

# MUSICWEEK



BMG and EMI deals highlight the contrasting values of recording and publishing assets

# Sound investments?

## Finance

By Gordon Masson

Two of the biggest deals in the recent history of the music business further underlined the contrasting fortunes of the recording and publishing businesses last week.

In an unprecedented week of trading, EMI approved a £2.4bn takeover by private-equity firm Terra Firma Capital Partners, with the European Commission backing Universal's £1.1bn acquisition of BMG Music Publishing less than 24 hours later.

The two deals come at a period of intense interest in music industry properties, with Sanctuary Group currently understood to be on the block, along with the group's 49% stake in the Geoff Travis-led Rough Trade Records business.

On Tuesday last week, the EC green-lighted Universal Music Group's proposed acquisition of BMG Music Publishing after an eight-month probe – provided the company sells assets including Ronder UK and Zomba UK.

Although David Renzer was immediately put in charge of the new global player as chairman/CEO, the executive fall-out from the move – including the impact on UK staff – will become clearer over the coming weeks and months.

During that same period, the company which Universal will rival as the world's biggest music publisher – EMI Music Publishing – may also change hands.

EMI Group's board took both the industry and the City by surprise when it approved the Terra Firma takeover last Monday. The EMI deal has naturally prompted speculation about the possibility of other potential bidders, including Warner Music, coming in to make a counter offer to Terra Firma's 26.9-per-share bid, while debate over the pri-

## MUSIC INDUSTRY PROPERTY INC

<p><b>New York</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Sold</p> <p style="font-size: small;">One of the world's most impressive publishing houses with extensive copyrights relating to more than 100,000 recordings including Bruce Springsteen and Queen. Terms highly sought after property was not part of the recent Sanctuary deal and now and recently part of the exclusive portfolio of leading German giant Bertelsmann.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">BMG Publishing: £1.1bn</p>	<p><b>Kensington, W8</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Under Offer</p> <p style="font-size: small;">This charming and sought after UK major comes generally appreciated with recorded music and music publishing arms. Close links with Robbie Williams, Lily Allen and Coldplay and new ventures have possibility of bringing out the stockholder, including assets led by CEO Eric Wood and chairman, Alan Calderbank.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">EMI Group: £2.4bn</p>	<p><b>Notting Hill, W10</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">For Sale</p> <p style="font-size: small;">No record of immediate sale necessary to sell Sanctuary's 49% stake in Geff Travis-led Rough Trade label led by Geoff Travis in 1993. The independent was largely influential in forming the post punk and alternative schools of music. Good sized roster includes The Struts, British Sea Power and Arctic Circle.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Rough Trade: open to offers</p>
<p><b>Parsons Green, SW6</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">For Sale</p> <p style="font-size: small;">Designed by the formidable architects Herb Alpert and Jerry Moss, this remains one of the most attractive independent publishers in the market. The UK operation on offer includes such vintage works as Culture of Sound case 'The Big Top', Bluebird, plus new talents including Kuba Duda.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Ronder UK: open to offers</p>	<p><b>Olympia, W14</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">For Sale</p> <p style="font-size: small;">Close to excellent amenities in West London, this former 360° company is a stylish independent that offers abundant exclusive assets across a range of labels, including Virgin and Rough Trade. Other excellent facilities include a management arm comprising The Wu and Blue Jinks.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Sanctuary: £40m</p>	<p><b>Parsons Green, SW6</b></p>  <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">For Sale</p> <p style="font-size: small;">New to the market, this impressive publisher was created by the master builder City Color and assumed by the present owners in 2002. The sales office enjoys opportunity for a buyer to purchase assets including superstars such as Bryan Adams, Ian Mackay, Mike Rossi, Antony Sparrow and Buckstorm Boys.</p> <p style="background-color: red; color: white; padding: 2px; font-weight: bold;">Zomba UK: open to offers</p>

ate-equity firm's plans for the UK major includes the option of it separately spinning off the recorded music and publishing businesses.

It is EMI's recorded music and publishing businesses, and their contrasting recent fortunes, which most spectacularly illustrated the changing attitude towards the music industry among City financiers.

The money men's valuation of music companies has, in general, showed two trends in the past decade: record companies have

seen their value fall, while music publishers have seen their net worth increase. Indeed, some analysts suggest that including record labels as part of a sale may even devalue a company.

Patrick Yau, a media analyst at Bridgewater Group, says, "There is less perceived risk and more perceived intellectual property in music publishing."

"This appears to be backed up by EMI's own financial reports, which was the first to start

reporting publishing figures separately in 1999. In that year, its recorded music division brought in revenues of £2.03bn and had an operating profit of £282m. Music publishing revenues were £136m and operating profit was £87.5m.

In the financial year ended March 31, 2007, EMI's publishing division reported revenues of £401m and an operating profit of nearly £106m. The recorded music division, meanwhile, had an operating profit of £45m from revenues

of £1.35bn. Such figures mean that, in the past eight years, EMI Music Publishing has seen its revenues increase by nearly 25% and its profits soar by 21%. Over the same period, EMI's recorded music business has seen its revenues fall by 34% and its profits tumble by 75%.

The margins in music publishing are wonderfully good – they can achieve about 30% of EBITDA and there are very few industries that can boast that, says Accenture Marketing Sciences digital/Internet global analyst Theresa Wisco. Return on margin, for example, has been telescoped to about 4%, while even telcos are falling now, so no wonder that investment houses have started to target music publishers.

"That endorsement might help Universal, which has to sell Ronder UK and Zomba UK. Part of its concessions to win regulatory approval in Brussels.

One senior publisher who is interested in the Ronder and Zomba catalogues tells *MUSICWEEK*, "There seems to be a lot more money looking for song catalogues now, so it's a seller's market, compared to recorded music, where it seems to be a buyer's market."

