiser Chiefs Everything Is Average Nothingness (B-Unique); Dizzee Rascal Sirens (XL)
MAY 28
LCD Soundsystem All My Friends (DFA); Scissor Sisters Kiss You Off (Polydor); Rogue Traders Way To Go (RCA); Ozanian Entourage (RCA); Little Ones

Lovers Who Uncover (EMI); Modest Mouse Dashboard (Columbia); Marilyn Manson Heart-Shaped Glass (Interscope); Mya Buena Vista Real Girl (Island); The Twang Either Way (B-Unique)
JUNE 4
The Chemical Brothers Do It Again (Virgin); Arcade Fire Intervention (Mercury); Andrea Corr 24 Hours (Atlantic); Gossip Listen Up! (Back Yard); Kelly Clarkson Never Again (RCA)
JUNE 11
Siobhan Donaghy So You Say (Parlophone); Kelly Rowland Like This (RCA); Cheryl Collins People Hate The People (Heavenly)
JUNE 18
Ash Polaris (Warner Bros); Muse Map Of The Problematic (Warner Bros); Take That 12 Walk For Warriors (Polydor); Just Jack Writer's Block (Mercury)

190507

Return of the yellow jumpsuit

The Plot

Challenge Anneka's TV return to kick-start a compilation campaign for Universal Classics & Jazz

VARIOUS OVER THE RAINBOW (UCJ) Universal Classics & Jazz has teamed up with ITV to release *Over The Rainbow*, a compilation album produced for an episode of Challenge Anneka which will air next month.

The episode, which will be screened on ITV1 on June 5, sees host Anneka Rice set the formidable challenge of producing and recording an entire compilation album, which she does by persuading some of the UK's highest-profile performers to sing on the disc.

The resulting album will be released by UCI ahead of the screening on June 4, with £2 from every purchase going to the Association of Children's Hospices.

"The whole project was

conceived by the Challenge Anneka team at ITV," says UCI marketing manager Tom Lewis. "They were looking at a way to raise awareness of the extraordinary work of Children's Hospices and they felt that the creation of a charity record would make superb television, as well as give a real opportunity to raise money."

Bonnie Tyler, McFly and Duncan James join the all-star cast list that committed to the set, each performing their own musical favourite for the album. Other artists featured include Jimmy Osmond performing *Riviera*, M to M, Andrea Ross singing *No Matter What* and Gavin Cree performing *Young At Heart*.

"The album features a selection of well-loved songs from musicals," affirms Lewis, who, along with UCI played a key role in helping track down artists and assisting with repertoire suggestions.

While the project itself will hit a climax with the television show, Lewis says for the label the album will take on a much longer life span. "The TV show itself should showcase the tracks



beautifully, but if some of them can achieve wider exposure, it could be a very big record."

Further to this, a selection of songs from the album will be serviced to radio including McFly's performance of *You're The One That I Want*, Duncan James and Mylene Klass's performance of *Someone Over The Rainbow* and Cerys Matthews' version of *Secret Love*.

UCJ will also be targeting the respective fanbases of those artists featured on the set, offering "money can't buy" prizes and opportunities. "We are specifically targeting mums and the fanbases," says Lewis.

Over The Rainbow is released June 4.

CAMPAIGN SUMMARY:

PRODUCT MANAGER: Bekkie Sauley, UCI
NATIONAL PRESS: Tony Woods, UCI/Melissa Loughran, ITV
REGIONAL PRESS: Caroline Crick, UCI
RADIO/TV PROMOTION: Julie Mellor, UCI
ONLINE PROMOTION: Clare Hudson, Care Hudson PR
MARKETING: Buffie Du Pan, UCI

TASTEMAKERS TIPS

Example I Don't Want To (The Beats)

CASPAR LLEWELLYN SMITH, OBSERVER MUSIC MONTHLY



"Elliot Gleave follows his brilliant You Can't Rap with a further very funny cut. Built

around an old Muddy Waters sample and with its references to chowing down at Nandos and watching Football Focus, it's another great advert for Mike Skinner's label."

Stateless

Exit (K7)

GEORGINA WILSON-POWELL, BLOWBACK



"Leeds' finest secret is Stateless, a five-piece that evokes the highest feelings of trip hop, backed by DJ Shadow-esque

samples and beats. Single *Exit* is musical treacle - sticky, sweet and gives you a rush that makes your arm hairs stand on end. Singer Chris's vocals simply envelope your brain, and suddenly everything is OK with the world. Play it outside and play it loud."

Janette Slack Red Ramona/Shake and Play (Air)

JAY CUNNING, KISS FM



"With her reputation as a rising star, Janette has worked

relentlessly to develop her DJ and production skills and this debut release on All 3's Air Recordings showcases the results. Red Ramona is a simple yet effective tech-funk workout while *Shake and Play*, a collaboration with Dogmatix, would fit perfectly in a Stanton Warriors set."

THE INSIDER

Birminghammusic.com

birminghammusic.com
BIRMINGHAM'S ONLINE MUSIC PLATFORM

Birmingham has been enjoying something of a musical renaissance of late and one website is putting a spotlight on that growth via a dedicated regional-centric online space.

Birminghammusic.com is a one-stop shop for all things Birmingham; whether you are an aspiring manager, an artist in search of legal advice or just a punter looking for a gig guide for the surrounding area, the website puts all of the above under one roof, building an insightful online community.

"Birminghammusic is an online facility that enables local musicians from all genres to expose themselves to a bigger marketplace," says Ian Allen, managing director of Clever Cherry, the company that developed the site in partnership with the Birmingham City Council. "The goal is to help our musicians improve their careers through opportunity."

First launched in autumn 2005, the website took 18 months to develop and now boasts more than 600 bands and artist members. Services available to members include management, agent and record company databases; a musician's guide; a legal advice "knowledgebase"; a directory of music courses and a services

Mumm's the word thanks to Columbia act's TV ad sync

Campaign focus

Columbia records is looking to a sync in a new HSBC advertisement as a platform to help elevate Mumm-Ra to the next level of commercial success.

The UK band, who signed to the label in 2006, secured the ad with their new single, *She's Got You High*, the introduction of which provides the soundbed to the new commercial. The ad is confirmed to run nationally, across radio and TV, over an 18-month period.

"Everything so far has been going toward this single, so timing-wise this sync couldn't have been more perfect," says Columbia marketing manager Chris Farrow. "The trick as always with syncs is to join the dots."

Further to this, the label is looking to online promotions and marketing to help people to make the connection between the ad and the song. However, the physical copies of the single, released this week, will miss out on being stickered because they had already been pressed up at the time the sync was secured.



"Up to this point, the band has probably had a slightly lower profile than we would have hoped but we are starting to see that turn around," Farrow says. "With this single, and now with the ad, we have the opportunity to reach a broader audience."