But Yau notes, "The interesting thing about Terra Firma is that they have not mentioned music publishing in any of their official documents so far. Their position seems to be that they want to enhance EMI's recorded music side of the business by leveraging the digital opportunity and they see that the time is now right to make a significant investment in that area."

Using revenues as an indication of sales prices also backs up the analysts' opinions. Terra Firma's offer for EMI represents a multiple of 1.4 on the company's revenues, while Universal's acquisition of BMG Music Publishing involved a multiple of 3.2. [natson@rdm.com](mailto:natson@rdm.com)

## EMI lands on Terra Firma

The EMI saga took another twist this week, with Terra Firma's bid. MW analyses the news and its consequences p2-3



## Let there be rock

Rock is in rude health with old stalwarts and a new generation of bands firing the genre to new heights. An MW panel of experts tells us why p9

## The north stars

This week's 13-track CD features some of the most exciting bands to play at the goNorth festival's first outing in Inverness p11-13

For the latest news as it happens, log on to [MUSICWEEK.com](http://MUSICWEEK.com)



02.06.07/£4.50



Terra Firma prices EMI rivals out of the market

# Terra Firma ground Warner waits



Come together, are the pieces in the EMI jigsaw finding their places finally?

to offer 280p a share, along with a £50-£100m break fee. But city sources suggest this will simply not be high enough - 265p a share with no regulatory risks is already a better deal for EMI, suggests the source.

Brokers Bear Stearns indicated in an advice note that one of the few options open to Warner is an "ambitious 300p bid", or a move to buy a stake of more than 10% in a bid to block the offer.

But few analysts believed this was a likely outcome as last week drew to a close.

Speculation circulating last week indicated that EMI had brought forward a deadline of last Wednesday (23) for bids - the same day it was expected to reveal its earnings announcement. But other City sources suggest that no such deadline ever existed.

It is suggested, however, that EMI chairman John Gildersleeve, who has been running the auction since taking over as chairman, may have felt pressured to accept the deal by Terra Firma, with the suggestion that it was a "here and only now, once-in-a-lifetime offer,

which would have been taken off the table the next day".

Ultimately, however, Warner may not be overly concerned if Terra Firma gets its hands on EMI before it does. In fact, some insiders suggest this could be the ideal scenario.

The private-equity company suggests it wants to grow the business. Analysts - and Warner Music - have another view.

Mark Harrington at Royal Bank of Scotland suggests, "Recorded music does not fit into the private-equity model, music publishing does." Another analyst says Terra Firma will only be interested in extracting money from publishing. "That's where the value is."

The implication of that theory is that Terra Firma's endgame could revolve around retaining EMI's lucrative publishing interests, while selling off the recording business.

And if that results in EMI's recorded music assets coming onto the market, that could well play right into the hands of Warner Music's long-term strategy. martin.robert@musicweek.com

## Twenty weeks of jockeying



Major manoeuvres from Music Week's March 3 coverage, after Warner had made an offer for EMI

### January 12 2007

Eric Nicoli relinquishes EMI's board chairman role and steps into the CEO position, after axing Alain Levy and David Munnis. John Gildersleeve takes on role of chairman and becomes instrumental in selling the company. The group announces £110m annual cost savings programme.

### February 14 2007

EMI profit warning indicates that revenues will be down 15% in the year to March 31, 2007. EMI sets May 23 as the date it will announce financial results.

### February 14 2007

EMI confirms an initial approach from Warner, which has secured backing for a deal from Imperial.

### March 2 2007

New profit warning prompts

Warner to make a pre-conditioned, non-binding 260p a share offer for EMI, while other parties also voice interest - including Terra Firma. EMI rejects Warner offer, inviting all suitors to come back after mid-April trading statement.

### March 31 2007

Financial year ends.

### April 18 2007

EMI issues trading statement, prompting approaches from a string of private equity partners - including One Equity Companies, Cerberus, Fortress and Terra Firma - all of whom suggest an indicative price, outline their due diligence requirements and sign an NDA. All these interested parties get access to an online "data room", created to give everyone access to the same information, and to management to answer questions.

### May 4 2007

EMI confirms it has received indications of interest from a

number of parties; around this time, Warner finally comes forward. At this point, no deadline is set - by which everyone should get their scaled offers in, after which the most attractive bid would win.

### May 13 2007

Sunday Telegraph suggests hedge funds Fortress and Cerberus are set to offer less than 260p a share for EMI.

### May 20 2007

Sunday Times suggests Warner is ready to offer a £100m sweetener to make an EMI deal, but the US group makes no new offer.

### May 21 2007

EMI Group recommends that shareholders accept Terra Firma's offer of 265p. EMI Group makes results announcement declaring revenue is down 15.8%. It also publicly reveals Terra Firma offer.

### May 23 2007

Corvus Capital rules itself out of any bid.

### June 18 2007

The 28-day deadline for Terra Firma to publish prospectus for EMI's shareholders.

### August 17 2007

The 60-day deadline for shareholders to accept Terra Firma offer.

## Hands has fingers in profitable pies

Guy Hands is more than a City whizz-kid. He is a financial magician, a legendary financier and multi-millionaire with fingers in hundreds of different pies. The 47-year-old eats, sleeps and breathes deals - when he's not singing his favorite karaoke tunes.

And those deals don't come cheap. Terra Firma, founded only five years ago, has bought everything from pubs to waste recycling, investing a staggering £5.14bn in 22 deals along the way, including the merger of the Odeon and UCI groups to create the largest movie chain in Europe.

But not everything has been plain sailing for the big hitter in the hush-hush world of private equity. Hands' golden touch left him in 2001 after the acquisition of the Le Meridien hotel chain, which slumped badly, and only recently his group got out in a tense tussle for Boots.