She's Got You High - Mumm-Ra's third full single - has secured the band their biggest radio reaction thus far, with playlist support from Virgin Radio, Capital and Xfm

nationally, while spot plays have come from Jonathan Ross on Radio Two and Zane Lowe on Radio One. Its release comes ahead of a healthy live schedule for the band that will include appearances at that will include appearances at Glastonbury, V and the Underage Festival over the coming months.

Mumm-Ra's debut album, entitled *Things Move In Threes*, is released on May 28 with a further single, *Starlight* following this summer.

RADIO PLAYLISTS

RADIO 1

ALIST
Alex Oni: Milder; Amara: Take Control; Arctic Monkeys: Do Animals; Beyoncé & Shakira: Beautiful Liar; Body Language: Grease; Armada feat. Stanix: Get Down; Gym Class Heroes: Dap! Dap! Good!; Hologate: Here I Am; In Your Arms; Jamie T: Shaka; Kicker: Check Everything Is Average; Newsday; Larkin Park: What I've Done; Moriam: 5 Miles; M4: Wonder; Mika: Love Today; Muzya: Russia feat. G!; Pigeon Detectives: I'm Not Sorry; Rihanna: Umbra; Scissor Sisters: Kiss You Off; Snow Patrol: Spiral Fire; The Weather: Our Day Is Here
BLIST
Arctic Fire: Invention; Armand Van Helden: NYC Beat; Billy Cyrus: Living Is A Problem Because Everything Dies; Bob Smeral: Feet; Gary P. & Dorian: Sound Of Freedom; Mike Love: Today; Muzya: Russia feat. G!; Jojo Avon: Mims This Is Why I'm Here; Omarrion: Entrance; Red Hot Chili Peppers

Hump De Bump; Reverend And The Makers: Mayweather Champion Of The World; Sophie Ellis-Bextor: My Love; My Imagination; Stereophonics: Holy Holy; Maudlin. The Fry: Over My Head; Unleash What Am I Fighting For?

C LIST
Corneil vs The Liza Maria Experience: Keep On Jamming; Eklens: Sirens Outside The Hospital Door; Madrugada: Heart Shaped Glasses; Madrugada: Books From Books; Maffly: Baby's Coming Back; The Chemical Brothers: Do It Again; The G!s: Mims; The Fratella: On Black; Blue Eye; The Hologate: Gonna Be The White Stripes; Icky

3-UPPOINT LIST
Dizee Rascal: Sirens; Gossy: Listen Up!; The Enemy: Hot Energy; The Deluxe Feet; Simon Franks: All The Beats Out

RADIO 2

A LIST
Amp Fiddler: I Don't Want; Chant: The World Is

ALSO OUT
THIS WEEK
SINGLES
Lloyd's You (Island);
Tina Turner's
Hannah's Way Home
(Parlophone); Rogue
Traders: Way To Go
(RCA)

ALBUMS
Silverstein Pickups:
Garnage
(Warner); Velvet
Revolver: Liberated
(Columbia)

Records released 28.05.07



SINGLE OF THE WEEK

**Rihanna feat. Jay-Z
Umbrella**

Def Jam 1735491

In a genre folding with Timbaland productions and lazy R&B, Rihanna's new single arrives like a breath of fresh air. The first track from forthcoming album *Good Girl Gone Bad*, Umbrella is a sparsely-produced pop song with seriously hypnotic appeal. Underplayed synth melodies and bass stabs provide the minimal backdrop to Rihanna's lead, as she takes the listener to one of hooks of the year. It has been played at Radio One, Capital and Galaxy.



ALBUM OF THE WEEK

**The Pigeon Detectives
Wait For Me**

Dance To The Radio DITR0300CD
The anticipated debut from Leeds-based five-piece The Pigeon Detectives doesn't disappoint, providing just 35 minutes and seven seconds of frantic, youthful chaos, best exemplified on excellent singles Romantic Type and I'm Not Sorry. It is a slightly under-produced effort, but what it lacks in energy it makes up for in sheer visceral thrill. The band play a 10-date UK tour in May, starting today (Monday).

Singles

Digitalism

Pogo (Kitsun/Virgin DINS0281)
This single is the first from the German's forthcoming debut *Digitalism* and it rocks like an electronic monster. It is almost as if someone has wired Tahiti 80 up to the mains - all the pop ingredients are in place, along with but there is also a great electronic sweep of noise. Of all the great music coming from mainland Europe at the moment, Digitalism are among the frontrunners.

Findlay Brown

Losing The Will To Survive (Pasefy/FMG102)
Yorkshire's latest addition to the burgeoning 'new folk' crowd of singer-songwriters, Findlay Brown echoes the dustbowl soul of Neil Young and saccharine songwriting of Paul Simon to good effect. While hardly original, the mellifluous guitar picking and harmonising on this latest take from Brown's album *Separated By The Sea* should be enough to seduce specialist programmers.

Fountains of Wayne

Someone To Love (Virgin 883792)
Four albums in for the thinking man's Weezer and this lead single sounds every bit as sharp and memorable as their decade-old debut *Radiation Vibe*. While the fountains still come on like lovestruck power pop Beach Boys, they've added a new wave synth-pop chorus to produce their best single from their last three albums.

Gallows

Abandon Ship (Black Envelope/Warner WEA422CD)
Hailed by some as 'the future of punk rock' and snapped up by Warner after a fierce bidding war, expectations for Gallows are high. *Abandon Ship*, which includes re-releases of the band's debut album *Orchestra Of Wolves*, neither confounds nor fundamentally lives up to these hopes, buzzing along in a standard punk/metal way, but with a searing emotional energy.

Ghosts

The World Is Outside (African PRO16320)
The Home Counties foursome are set to mirror the success of last summer's radio-friendly disc *Overlies*. The Feeling, with this single as another runner on the ladder to stardom. Anthemic, brooding and harmonious in all the right places, it resembles something like an indie-pop version of ABC's *All Of My Heart*.

Justice

DANCE (Ed Banger)/Because BECAUSE0138)
The remixers du jour release the first single from their forthcoming album 1. Treated strains of a Nile Rodgers bassline bubble away under the strains of the chorus, all mixed up with the electronic mash that the Parisian kings bring to their recipes. It is picking up Radio 1 airplay.

LCD Soundsystem

All My Friends (DFA/EMI DPA52121692D)
Lifted from the acclaimed *Sound Of Silver* album, electro-pop veteran James Murphy continues to defy the pigeon-hole with this piano-heavy dancefloor treat. With echoes of Factory/Record's industrial disco ethic, this should go down well with clubbers and indie fans alike and, with confirmed appearances at 02 Wireless, T in The Park, Reading/Leeds and the Connect Festivals, Murphy's stature is set to go from strength to strength.

The Little Ones

Lovers Who Uncover (Heavenly/EMI HVN169CDD)
California's Little Ones return, bringing more handclap heaven with them. This high-octane milk bar pop sounds like it should be the theme tune to a teenage soap. It certainly exhibits all the trappings; a soaring chorus, lightweight rock riffs and goofy lyrics about naive prudes, and is bound to go down a storm when they embark on the *MTV New Music Tour* circuit this month.

Marilyn Manson

Heart Shaped Glass (When The Heart Guides The Hand) (Interscope EATME01)
Whisper it, but Manson sounds

almost pop on this single, the first to be taken from Alice In Wonderland-esque new album *Eat Me, Drink Me*. Thankfully for his legions of fans, Heart Shaped Glass isn't pop as in Girls Aloud, instead reflecting Seventies glam and resulting in probably the most melodic thing he has ever done. It could be a big single - as long as the teenagers don't object to such lifting melodicism.

Modest Mouse

Dashboard (Epic 88697105802)
Modest Mouse return, this time with fortification thanks to the legendary Johnny Marr, who brings slick guitar hooks to calm the slacker. Complete with brassy sounds, tizzy drum ticks and Isaac Brock's distinctive vocal range, the song lurches from smooth and gentle to rough and hard-bitten. It is the first single off the *Billboard* 200 chart-topping album *We Were Dead Before The Ship Even Sank*.

Omarion

Entourage (RCA 88697096442)
This is the second single from rising R&B solo star Omarion's second album 21. Having firmly outgrown his beginnings in teen band B2K, this sees the Californian perfect the blending of a sultry guitar riff with synths to produce summer anthem material. It has been added to the Radio One B-list and is receiving plenty of Capital FM airplay.

Simply Red

Stay (Gimpy/copy SP5AM035)
This second single to be lifted from the album of the same name sees a return to form for Hucknall and co. A hook-laden slice of pop/soul reminiscent of a Stars-era Simply Red, this should serve to remind older fans of their distinctive style. The release will be supported by six sold-out shows at London's Royal Albert Hall at the end of the month.

Thirteen Senses

Follow Me (Mercury 1735763)
Thirteen Senses' second single from the ambitious *Contact* album romps along with an expected confident and polished pop. Clearly gunning for the huge sound of Coldplay - they are produced by Rush of

Blood...&X/M man Danton Suplee - the intro immediately invites comparisons with Fix You. Expect a warm welcome from radio stations that regard Keane, Snow Patrol and Athlete as bedfellows.

Albums

Amp Fiddler

Afro Strut (Genuine/Wall Of Sound WWS022C2)
Originally released last year, Afro Strut has had five new tracks added and is being repromoted thanks to the generous reactions the Corinne Bailey Ray-featuring 'I'll Don't be getting... Coupled with this is the intention paid to other contributors, such as Afro-beat king Tony Allen, now with the Good The Bad and The Queen. This one-time George Clinton sideman certainly has the funk.

Chris Cornell

Grey On (Interscope 1734884)
The debut solo effort from the former Audioslave and Soundgarden singer is likely to surprise fans. A far mellower affair than his previous outings, it is noteworthy for including a questionable version of Michael Jackson's *Billie Jean* - however, it also includes his excellent *Band* theme, *You Know My Name*, which, along with current strong single *Arms Around Your Love*, should help sales.

DJ Mehdi

Lucky On (Night (Ed Banger)/Because BECS572085)
Ed Banger's first album has been remixed, repackaged and repromoted and very welcome it is too. Along with Daft Punk and Justice, this guy has done much to change the shape of modern dance music. As a club DJ, Mehdi is already world-famous and this refocusing of his material on the back of greater awareness should make this appeal to a wider audience.

The Lounges

We Are The Champ (Akoustik Anarchy AAZW028)
Bright St. Helena six-piece The Lounges have been putting out records for just over a year, but in that time they have managed to

perform lushious four-part harmonies, intricately-layered guitars and innovative percussion, pulled together with a Beach Boys big-sound production maxim. Highlights include the insanely catchy *Armageddon Outta Here* and *I'm Gonna Take You Girl*, which lurches between Nineties indie-pop and Sixties psychedelia. Ones to watch for 2007.

Mahogany

Connectivity (Track & Field HEA147)
During the late Eighties, the "shoegazing" genre was a much maligned one. A whole new breed of fever-burging dreamers are now taking that blueprint and starting it for the new millennium. Mahogany seem to be determined to forefront this nu-gaze movement, enlisting Coastex Twin Robin Guthrie to remix tracks included on this set. It is a beautifully-constructed set, which has prompted *Blurt Party* to invite them as support for their forthcoming UK dates.

Mumm-Ra

These Things Move In Three (Columbia BEXH1119)
Signed to Columbia in 2006, Mumm-Ra have been quietly building their fanbase without the aid of mainstream support. With forthcoming single *She's Got You* High promising to attract airplay, the band look ready to climb to that next step. Their debut is an at-times sentimental collection of poppy guitar rock songs that grow a little deeper on the listener with each listen.

Richard Thompson

Sweet Warrior (Proper PRPD0302)
Former Fairport Convention member Thompson's solo projects have been consistently interesting and lyrically ardent and this album, dealing with war and love, contains some of the best work he has done. With help from regular sideman Danny Thompson and Nickel Creek's Sara Watkins on fiddle, this album shows an artist still in touch with his passion and talent. Wonderful.

This week's reviewers: Anita Aebi, Christopher Barrett, Adam Benzine, Ben Gaskew, Stuart Clarke, Owen Lawrence, Ed Miller, Nick Tesco, Simon Ward