The EMI offer arguably represents Hands' most audacious deal of his two-decade career, pitching Terra Firma squarely into the difficult music market.



Movie monster: Hands merged Odeon and UCI to form the largest movie chain in Europe

However, the private-equity group says Hands himself will not be running the business.

An Oxford graduate, who counted former Conservative Party leader William Hague as a varsity chum, Hands began his wheeler-dealing among the dreaming spires - peddling art door to door.

Leaving university, Hands started his dazzling career in the square mile as a bond trader at Goldman Sachs, but left in 1994 to establish the Principal Finance

Group (PFG) at Nomura. Under Hands, PFG invested £4bn for Nomura in 15 companies, making Hands his first fortune and also his reputation in the City.

Married - Hague was best man at their wedding - to Cambridge graduate Julia, the pair are now regular features of the Sunday Times Rich List, estimated to be worth £200m in the latest rankings.

Finance also seems to run in the family: Julia runs a chain of more than a dozen boutique-style country hotels.



Group (PFG) at Nomura.

Under Hands, PFG invested £4bn for Nomura in 15 companies, making Hands his first fortune and also his reputation in the City.

Married - Hague was best man at their wedding - to Cambridge graduate Julia, the pair are now regular features of the Sunday Times Rich List, estimated to be worth £200m in the latest rankings.

Finance also seems to run in the family: Julia runs a chain of more than a dozen boutique-style country hotels.

BPI awarded record damages against "rogue retailer" trading

## CD Wow loses £41m infringement case

by Ben Cardew

The BPI has been awarded £41m in damages in its case against online retailer CD Wow. It says the award is "the largest settlement secured by the UK recording industry to date in a copyright infringement case".

The award comes after CD Wow was in March found to be in contempt of court and in breach of copyright in a case brought by the BPI, having signed undertakings in January 2004 that it would cease to sell CDs to UK and Irish customers that had not first been placed on the market outside the European Union, a practice known as parallel importing.

Judge Mr Justice Evans-Lombe ruled that CD Wow had breached this undertaking, ordering the company to disclose its trading records to the BPI and

to pay £150,000 as a contribution to its costs.

The full sum for fines, costs and damages was originally to be decided at a hearing in early July. However, as a result of CD Wow's failure to co-operate with the court's orders for disclosure and payment of security, Evans-Lombe decided to award damages last Wednesday.

The figure comprises £37m to settle the BPI's "core claim" and £4m in interest, increasing at the rate of £9,000 a day. The judge will at a later date decide on the level of additional damages that the retailer must pay, as well as the size of the fine the company faces for contempt of court and legal costs to be awarded to the BPI.

In addition, the BPI has obtained a "freezing injunction" against the Hong Kong-based company, meaning that all of its assets are frozen. As a result, CD Wow will be allowed to fulfill orders made before the injunction was granted, but none thereafter.

BPI general counsel Roz

Grooke, who spearheaded the BPI's case, says that the ruling – and the size of the damages awarded – sets an important legal precedent.

"This will have a huge deterrent effect against other parallel importers. We will use the judgment and award to eliminate the practice," she says. "The judgment is very, very clear that parallel importing is illegal. If there is any doubt, there is no doubt now."

BPI chief executive Geoff Taylor adds, "Illegal imports of this kind undermine the huge investments made in homegrown music talent. This ruling invalidates the lengths that the rogue retailer went to to flout the law and maximise its profits at the expense of British musicians and the record companies that support them.

This ruling illustrates the lengths that the rogue retailer went to to flout the law and maximise profits at the expense of musicians and record companies

Geoff Taylor, BPI (left)

**CROWDED HOUSE**  
CAST LIST  
Manager: Alec  
McKibbin; Ignition  
Management,  
National Radio  
Production; Kevin  
McCabe,  
Parlophone.

Regional Radio  
Production: Adrian  
Tredrick & Mark  
Clegg  
Parlophone/EMI  
National Press:  
Chris Latham,  
Parlophone,  
Online: Dan  
Duncombe &

Mike Geurlys,  
Infected  
TV Production:  
Helena McCaughey,  
Parlophone,  
Marketing: Claire  
O'Brien, Parlophone,  
Online: Dan  
Duncombe &

Katherine Parrott,  
Parlophone  
A&R: Chris Briggs,  
EMI  
Publisher: Chrysalis  
UK, Jeremy  
Laxelles,  
EMI  
Agent: Emma

Banks, CAA  
Promoter (England  
and Wales): Live  
Nation, Tony  
Leighton, EMI  
(Scotland): Regular  
Music.

## CROWDED HOUSE

Crowded House are to mark their first UK live shows in more than a decade by headlining the first public event at the newly finished O2 Indigo venue in London on June 28.

The show comes as Parlophone releases the band's comeback single, Don't Stop Now, on June 25, with the album, Time To Earth, following on July 2.

Produced by Ethan Johns and Steve Lillywhite, the album will be the band's first studio set since 1993's Together Alone. The reformed band will precede the Indigo date with an appearance at the Hyde Park Calling festival on June 23.

The Indigo launch show will see the band headlining an all-EMI bill, which also includes The Magic Numbers, The

Thrills, Tilly, Tim  
Dunn and Turin  
Brakes, as part of  
ADL's inaugural  
Summer Cooler  
series of gigs –  
designed as a  
company to be  
the band's exciting  
Winter Warmer  
series.

ADL will work  
with production  
partner Ignition,

which it previously worked with on Live 8, and the event will be the band's first attempt at filming in high definition video. Both ADL and EMI will have the opportunity to use the venue's Bluetooth capability to push messages and content to gig-goers.

ADL will also be spending £50,000 on marketing activity to support the Summer Cooler event and fans will be able to download five free tracks recorded on the night from www.adlsummercolder.co.uk after the show.