1905/07

TV Airplay Chart

Rank	Week	Artist/Title	Label	Wk	Spk
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	ROYALTY	406	
2	14	MUTYA BUENA REAL GIRL	ISLAND	346	
3	1	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	345	
4	2	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLYDOR	333	
5	11	BOOTY LUV SHINE	REDHAWK/EMPIRE OF SOUND	301	
6	9	SCISSOR SISTERS KISS YOU OFF	POLYDOR	299	
7	7	LINKIN PARK WHAT I'VE DONE	WARNER BROS.	295	
8	23	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	276	
9	8	AVRIL LAVIGNE GIRLFRIEND	ISLAND	262	
10	12	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	ISLAND	257	
11	3	AKON DON'T MATTER	IMPACT	249	
12	6	MAROON 5 MAKES ME WONDER	POLYDOR	239	
13	5	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.	238	
14	25	MIKA LOVE TODAY	CGS/ARCA/ISLAND	235	
15	13	HELLOGOODBYE HERE (IN YOUR ARMS)	DEW/ISLAND	226	
16	18	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA	225	
17	29	NELLY FURTADO SAY IT RIGHT	GEFFEN	224	
18	41	BOB SINCLAIR & CUTE.B SOUND OF FREEDOM	DEFFCULT	218	
19	21	R. KELLY I'M A FLIRT	JIVE	209	
20	4	NE-YO BECAUSE OF YOU	DEF JAM	208	
21	1	FALL OUT BOY THINKS FR TH MMRS	MERCURY	200	
22	26	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	199	
23	10	KELLY ROWLAND FEAT. EVE LIKE THIS	ISLAND	194	
24	17	AMERIE TAKE CONTROL	COLUMBIA	195	
24	28	DIZZEE RASCAL SIRENS	XL	195	
26	18	GROOVE ARMADA FEAT. STUSH GET DOWN	COLUMBIA	188	
27	45	UNKLEJAM WHAT AM I FIGHTING FOR?	VERBEN	183	
28	46	SCOOCH FLYING THE FLAG (FOR YOU)	WARNER BROS.	177	
29	25	CHRISTINA AGUILERA CANDYMAN	ISLAND	174	
29	50	MCFLY BABY'S COMING BACK	EPIC	174	
31	33	INFERNAL I WON'T BE CRYING	REPOSE	166	
32	17	MY CHEMICAL ROMANCE I DON'T LOVE YOU	REPOSE	166	
32	10	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	GEFFEN	166	
32	35	KIM SOZZI BREAK UP	ISLAND	166	
35	42	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC	165	
36	28	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	IMPACT/EPIC	165	
37	33	MASTERS AT WORK WORK	DELAWARE THE WORLD	161	
37	19	ARCTIC MONKEYS BRIANSTORM	DEW/EPIC	161	
39	38	SNOW PATROL SIGNAL FIRE	IMPACT	156	
39	46	GOOD CHARLOTTE THE RIVER	COLUMBIA	156	



1. Rihanna Feat. Jay-Z
The temptation of seeing Barbadian beauty Rihanna getting wet and naked has helped the video for her new single 'Umbrella' to attract more than 5m hits on YouTube, where it is, needless to say, the current top attraction. British TV programmers concur with YouTube users, and the track rockets #4-1 on the TV airplay chart as a result, with 406 plays from 13 supporters.



2. Mutya Buena
Buena had four number ones on the TV airplay chart as a member of The Sugababes, and is close to reaching the summit in her own right with her debut solo single, 'Real Girl', which scores 14-2 on the chart this week. The video for the track jumps into the Top 10 of the TV airplay chart this week, with 346 plays from the band's arrival in the Top 10 of the radio airplay chart, where it moves 13-4 to TV support was 84 with 84 plays.

Rihanna sky rockets to number one with Umbrella, while local girl Mutya is looking threatening at two with Real Girl

ON THE BOX THIS WEEK

BRIT
Later...With Jools Holland, Elton Party, LCD Soundsystem, Wilco, Joan Armatrading (Fri)

ITV
Parkinson, George Michael, Scissor Sisters (Sat)

GMTV
UK Today... See Entertainment Today, Caroline (Sat)

T4
Kaiser Chiefs, Maroon 5, Good Charlotte

TRANSMISSO ON WITH F-100
Damon Albarn, Moby, Happy Mondays, Pigeon Detectives, Rufus Wainwright

POPWORLD
Take That, Ed Sheeran, Scissor Sisters, Gym Class Heroes, The Fray, Boyz n the Banda, HelloGoodbye (Sat)

MTV MOST PLAYED

Rank	Artist/Title	Label
1	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
2	LINKIN PARK WHAT I'VE DONE	IMPACT/EPIC
3	GROOVE ARMADA FEAT. STUSH GET DOWN	CGS/ARCA/ISLAND
3	MAROON 5 MAKES ME WONDER	POLYDOR
5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
6	SNOW PATROL SIGNAL FIRE	IMPACT
7	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLYDOR
8	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA
8	MUTYA BUENA REAL GIRL	ISLAND
10	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	IMPACT/EPIC

THE BOX MOST PLAYED

Rank	Artist/Title	Label
1	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLYDOR
2	AKON DON'T MATTER	IMPACT
3	RIHANNA FEAT. JAY-Z UMBRELLA	MERCURY
4	MIKA LOVE TODAY	CGS/ARCA/ISLAND
5	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA
5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
7	SCISSOR SISTERS KISS YOU OFF	POLYDOR
8	R. KELLY I'M A FLIRT	JIVE
9	HELLOGOODBYE HERE (IN YOUR ARMS)	DEW/ISLAND
10	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA

KERRANG! MOST PLAYED

Rank	Artist/Title	Label
2	FALL OUT BOY THINKS FR TH MMRS	MERCURY
5	ELLIOTT MINOR PARALLEL WORLDS	ASHELEY MUSIC
1	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
1	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC
5	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REPOSE
4	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.
6	GOOD CHARLOTTE THE RIVER	COLUMBIA
8	HELLOGOODBYE HERE (IN YOUR ARMS)	DEW/ISLAND
9	AVRIL LAVIGNE GIRLFRIEND	ISLAND
10	BUFFY CYRIL LYING IS A PROBLEM CAUSE EVERYTHING GETS STUCK	IMPACT

MTV2 MOST PLAYED

Rank	Artist/Title	Label
1	BUFFY CYRIL LYING IS A PROBLEM CAUSE EVERYTHING GETS STUCK	IMPACT
2	FALL OUT BOY THINKS FR TH MMRS	MERCURY
1	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
4	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	IMPACT/EPIC
5	GALLOWAY ABANDON SHIP	WARNER BROS.
6	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC
6	GOOD CHARLOTTE THE RIVER	COLUMBIA
8	THE MACCABEES PRECIOUS TIME	IMPACT
8	SSS LETS MAKE LOVE AND LISTEN TO DEATH FROM ABOVE	IMPACT
10	JAMIE T SHEILA	VISIT

MTV BASE MOST PLAYED

Rank	Artist/Title	Label
2	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLYDOR
2	BOBBY VALENTINO ANONYMOUS	MERCURY
3	NE-YO BECAUSE OF YOU	DEF JAM
4	RIHANNA FEAT. JAY-Z UMBRELLA	MERCURY
4	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
6	CLARA LINA A BOY	ISLAND
6	LLOYD YOU	ISLAND
8	NELLY FURTADO SAY IT RIGHT	GEFFEN
9	TI AMERIE TAKE CONTROL	COLUMBIA
9	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA

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irplay Chart

WEEK END		LAST WEEK		WEEKS ON CHART		PEAK POSITION		AIRPLAY		LAST WEEK		WEEKS ON CHART		PEAK POSITION	
26	48	1	0	RIHANNA FEAT. JAY-Z UMBRELLA	VELOCITY	516	34	22.10	45						
27	50	1	0	SIMPLY RED STAY	EMPIRE/RED	127	127	22.05	1230						
28	10	26	1	FALL OUT BOY THINKS FR TH MIMRS	REPLY/RE	363	5	21.5	6						
29	71	1	0	WILLY MASON FEAT. KT TUNSTALL WE CAN BE STRONG	REPLY/RE	162	37	21.34	112						
30	31	4	0	RAY LAMONTAGNE JOLENE	RED/RE	136	1	21.03	2						
31	16	23	1	THE FRAY HOW TO SAVE A LIFE	EPIC	1077	3	19.75	-11						
32	85	1	0	SCOOSH FLYING THE FLAG (FOR YOU)	WARRNER/BRS	191	50	19.57	334						
33	29	10	0	SCISSOR SISTERS SHE'S MY MAN	REPLY/RE	1150	-21	19.42	10						
34	36	5	11	THE ENEMY AWAY FROM HERE	WARRNER/BRS	229	-16	18.89	0						
35	37	3	15	JAMIE T SHEILA	VEGON	172	11	18.18	3						
36	22	6	20	GROOVE ARMADA FEAT. STUSH GET DOWN	COLUMBIA	254	-5	18.10	34						
37	38	10	23	TAKE THAT PATIENCE	REPLY/RE	654	-5	17.91	10						
38	43	7	12	NE-YO BECAUSE OF YOU	REP J&R	961	17	16.42	7						
39	23	22	3	MIKA GRACE KELLY	CAROLINA/ISLAND	1041	-5	16.16	43						
40	51	2	0	JOSH GROBAN YOU ARE LOVED	REPLY/RE	31	-16	15.97	16						
41	29	1	0	GHOSTS THE WORLD IS OUTSIDE	ATLANTIC	57	33	15.94	345						
42	52	1	39	ROSS COPPERMAN ALL SHE WROTE	PHENOMENIX	574	11	15.60	11						
43	46	3	71	JOJO ANYTHING	VELOCITY	466	11	15.35	2						
44	17	4	0	AMP FIDDLER FEAT. CORINNE BAILEY RAE IF I DON'T	WALL OF SOUND/RS	58	21	14.80	-16						
45	42	11	0	JAMES MORRISON UNDISCOVERED	REPLY/RE	830	0	14.78	4						
46	50	12	46	KALVIN HARRIS ACCEPTABLE IN THE 80'S	COLUMBIA	335	-35	14.77	2						
47	40	13	55	PAOLO NUTINI NEW SHOES	ATLANTIC	651	-39	14.46	-11						
48	47	4	0	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPLY/RE	497	-70	13.49	-11						
49	82	1	57	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	349	81	13.23	51						
50	48	1	0	RAZORLIGHT AMERICA	VELOCITY	563	11	13.03	-34						

© Nielsen Music Control. Compiled from data gathered from 2000 to 2001 on Sunday, May 6, 2007 and 2000 to Sat May 12, 2007. Statistics called by subject names or listed below figure data.

PRE-RELEASE

ARTIST	TITLE	Label	Pre-release
1	MUTYA BUENA REAL GIRL	Blind	36.05
2	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	Hydra	30.51
3	KIRIYAMA FEAT. JAY-Z UMBRELLA	Mosley	22.09
4	SIMPLY RED STAY	Empire/Red	22.04
5	WILLY MASON FEAT. KT TUNSTALL WE CAN BE STRONG	Empire	21.34
6	AMP FIDDLER FEAT. CORINNE BAILEY RAE IF I DON'T	Wall of Sound/RS	15.97
7	GHOSTS THE WORLD IS OUTSIDE	Atlantic	15.95
8	ASH POLARIS	Warner Bros.	12.21
9	THE TWANG EITHER WAY	Proton	11.88
10	SCISSOR SISTERS KISS YOU OFF	Hydra	11.70
11	THE PIGEON DETECTIVES I'M NOT SORRY LOVE TO BE BORN	Blind	11.63
12	CAULVIN HARRIS THE GIRLS	Columbia	11.44
13	STEREOPHONICS BANK HOLIDAY MONDAY	V2	11.44
14	THE CHEMICAL BROTHERS DO IT AGAIN	FineLine/Dad	11.25
15	UNLEASH WHAT AM I FIGHTING FOR?	Virgin	10.71
16	JACK SAVORETTI BETWEEN THE MINDS	DeAngelis	9.77
17	TINY DANCERS HANNAH WE KNOW	Proton	9.43
18	THE WHITE STRIPES JOKY THUMP	Capitol	8.47
19	THE CREBS WEEN NEEDS	Capitol	8.16

ON THE RADIO THIS WEEK

RADIO 1
Jo Wiley Record Of The Week
Justice DA INC Sure Gas Record Of The Week
Sarah Cox Record Of The Week
Scott Mills Record Of The Week
Do It Again Record Of The Week
Robert Ald Record Of The Week
Robyn Record Of The Week
Champion Of The Week
JK & Joel Record Of The Week
Liam Neeson Record Of The Week
Johnnie Walker Record Of The Week
Zane Low Record Of The Week
Editors Smoke Outside The Hospital Doors
Colin Murray Record Of The Week
The Chemical Brothers We Are The Night (Album)
One For The Weekend - Badcock Heaven's Court
Weekend Anthem - The Chemical Brothers Do It Again

RADIO GROWERS

ARTIST	TITLE	Label	Radio	Top
1	MANIC STREET PREACHERS YOUR LOVE ALONE	VELOCITY	1138	212
2	BOOTY LOU OH NE	REPLY/RE	794	205
3	KALSER CHIEFS EVERYTHING IS AVERAGE	NON/VELOCITY	643	221
4	EDITORS SHAKERS OUTSIDE THE HOSPITAL DOORS	REPLY/RE	260	181
5	SCOOSH FLYING THE FLAG (FOR YOU)	WARRNER/BRS	191	163
6	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	349	156
7	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	HYDRA	495	154
8	MARSDON S MAKES ME WONDER	REPLY/RE	127	153
9	HELLOGOODBYE HERE (IN YOUR ARMS)	REPLY/RE	627	117
10	BEN'S BROTHER RISE	REPLY/RE	264	145

RADIO TWO

ARTIST	TITLE	Label	Radio
16	WILLY MASON FEAT. KT TUNSTALL WE CAN BE STRONG	VELOCITY	105
2	MARSDON S MAKES ME WONDER	REPLY/RE	102
1	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	VELOCITY	101
4	RAY LAMONTAGNE JOLENE	REPLY/RE	100
5	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	HYDRA	97
5	GHOSTS THE WORLD IS OUTSIDE	ATLANTIC	97
11	JOSH GROBAN YOU ARE LOVED	REPLY/RE	95
8	MUTYA BUENA REAL GIRL	ISLAND	94
8	TINY DANCERS HANNAH WE KNOW	PROTON	94
10	SIMPLY RED STAY	EMPIRE/RED	93
2	AMP FIDDLER FEAT. CORINNE BAILEY RAE IF I DON'T	WALL OF SOUND/RS	92
10	MICHAEL BUBLE EVERYTHING	REPLY/RE	92
13	KALSER CHIEFS EVERYTHING IS AVERAGE	NON/VELOCITY	91
14	ASH POLARIS	WARRNER/BRS	91
14	JACK SAVORETTI BETWEEN THE MINDS	DE ANGELIS	91
16	DUKE SPECIAL LAST NIGHT I NEARLY DIED	V2	90
16	YUSUF MAVIS THERE'S A WORLD	REPLY/RE	90
16	RIFFUS MAINWRIGHT GIVE TO A TOWN	REPLY/RE	90
20	SCOOSH FLYING THE FLAG (FOR YOU)	WARRNER/BRS	90