ADL Music head of digital outlet/digital Dan out/claimant Dan Pattison says, "It's amazing to get Crowded House. I think it fits in well to the summer theme – all of the band's playing have got a summer vibe. The "Summer Cooler" is the first massive thing we're doing to mark the beginning of ADL's strategic relationship with O2 around the thing we've not allowed to call The Dome," says the O2's agency, Patton.

## SNAP SHOT



## Elton John-endorsed acts share spoils

Elton John's influence spread across a clutch of honours at this year's Ivor Novello Awards – a string of artists he has championed joined the knight on the winners' rostrum.

Sir Elton, who is signed to Universal Music Publishing, picked up his 12th bag at last Thursday's event, for the PIS, most performed work – alongside Scissor Sisters' Scott Hoffman and Jason Sellards – for I Don't Feel Like Dancin'. But there were also awards for Winehouse and The Feeling, both of whom Sir Elton has publicly backed.

As EMI Music Publishing managing director Guy Moot, whose company publishes Winehouse, Scissor Sisters and The Feeling, notes, "Elton has embraced all these artists. He has championed Amy and The Feeling and collaborated with the Scissors. He does champion the next generation."

Sir Elton, whose collaborations with songwriting partner

## Bacs to launch new-model artist label

Robin Gibb, Peter Gabriel and Chrissie Hynde are among the first names to sign up to a newly-launched label which will allow songwriter-artists to make available any recordings they wish to.

Academy Recordings has been set up by the British Academy of Composers & Songwriters – an organisation behind the Ivor Novello Awards – and will make its first release around the end of September; this will be

digital compilation featuring Gibb, Gabriel and Hynde, as well as David Arnold and George Fenton.

"We are a record company with no A&R department," says Bacs chairman David Ferguson, who is also a member of the Academy Recordings board. "We are going to give our members the freedom to release through the label. It will be up to them to spend on marketing, but we will

give them guidance." He believes the label will appeal to artists who are no longer signed to a recording deal, those who have fallen out with their label and those who have recordings that are presently not available elsewhere.

A deal has been secured with Apple's iTunes Music Store, while the label is in discussions with Peter Gabriel's advertising-supported free download service W&P.

Berrie Tappin are famously undertaken apart, revealed the Scissor Sisters pairing, marked a first for him in his distinguished songwriting career. "Until this, I had never written in the same room as anyone," he said. "It was really a fabulous experience."

Winehouse's swiftness for Bacs as best contemporary song came three years after she won the same category for Stronger Than Me,

then as a relative unknown, while The Feeling were named songwriters of the year. Moot reveals the band have now already started work on the follow-up to their debut album Twelve Stops And Home.

Among the awards representing the previous year, there were also EMI Publishing wins at the Grosvenor House-held event with Alex Turner for best album with

**IVOR NELLOVO AWARDS WINNERS**  
International hit of the year: *Sorry* by Madonna and Stuart Price  
(Warner/Chappell)  
Album award:

Whatever People Say I Am That's What I'm Not by Alex Turner (EMI)  
Best contemporary song: *Believe* by Amy Winehouse (EMI)

Best television soundtrack: *The Virgin Queen* by Martin Phipps (BBC)  
Best-selling UK single: *A Moment Like This* by John Reid and Jorgen Elofsson (Sony/ATV)

(BMI) Outstanding song collection: *Yusuf / Joan*  
The Ivors classical music award: *John Rutter GSE*  
PRS most performed work: 1

Dont' Feel Like Daver? by Evr Elton John, Scott McCreedy, Jason Serrano, Justin Management, Universal (EMI)  
Best original film score: Ige Age The

Meltdown by John Power (EMI)  
PRS outstanding contribution to British music: Norman Cook  
Best song musically & lyrically: *Elusive* by

Scott Matthews (Universal)  
Songwriters of the year: *Don Gilmore*, *Solo*, *Kevin Jarman*, *Clare Jephcott*, *Clara Jephcott*, *Richard Jones*, *Richard Jones*, *The Feeling* (EMI)

Lifetime achievement: Peter Cetera  
The special international award: *Dance Jones*  
The Academy fellowship: George Fenton



Future of 2m-song publisher depends on key issues over coming weeks

# Universal awaits Impala's next move in BMG Publishing bid

## Publishing

by Paul Williams

Universal will have to wait two to three weeks to discover if Impala will appeal against the EC's decision to back the acquisition of BMG Music Publishing.

The major last Tuesday won approval for the €1.63bn (£1.1bn) deal and now begins the task of bringing together what are currently the world's third and fourth biggest music publishing operations to create a 2m-song empire. The new operation is expected to have a market share of around 22%, compared to about 19% for current worldwide number one, EMI Music Publishing.

One of the potential obstacles in its way could be an appeal by the European indie organisation, which last July famously won a Court of First Instance victory when the EC's approval of the Sony-BMG merger was overturned. However, Universal's agreement to divest some catalogues to address competition concerns by the Commission over the BMG Publishing deal may have staved off its own battle with Impala.

The indie organisation is presently assessing the Universal/BMG decision in detail, while its president Patrick Zelnik notes that the Commission's statement on the merger does address some of the concerns that his organisation has raised. On the positive side, he observes that Uni-



Impala predicts a buy-up; catalogues such as The Kaiser Chiefs' *Revered* will be sold off to allow acquisition

versal has agreed some remedies. Although a lot of Impala's concerns have been addressed, he notes not all of them have and Zelnik says there is more work to be done on working out market shares and divestitures and whether the remedies are sufficient.

He adds, "I think we are not unhappy, but we want to know more. It will take us two or three weeks to see. Then we will decide whether we are happy or not happy and whether to appeal."