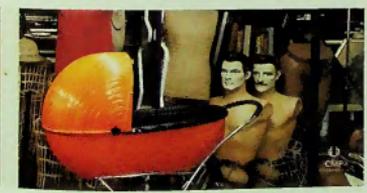
6 MUSIC

Herman Corvise Armada (Plus)
Tom Robinson Corvise People Like Me
Gideon Cox (Plus)
6 Music Buffy Cayo and Malcolm Middleton (Plus)
IXTRA Semtex (Plus)
XFM Album of the Week
6 Music Buffy Cayo and Malcolm Middleton (Plus)
IXTRA Semtex (Plus)
XFM Album of the Week
6 Music Buffy Cayo and Malcolm Middleton (Plus)

29. Willy Mason American singer-songwriter Mason reached number 23 on the OCC sales chart with his 2005 single Oxygen, but it reached only number 160 on the airplay chart. Subsequent singles So Long and Free Myself did not make the Top 40 of sales or the Top 200 airplay chart, but the new album *The Revelation* (17) and *XFM* (16).



170 on sales this week, while soaring 78-79 on airplay. Some 19 plays on Radio 2 made it that station's peak played disc last week and it was also well supported by Wave 105 FM (18 plays), 96.2 The Revelation (17) and XFM (16).



back the clock with their latest single Stay provided Mick Huckniss's band with their biggest airplay chart success in years. The track debuted at number 27 with a modest 127 plays from 18 stations, but it's brags card is 11 plays from Radio 2, which listed in 92.5% of its audience total.

EMAP BIG CITY

ARTIST	TITLE	Label
1	PINK LEAVE ME ALONE (FM LOVELY)	LATENT
2	DWEN STEAM FEAT. ANON THE SWEET ESCAPE	GETTEN
3	MIKA LOVE TODAY	CASAR/REPLY/RE
4	THE FRAY HOW TO SAVE A LIFE	EPIC
5	KALSER CHIEFS RIFUS	BANDS/REPLY/RE
6	TAKE THAT SHEILA	REPLY/RE
7	MARSDON S MAKES ME WONDER	REPLY/RE
8	NELLY FURTADO SAY IT RIGHT	GETTEN
9	MUTYA BUENA REAL GIRL	ISLAND
10	SCISSOR SISTERS SHE'S MY MAN	REPLY/RE

XFM

ARTIST	TITLE	Label
4	ARTIST MONKEYS BRIANSTORM	DEMENT
2	MAXIMO PARK OUR VELOCITY	WARP
3	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT	VELOCITY
5	MUSIC UNDISCOVERED	BELLEVUE/SOUNDTRACKS
1	KALSER CHIEFS EVERYTHING IS AVERAGE	NON/VELOCITY
6	LINKIN PARK WHAT I'M DONE	WARRNER/BRS
7	FALL OUT BOY THINKS FR TH MIMRS	REPLY/RE
8	JAMIE T SHEILA	VEGON
9	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	VELOCITY
10	THE FRATTELLO'S BABY FRATELLI	REPLY/RE

GET MUSIC WEEK ONLINE

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

Singles Chart

Rank	Artist	Single	Label	Weeks on Chart
39	ROSS COPPERMAN	ALL SHE WROTE	Phonogenic	1
40	MICHAEL BUBLE	EVERYTHING	Capitol	1
41	RED HOT CHILI PEPPERS	HUMP DE BUMP	Capitol	1
42	P DIDDY	LAST NIGHT	Capitol	1
43	CIARA	LIKE A BOY	Capitol	1
44	R KELLY FEAT. TI & T-PAIN	I'M A FLIRT	Capitol	1
45	SUNBLOCK FEAT. SANDY BABY	BABY	Capitol	1
46	CALVIN HARRIS	ACCEPTABLE IN THE 80S	Capitol	1
47	MEAT LOAF	CRY OVER ME	Capitol	1
48	REVEREND & THE MAKERS	PRECIOUS WEIGHT CHAMPION OF THE WORLD	Capitol	1
49	THE MACCABBES	HEAVY TIME	Capitol	1
50	PAOLO NUTINI	NEW SHOES	Capitol	1
51	SNOW PATROL	CHASING CARS	Capitol	1
52	ARMAND VAN HELDEN	NYC BEAT	Capitol	1
53	TAKE THAT	PATIENCE	Capitol	1
54	LAURA RELEASE ME		Capitol	1
55	PROCLAIMERS/B POTTER/A PIPKIN	I'M GONNA BE 500 MILES	Capitol	1
56	CAMILLE JONES/FEDDE LE GRANDE	THE CREEPS	Capitol	1
57	THE FRAY	OVER MY HEAD (CABLE CAR)	Capitol	1
58	PINK	LEAVE ME ALONE (I'M LONELY)	Capitol	1
59	MAXIMO PARK	OUR VELOCITY	Capitol	1
60	FALL OUT BOY	THIS AINT A SCENE IT'S AN ARMIS RACE	Capitol	1
61	THERESE FEELIN'		Capitol	1
62	AMY WINEHOUSE	REHAB	Capitol	1
63	MIMS	THIS IS WHY I'M HOT	Capitol	1
64	JUST JACK STARZ	IN THEIR EYES	Capitol	1
65	GOSSIP	STANDING IN THE WAY OF CONTROL	Capitol	1
66	MICHAEL BORMAN	I DON'T LOVE YOU	Capitol	1
67	CSS	LET'S MAKE LOVE AND LISTEN TO DEATH	Capitol	1
68	RUFUS WAINWRIGHT	GOING TO TOWN	Capitol	1
69	BEVERLY KNIGHT	NO MAN'S LAND	Capitol	1
70	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	Capitol	1
71	CASCADA	I NEED A MIRACLE	Capitol	1
72	BIFFY CLYRO	LIVING IS A PROBLEM BECAUSE EVERYTHING D	Capitol	1
73	MIKA	LULLIPOP	Capitol	1
74	CASCADA	EVERYTIME WE TOUCH	Capitol	1
75	THE KILLERS	READ MY MIND	Capitol	1

As used by Radio One
 2007 chart from actual sales but in future will be based on more than 4,000 air plays.
 * The Official UK Charts Company 2007. Includes all UK and EMI Association.