The EC says its in-depth market investigation into the BMG Publishing purchase found no competition concerns from the deal where the copyrights are still administered by collecting societies, but it was in the area of online rights where concerns were raised. This is as a result of recent moves by some publishers to transfer their rights for Anglo-American repertoires to collecting societies, which then act as

agents for individual publishers and have licences covering the whole of the European Union. As a result of this, the EC concludes that pricing power has shifted from the collecting societies to the publishers.

In Universal's case, the Commission notes that in "a number of" countries the major post-merger would control "more than half of the chart hits", which would therefore become "must-have" product for all online and mobile music services. It believes that Universal divesting a range of catalogues, including Rondor UK and Zomba UK, will remove its competition concerns that the company will have the ability and the incentive to increase prices for online rights for Anglo-American repertoire.

While it will now initiate the process of selling off these assets (see below), Universal's first priority post-EC approval will be using the deal itself, which is expected to take

place within the next few days. It is also now starting to address staff in both camps in terms of how it will integrate the two companies.

Universal Music Publishing Group chairman and CEO David Renzenz was immediately announced last Tuesday as head of the combined company, while a senior management team for the new merged operation is expected to be unveiled shortly.

The integration process is expected to take several months, with one source noting, "There is no great surprise that the areas that offer the most efficiencies would be back-office functions. On the creative side, there won't be a great deal of overlap in some areas."

The source also suggests that, while everything will now operate under the Universal Music Publishing Group brand, with the BMG name only to be used for an interim period, the qualities of both sets of staff will be fully considered when determining who takes which positions. "This is a merger, not a takeover," he stresses. "The same happened with PolyGram Music in 1998, so it will be taken into account who are the best people and what are the most effective organisations from each side."

Among the key considerations within the UK will be the future of BMG Music Publishing Group chairman Paul Curran, the current chairman of the Music Publishers Association, who has been with the publication for 19 years. paulw@musicweek.com

## s at the Ivors

Arctic Monkeys' *Whatever People Think I Am, That's What I'm Not* and for John Power for *Ice Age: The Meltdown* as best original score. And, two days after winning EC approval for its purchase of BMG Publishing, Universal claimed surprise win for Scott Matthews' *Elusive*, which was named best song musically & lyrically.

BMG Publishing shared the spoils with Sony/ATV for best-selling UK single for the Lexa Lewis hit *A Moment Like This*. Warner/Chappell's solitary category win was for Madonna and Stuart Price's *Sorry* as best original score of the year.

Quincy Jones received some of the ceremony's warmest and most enthusiastic applause as he won the special international award. "The Ivor Nellovo is the big stuff," he proclaimed. "I talked to [Paul] McCartney this morning who told me what it was all about. I thought it would be a nice lunch with 30 people!"

## Mixed reaction to value of sell-off

### Universal/BMG catalogues up for grabs

publisher	artist	album
Zomba UK	The Stone Roses, Iron Maiden	<i>Money For Nothing, The Lady In Red, You Make Me Feel Like Dancing, The Air That I Breathe</i>
Rondor UK	Mark Knopfler, Kaiser Chiefs	<i>My Me A River, I Believe I Can Fly, Where Is The Love, Firststar</i>
Zomba US	Lindie Park, R Kelly	<i>Too Much, Never Had A Dream Come True, American Idol Theme</i>
19 Songs		<i>Walking With Dinosaurs</i>
BBC Music		Tramp, similarly, while the deal for Zomba UK will give any buyer songs by the likes of hit writer/producer Matt Lange, the Stone Roses and Max Martin, what is up for grabs for Zomba US is only rights covering Europe. Universal will retain rights for the catalogue elsewhere.

Another leading publisher says companies would ideally prefer to control repertoire on a global basis, although he notes, "People are always interested in publishing assets. Certainly people who have worldwide businesses - but if they have assets that were worldwide rights attached to them. But it's just for some major territories, if it makes economic sense then why not?"

It is understood that Universal, which bought Rondor Music from founders Herb Alpert and Jerry Moss for around \$400m in August 2000, has already had some expressions of interest in the catalogues; it must complete the process in a "reasonable length of time". There have been conversations, but there's no need to do something this week or next week, notes one observer.

► 'If Terra Firma ultimately get their hands on EMI, they may well have a bargain on their hands.' - Editorial, p14



# Your guide to the latest news from the music industry

## Bottom line

### Emap announces revenue increase

- Revenue at Emap's radio division increased 16% for the year, although the company warned that conditions in national advertising remain tough. Emap Radio posted revenues of £164m for the year to March 31, up from £141m in 2006.
- EUK has agreed a deal in principle to supply Asda with all of its music and 20% of its DVDs from September. Under the proposed agreement, which will last for no less than two years, EUK will supply all 320 of Asda's UK stores with its entire music product range.
- Stockbrokers were last week urging clients to invest in **Gcap Media** as reports of the company becoming a potential takeover target begin to circulate.
- An appeal to overturn a High Court judgement regarding the use of **Jim Hendrick** material has been rejected. Former Hendrick manager John Hillman was seeking to overturn an earlier judgement which said he did not have the rights to issue material of the artist.



Kate Walsh: Mercury link-up

- Sainsbury's is shutting its entertainment website, [www.sainsburyentertainment.co.uk](http://www.sainsburyentertainment.co.uk), which sells CDs, DVDs, games and books.
- **XL** is to issue Dizzee Rascal's forthcoming album **Mafis & English** as a digital-only release in North America.
- The **BP's** Annual Members Conference and AGM will take place at London's Mayfair Hotel on July 4.
- The Treasury is reportedly considering a £1bn sale of **Channel Four**.



Safehouse Recordings artist **Phil Campbell** has signed a deal with EMI's newly-revived **Charisma Records** imprint. The label, which is also home to **Catherine Feeny**, will release a remastered version of Campbell's debut album **Joy** on September 3, with the single **Gold Engine** preceding it this summer. The release follows the album's limited independent release earlier in the year on **Safehouse**. The Scottish-born Campbell began his career with **WEA** in the mid-Nineties, where he was signed by **Clive Black**, now his manager. **Black** took Campbell with him to EMI where he recorded the unreleased debut album, **Fresh New Life**. Campbell later left EMI only to resurface on **Black's** **Safehouse** label in 2006.

- **Virgin Retail** is to close two of its North American outlets and open one new speciality store, as the company focuses its businesses on its twin US power bases of **New York** and **California**.

- In a survey into the nation's habits, **Ofcom** discovered that local commercial radio attracts a larger share of listening hours in Scotland (43%) than in any other nation (UK average 32%).
- A number of shows on the European leg of **Elton John's** Red Piano tour have been cancelled due to local promoters being unable to guarantee that the concerts can go ahead.

## Sign here

### Pandora and Sprint join forces

- Online personalised radio station **Pandora** has signed a US deal with mobile operator **Sprint** to make its service available to **Sprint** customers.
- Mercury has signed a distribution deal with singer-songwriter **Kate Walsh**, which will see the label distributing and marketing Walsh's debut album.
- Online secondary ticketing exchange **Viagogo** has entered into a

partnership with social networking site **Facebook**, which will see the launch of a ticketing application plug-in for **Facebook** users.

- **Gcap** is partnering with **The Sun** newspaper to offer listeners entertainment podcasts, with celebrity interviews and exclusive session tracks.

- **Magix 105.4** has signed a deal to become the official radio partner for **George Michael's** Wembley concerts.

- **Virgin Radio** has teamed up with EMI and marketing agency **Media Circus** to launch its **Essential Albums** collection. Under the scheme, EMI will re-release six albums per quarter with **Virgin Radio** branding.

- **Microsoft** has teamed up with **Vice** to create the **Xbox-branded** **Lost & Sound** tent, which will showcase new **DI** talent and bands at this year's **Glastonbury Festival**.

## People

### Stones split with manager

- **The Rolling Stones** have split with longtime manager **Prince Rupert Loewenstein**. He is still working with the band on some aspects of their career, but has relinquished day-to-day involvement.

- Former **Sony/ATV** Music Publishing and **Sony BMG** executive **Lauren Berkowitz** has taken on the role of senior vice president of digital at **EMI Music North America**.

- **Berkowitz** is to be based in **New York** and will lead EMI's digital strategy territory.

- **Graham Parrott** is to stand down as **Local Radio** company chairman. The announcement came as the company posted interim results showing it has narrowed its like-for-like first-half loss.

- The **MCP5-PRS Alliance** has announced that the post of general counsel, held by **Christin Evans**, is being made redundant. **Evans**, who has been with the Alliance since August 2005, will leave with immediate effect.

- **HMV** has appointed **Justin Moddie** to the new position of head of online. **Moddie** will oversee **HMV's** e-commerce marketing, business development, design and

- development and will report to e-commerce director **Gideon Lask**.
- The Metropolitan police have arrested a man alleged to be the **UK** and European contact for **Russian** download site **allopops.com**.

- Three ringleaders of a music, film and games **counterfeiting** scam in the north west of England have been jailed, in a case brought by the **BPI**.

## Exposure

### NME focuses on indie stores

- **NME** is launching a sales initiative for independent record stores and newsgroups which will give one retailer the chance to stage an **NME**-backed gig within their store. The magazine is also understood to have turned to **Xfm** founder **Sammy Jacob**, as part of its bid to move into radio.

- **Portishead** have announced their first live dates in nearly 10 years. The group is set to curate and perform at **All Tomorrow's Parties' Nightmarer Before Christmas** event in December.

- **Woolworths** has pledged its continued support for the physical single market, despite **Asda** abandoning the **CD** single in the face of plunging sales.

- **Birmingham Town Hall** has announced a full programme of events and a £35m restoration project to mark its return after an 11-year absence.



Portishead: live dates announced

- Seventeen-year-old **Jordin Sparks** became the youngest person to win **American Idol** last week.

- **Roberts Radio** and **Frontier Silicon** have announced the development of an **iPod** plug-in device that will allow users to tune into both **DAB** and **FM** radio.

- **GD Worldwide** is offering 150 artists free use of its online sales and promotion engine **Usynx**, which provides both e-commerce and marketing facilities for acts of all sizes.

## THE PLAYLIST

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

Supported by MUSIC



**SONNY JIM**  
Can't Stop Moving (Rough Trade)  
Piscidiously catchy summer song with smooch hit written all over it. (single, July 26)



**ROBYN**  
With Every Heartbeat (Koch/Island)  
A brilliant piece of music that shows how good simple pop songs can be when done well. (single, July 16)



**BAT FOR LASHES**  
What's A Girl to Do (Parlophone)  
Hazelton Khan's first single for Parlophone possesses a fairy-tale appeal, with mysterious vocals underpinned by a hypnotic melody. (single, July 9)



**THE TING TINGS**  
That's Not My Name (Switchflicker)  
We featured this song before, but with a firm release schedule, another listing is merited. Grilly B52's-esque pop. (seven-inch, June 11)



**THE BEASTIE BOYS**  
The Mix Up (Capitol)  
Seventh studio album from the Beastie Boys. The Mix Up is the band's first full album of new instrumental material. (album, June 25)



**THE YOUNG REPUBLIC**  
Girls From Northern States (End Of The Road)  
Their last single was a strong seller in Rough Trade and this follow-up shows equal promise. (single, June 25)



**MANU CHAO**  
Rainin' In Paradise (Because)  
Folksongy take from Chao's website [www.manuchao.net](http://www.manuchao.net) is a fabulous take from his last album in six years. (free download)



**BURAKA SOM SYSTEM**  
Yah! (Modular)  
Now signed to Modular and recently in the UK for live dates, BSS deliver energetic beat-driven songs with integrity. (single, June 18)