5. Scooch
 Achieving a much higher position in the chart than they did in the Eurovision Song Contest last Saturday when they finished 22nd equal out of 24, Scooch improve their tally of Top 40 hits to five with Flying The Flag (For You). Despite its miserable showing in Helsinki, it is the highest charting Eurovision entry domestically since 1997, when the Waves' Love Shine A Light reached number three.



6. Linkin Park
 What I've Done by Linkin Park was finally released physically last week and responds by becoming the highest charting of the band's 11 hits to date. Moving 39-13-15-19-24, the track sold 13,557 copies last week and is the first single from their third album, Minutes To Midnight, which is released today (Monday). Their previous highest charting hit, In This End, reached number eight in 2001, and now its sales of 125,000 are dwarfed by the Linkin Park/Jay-Z mash-up Numb/Encore, which peaked at number 14 but has sold 236,000 copies.

HIT 40 UK

Rank	Artist	Single	Label
1	MIKEY BABY'S COMING BACK	TRANSYLVANIA	Island
2	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
3	AKON	DONT MATTER	Universal
4	CYM CLASS HEROES	CUPO'S CHOKHOLD	Atlantic
5	SCOOCH	FLYING THE FLAG FOR YOU	Warner Bros
6	LINKIN PARK	WHAT I'VE DONE	Warner Bros
7	TIMBALAND/FURTDAD	TIMBERLAKE GIVE IT TO ME	Interscope
8	MANIC STREET PREACHERS	YOUR LOVE ALONE IS NOT ENOUGH	Columbia
9	AVRIL LAVIGNE	GIRLFRIEND	RCA
10	AMERIE	TAKE CONTROL	RCA
11	OWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	Interscope
12	MIKA	LOVE TODAY	Columbia/Sony
13	MEYO	BECAUSE OF YOU	Capitol
14	NILE FURTAO	SAY IT RIGHT	Capitol
15	KAISER CHIEFS	RUBY	BMG
16	MARK RONSON FEAT. DANIEL MERRIWEATHER	SIOP ME	Columbia
17	JASTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Capitol
18	HEADLOCKERS	HERE (IN YOUR ARMS)	Over The Top
19	TAKE THAT	SHINE	Polygram
20	MARCOON 5	MAKES ME WANDEER	Mercury
21	THE FRAY	HOW TO SAVE A LIFE	Capitol
22	SNOW PATROL	SIGNAL FIRE	Capitol
23	MIKA	GRACE KELLY	Columbia/Sony
24	PINK	LEAVE ME ALONE (I'M LONELY)	Capitol
25	JOJO	ANYTHING	Mercury
26	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	Phonogenic
27	BOOZY LUV SHINE		Island
28	GROOVE ARMADA	FEAT. STUSH GET DOWN	Columbia
29	JAMIE T SHEILA		Virgin
30	FUNERAL FOR A FRIEND	UNTO OBLIVION (REUNION)	Atlantic
31	ALEX GANDINO	FEAT. CRYSTAL WATERS DESTINATION CALABRIA	BMG
32	TRAVIS	CLOSER	Capitol
33	FERGIE	FEAT. LUDAKIS CLAWDIOUS	ASPI
34	AMY WINEHOUSE	BACK TO BLACK	Island
35	MICHAEL BUBLE	EVERYTHING	Capitol
36	TAKE THAT	PATIENCE	Capitol
37	ROSS COPPERMAN	ALL SHE WROTE	Phonogenic
38	SNOW PATROL	CHASING CARS	Capitol
39	FALL OUT BOY	THINKS FR THIMARS	Mercury
40	CHRISTINA AGUILERA	CANDYMAN	RCA

TOP 30 PHYSICAL SINGLES

Rank	Artist	Single	Label
1	MIKEY BABY'S COMING BACK	TRANSYLVANIA	Island
2	SCOOCH	FLYING THE FLAG FOR YOU	Warner Bros
3	AKON	DONT MATTER	Universal
4	LINKIN PARK	WHAT I'VE DONE	Warner Bros
5	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
6	AVRIL LAVIGNE	GIRLFRIEND	RCA
7	CYM CLASS HEROES	CUPO'S CHOKHOLD	Atlantic
8	TIMBALAND/FURTDAD	TIMBERLAKE GIVE IT TO ME	Interscope
9	FUNERAL FOR A FRIEND	UNTO OBLIVION (REUNION)	Atlantic
10	AMERIE	TAKE CONTROL	RCA
11	MEYO	BECAUSE OF YOU	Capitol
12	MANIC STREET PREACHERS	YOUR LOVE ALONE IS NOT ENOUGH	Columbia
13	JOJO	ANYTHING	Mercury
14	JAMIE T SHEILA		Virgin
15	OWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	Interscope
16	MIKA	LOVE TODAY	Columbia/Sony
17	MACCABBES	PRECIOUS TIME	Capitol
18	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	Phonogenic
19	ALEX GANDINO	FEAT. CRYSTAL WATERS DESTINATION CALABRIA	BMG
20	MEAT LOAF	CRY OVER ME	Mercury
21	RED HOT CHILI PEPPERS	HUMP DE BUMP	Warner Bros
22	GROOVE ARMADA	FEAT. STUSH GET DOWN	Columbia
23	MARK RONSON	FEAT. D MERRIWEATHER SIOP ME	Columbia
24	MIKA	FEAT. SANDY BABY BUBBLE	Capitol
25	ARCTIC MONKEYS	BRANSON'S	Capitol
26	TRAVIS	CLOSER	Interscope
27	ROSS COPPERMAN	ALL SHE WROTE	Phonogenic
28	THE PROCLAIMERS/B POTTER/A PIPKIN	I'M GONNA BE 500 MILES	Capitol
29	AMY WINEHOUSE	BACK TO BLACK	Island
30	FERGIE	FEAT. LUDAKIS CLAWDIOUS	ASPI