**WALLIS BIRD**  
Moodsters (Island)  
Wallis Bird's debut for Island is a sensibly-recorded track that manages to hold onto the energy of her live performances. (from EP, July 13)



**THE GO TEAM**  
Grip Like A Vice (Memphis Industries)  
An industrial cut, 'Y' packs a punch that hits both sides and quirky guitars underpinning a semi-rapped lead vocal. (single, July 2)

# ROADRUNNER RECORDS

## IS PROUD TO ANNOUNCE

FROM FRIDAY 1ST JUNE ROADRUNNER RECORDS WILL BE SOLD AND DISTRIBUTED BY ADA VIA CINRAM



#### INDIES

T: 020 7368 2596/2678

E: [ORDERS@INDIE-THINKING.CO.UK](mailto:ORDERS@INDIE-THINKING.CO.UK)

#### NATIONAL ACCOUNTS

T: 020 7368 2636

F: 020 7368 2762



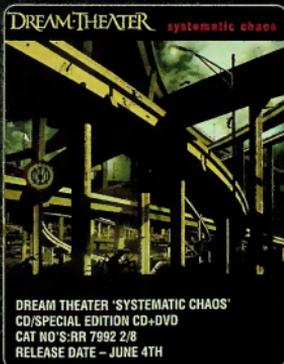
T: 01296 395151

F: 01296 395551

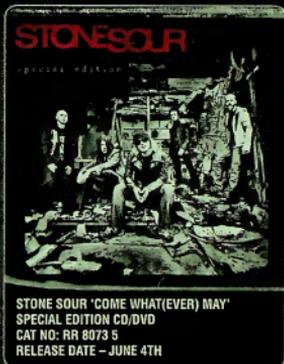
E: [ORDERSAYLESBURY@CINRAM.COM](mailto:ORDERSAYLESBURY@CINRAM.COM)

W: [WWW.CINRAM.COM/UKLOGISTICS](http://WWW.CINRAM.COM/UKLOGISTICS)

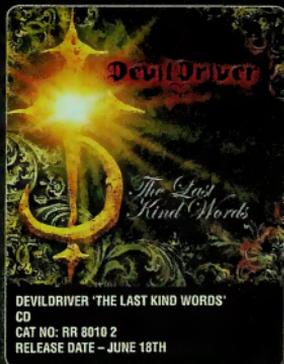
## FORTHCOMING RELEASES



DREAM THEATER 'SYSTEMATIC CHAOS'  
CD/SPECIAL EDITION CD+DVD  
CAT NO'S: RR 7992 2/3  
RELEASE DATE - JUNE 4TH



STONE SOUR 'COME WHAT(EVER) MAY'  
SPECIAL EDITION CD/DVD  
CAT NO: RR 8073 5  
RELEASE DATE - JUNE 4TH



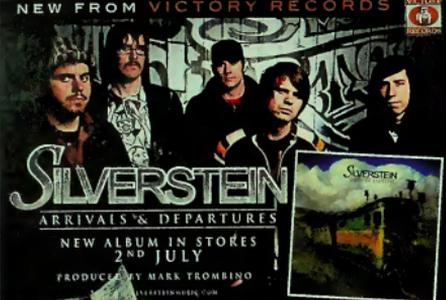
DEVILDRIVER 'THE LAST KIND WORDS'  
CD  
CAT NO: RR 8010 2  
RELEASE DATE - JUNE 18TH

ROADRUNNER RECORDS IS HOME TO THE FOLLOWING ARTISTS - 3 INCHES OF BLOOD, 36 CRAZYFISTS, BLACK LABEL SOCIETY, BLACK STONE CHERRY, CALIBAN, CKY, CRADLE OF FILTH, DAATH, DEVILDRIVER, DRAGONFORCE, DREAM THEATER, DRESDEN DOLLS, HATEBREED, KILLSWITCH ENGAGE, MACHINE HEAD, MADINA LAKE, MEGADETH, NICKELBACK, OPETH, PORCUPINE TREE, SANCTITY, SATYRICON, SHADOWS FALL, SLIPKNOT, SOULFLY, STILL REMAINS, STONE SOUR, TRIVIUM, WITHIN TEMPTATION.

W: [WWW.ROADRUNNERRECORDS.CO.UK](http://WWW.ROADRUNNERRECORDS.CO.UK) | E: [RRGUEST@ROADRUNNERRECORDS.CO.UK](mailto:RRGUEST@ROADRUNNERRECORDS.CO.UK)

ROADRUNNER  
RECORDS

NEW FROM VICTORY RECORDS



**SILVERSTEIN**  
ARRIVALS & DEPARTURES  
NEW ALBUM IN STORES  
2ND JULY  
PRODUCED BY MARK TROMPINO

SEE AIDEN & SILVERSTEIN  
LIVE @ DOWNLOAD FESTIVAL

DOWNLOAD  
ON 09 10 JULY 2007  
10:00 AM GMT



**AIDEN**  
CONVICTION  
EMERSON DRIVE, AIDEN  
PRODUCED BY MARK TROMPINO  
WWW.AIDEN.ROCK

VICTORY RECORDS  
VICTORSTREAM  
YOUR MUSIC YOUR LABEL  
WWW.VICTORYRECORDS.COM

**Easy Action**

**ROCK N ROLL FOREVER**

**THE BIAN JAMES PRESENTS**  
ELECTRIC BOogie  
From the year of the Chicago Inferno  
a metal disc plus a dvd of unreleased  
live shows and live performances  
originally from Merca own collection

**WHEN THE FACES SHINE**  
A complete live show from 1977-1980  
from the sister of 4 City Lightening  
Ipply Pop projects. Includes unpublished  
photos, video, book  
In concert and backstage

Please allow us to introduce our extremely exciting new label  
A home for singer/songwriters of the past present and future

**ALICE COLLAGEN PHOTOS**  
AVAILABLE IN PLACES  
"Alice's unique and original  
photography is a beautiful  
blend of the past and the  
present. It's a true  
"I love it so much!"