Albums Chart

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	
	ELLIOTT SMITH NEW MOON Elliott Smith	AMY WINEHOUSE FRANK Amy Winehouse	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS Elton John	BLACK REBEL MOTORCYCLE CLUB BABY 81 Black Rebel Motorcycle Club	CWEN STEFANI THE SWEET ESCAPE Stefani Germanotta	CINEMATIC ORCHESTRA MA FLEUR Cinematic Orchestra	ORIGINAL CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT Various Artists	THE VIEW HATS OFF TO THE BUSKERS The View	CHRISTINA AGUILERA BACK TO BASICS Christina Aguilera	JAMES MORRISON UNDISCOVERED James Morrison	THE KILLERS SAM'S TOWN The Killers	ARCADE FIRE NEON BIBLE Arcade Fire	MY CHEMICAL ROMANCE THE BLACK PARADE My Chemical Romance	RUSH SNAKES & ARROWS Rush	MAXIMO PARK OUR EARTHLY PLEASURES Maximo Park	BLOC PARTY A WEEKEND IN THE CITY Bloc Party	JOJO THE HIGH ROAD JoJo	ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR Andrew Lloyd Webber	BRYAN FERRY DYLANESQUE Bryan Ferry	THE KINKS THE ULTIMATE COLLECTION The Kinks	THE KILLERS HOT FUSS The Killers	JUST JACK OVERTONES Just Jack	BANANARAMA THE GREATEST HITS & MORE MORE MORE Banana Ram	CIARA EVOLUTION Ciara	RAZORLIGHT RAZORLIGHT Razorlight	THE KOOKS INSIDE IN/INSIDE OUT The Kooks	CARLA BRUNI NO PROMISES Carla Bruni	SCISSOR SISTERS TA-DAH Scissor Sisters	JOE AIN'T NOTHING LIKE ME Joe	LINX PARK HYBRID THEORY Linx Park	CSS KANSER DE FER SEXY CSS	SNOW PATROL FINAL STRAW Snow Patrol	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS Faithless	YUSUF AN OTHER CUP Yusuf	RAY LAMONTAGNE TROUBLE Ray Lamontagne	BRUCE SPRINGSTEEN GREATEST HITS Bruce Springsteen	KLAXONS MYTHS OF THE NEAR FUTURE Klaxons

Chart compiled from actual units sold during the Saturday 1000 a sample of over the 1000 UK charts. The Official UK Charts Company 2007. Produced with BPI and CMA cooperation.



7. Björk
Dismissed by critics as "excessively odd, even for Björk", the Icelandic singer's 2005 soundtrack album *Drawing Blood* is now a commercial failure, reaching only number 141 on the album chart, and selling fewer than 8,000 copies. New album *Velvet* finds her in more commercial mode, and debuts at number seven on sales of 20,500. It is her sixth Top 10 album, a span which takes in all of her regular album releases in 1999 since leaving The Sugarcubes. It includes collaborations with Timbaland, and Antony & The Johnsons lead singer Antony Hegarty.



8. Beverley Knight
First single *No Man's Land* peaked at number 43 to become her smallest hit since 1995, and halted a run of 13 consecutive Top 40 singles for Beverley Knight, but the British soul singer's new *Music Soul City* set still debuts at number eight on sales of 27,600. Knight's 2006 compilation *Voice: The Best Of*, reissued in a new price, and has become her biggest album to date, with sales of more than 272,000 units. Her 2002 album *Who Am I* remains her highest-charting solo, reaching number seven on its way to sales of 233,000.

TOP 10 INDIE SINGLES

1	2	3	4	5	6	7	8	9	10
ARC TIC MONKEYS SILVERSTEIN	MR V FEAT. MISS PATTY DA BUMP	HOLD STEADY STUCK BETWEEN STATIONS	RIGHT SAID FRED I'M TOO SEXY 2007	JEAN FEAT. DINO YELLS LIKE HOME	MOANA NEWSON & THE YS ST BAND JOYINA NEWSON & THE YS ST BAND EP	Tiesto FEAT. CHRISTIAN BURKS IN THE DARK	MAXIMO PARK OUR VELOCITY	DOLORES O'RiORDAN GROUNDWAY DAY	HADOUKEN THAT BOY THAT GIRL

TOP 10 INDIE ALBUMS

1	2	3	4	5	6	7	8	9	10
ARC TIC MONKEYS FAVOURITE WORST NIGHTMARE	BLURK VOLIA	ELLIOTT SMITH NEW MOON	TWO ELEMENTS OF LIFE	CINEMATIC ORCHESTRA MA FLEUR	DOLORES O'RiORDAN ARE YOU LISTENING	MAXIMO PARK OUR EARTHLY PLEASURES	CARLA BRUNI NO PROMISES	THE KINKS THE ULTIMATE COLLECTION	DIMASUR JR BEYOND

TOP 10 ROCK ALBUMS

1	2	3	4	5	6	7	8	9	10
RUSH SNAKES & ARROWS	MY CHEMICAL ROMANCE THE BLACK PARADE	LOSTPROPHETS LIBERTATION TRANSMISSION	NINE INCH NAILS YEAR ZERO	ENTER SHIKAI TAKE TO THE SKIES	LINX PARK HYBRID THEORY	LINX PARK METORA	RED HOT CHILI PEPPERS STADIUM ARCADIUM	MACHINE HEAD THE BLACKENING	MUSE BLACK HOLES & REVELATIONS

TOP 10 JAZZ ALBUMS

1	2	3	4	5	6	7	8	9	10
MICHAEL BUBLE CALL ME IRRESISTIBLE	ELLA FITZGERALD FOREVER ELA	AMY WINEHOUSE FRANK	MICHAEL BUBLE IT'S TIME	MICHAEL BUBLE MICHAEL BUBLE	NORAH JONES COME AWAY WITH ME	MICHAEL BUBLE TOTALLY BUBLE	NORAH JONES FEELS LIKE HOME	NORAH JONES HOT TODDLER	THE COMMITMENTS THE COMMITMENTS (OST)

TOP 10 CLASSICAL ALBUMS

1	2	3	4	5	6	7	8	9	10
LUCIANO PAVAROTTI & NERSON DORAMA	CARDOR THOR CORTES CORTES	KATHERINE JENKINS SENSATION	FROM MALE VOICE CHORUS VOICES OF THE VALLEY	KATHERINE JENKINS PREMIERE	CAROLAN DOMINGO/PAVAROTTI WITH MEDIA THE ESSENTIAL COLLECTION	KATHERINE JENKINS SECOND NATURE	ALTE BO ONWARD	BAY EINHSTEIN MUSIC BOX ORCHESTRA LULLABY CLASSICS	HAYLEY WESTERBA TREASURE

NEW	NEW	NEW	NEW
ORIGINAL CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT	THE VIEW HATS OFF TO THE BUSKERS	CHRISTINA AGUILERA BACK TO BASICS	THE KILLERS SAM'S TOWN
AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK
AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK
AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK	AMY WINEHOUSE FRANK

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

TOM FLETCHER

10 NUMBER 1 SINGLES & JUST 21 YEARS OLD

CONGRATULATIONS TOM ON THE AMAZING ACHIEVEMENT
OF WRITING 10 NUMBER 1 SINGLES

BEST WISHES FROM PRESTIGE MANAGEMENT, UNIVERSAL AND
ALL THOSE WHO HAVE HAD THE PLEASURE OF WORKING WITH
YOU AND MCFLY OVER THE LAST 4 YEARS.

WONDER HOW MANY MORE YOU NEED TO WRITE TO GET AN
INVITE TO THE IVOR NOVELLOS?!