**DAVE ALBUQUERQUE AUTOGRAPHY**  
AVAILABLE IN PLACES  
"A CD with Dave  
Autographs is a great  
souvenir. It's a great  
way to remember  
the music that has  
inspired me for so long."

**JAZZ & LIVE IN LONDON**  
COMPLETELY UNRELEASED SESSIONS  
AND LIVE IN CONCERT MATERIAL  
FROM THE 1950s TO THE  
LATE AND GREAT JAZZ FROM 1972

**WWW.EASYACTION.CO.UK**  
ALL DISTRIBUTED BY CADIE MUSIC/PINACLE

Register  
before 31st May for  
special Early Bird price!

Network  
Display  
Labels  
Shows  
Concerts  
Schedules

**show  
& tell**

London Calling...  
the missing link in the evolution of music business

Enjoy the buzz. Do the biz.

London Calling, the world's fastest growing, future-facing music business event, features 400 international exhibitors and world-class speakers from Bowie producer Tony Visconti and Squeeze's Difford & Tilbrook to Warner Music International CEO, Patrick Vien. Plus live music, showcases, one-to-one advice, parties and networking events.

London Calling is the place this summer where you can hear, see, smell, touch and taste the future of the music business and meet labels, managers, distributors, licensors, brands, service providers, retailers and technology companies from all over the world.

London Calling is your direct route to the new business models, new partners and new technologies which will ensure you stay ahead of the pack.

**LONDON CALLING**

The Future of Music Business  
28th - 29th June 2007  
Earls Court, London

Sponsored by: **Proton**  
Powered by: **London Calling**  
In Association with: **EMI**  
Premium Sponsor: **Quibus**  
Club Lounge Sponsor: **Urban Street Digital**  
Supported by: **IFPI** **era** **EMI** **Capitol** **JIVE** **Light**  
Forum Sponsors: **ERICSSON** **Jewelsilk**

Register before 31st May for the special Early Bird price. Just visit [www.londoncalling2007.com](http://www.londoncalling2007.com) or call +44 (0)20 8232 1680.

**FIRST LOVE:**  
THE NEW PANEL  
REVEAL THE  
SONG THAT  
FIRST LED  
THEM TO ROCK!  
Lisa Bardsley: ADA  
UK - Overall by

Motorshead. I was  
given a tape of the  
album by a mate at  
a job building flat.  
I'd hope it'd never  
beard anything so  
loud, dirty and  
powerful and just

loved it, then I  
immersed myself in  
the whole genre.  
Steve Beatty:  
Plastic Head -  
Schlöth's Beatty  
S&B&H. It's dark  
and beautiful.

Paul Brannigan:  
Kerrang! - AC/DC's  
It's A Long Way To  
The Top (If You  
Wanna Rock 'N'  
Roll). The  
combination of '80  
Scott's leering

voice, the bands  
hologram stamp and  
Arjen Anthony  
Ankersmit's work  
is irresistible, when  
you're a teenager.  
Bruce Dickinson:  
Metallica - In Tune by

Deep Purple. As for  
what it was about,  
the song that I loved  
that turned me on so  
much - it's bloody  
classic.  
Chris Ingham:  
Classic Rock/Metal

Hammer - Run To  
The Mills by Iron  
Maiden. It struck me  
the Tuesday evening  
and a very nice copy of  
The Pops by 1974.  
I've never listened  
right back at 1974?

Craig Jennings:  
Raw Power  
Management  
Rock by the  
Daredevils. A hell  
of a roller coaster  
it has me away

With rock radio stations, magazines and festivals thriving, and stalwart acts being joined by a promising new generation of musicians, rock is in rude health. Here, a panel of experts offer opinions on the genre's ongoing appeal and the challenges ahead

# Let there be rock

As consumers increasingly sat themselves with tracks cherry-picked online, the industry has been forced to contemplate the future of albums - yet rock records remain strong performers. From Iron Maiden to Madina Lake, the guitar-fueled genre was responsible for 37% of all albums sold in the first quarter of 2007, according to The Official UK Charts Company figures, and is enjoying something of a renaissance.

With rock albums regularly outselling their nearest rival, pop, by two to one, the advent of digital radio spanning a number of successful specialist rock stations, rock magazines' ABCs on the rise and the live market going from strength to strength, the genre remains one of the most buoyant elements of the music market.

*Music Week* canvassed key professionals in the business of rock to establish the acts they expect to break through this year, the challenges ahead and which track kick-started their passion.

## Unsigned acts

Bands are now able to generate a strong following via social networking sites and as a result generate revenue from playing live and selling merchandise - all without being signed to a label. In what way are you covering new and unsigned acts?

**Paul Brannigan: editor, *Kerrang!*** Our coverage of emerging acts hasn't changed much since the advent of social networking sites - but the big advantage now is that we can instantly access bands' music online without relying on release schedules.

**Bruce Dickinson: artist and 6music presenter**

Obviously, being a rock show we are

constantly getting sent new material but most of it is filtered through word-of-mouth. You keep your eyes and ears open and keep sniffing around.

**Darren Taylor: editor, *Rock Sound*** Bands have always been able to generate revenue from playing live and selling merchandise, it's just that in this day and age the tools are there to help bands to spread their music further afield than ever. You can record a track in your bedroom in Peterborough one night and someone in South America can listen to it the next. But that doesn't mean it's any good.

## Mature artists

Unlike many genres, older acts such as Iron Maiden and Metallica remain hugely popular decades after launching their careers. Why is it that rock bands tend to enjoy greater longevity than acts in other genres?

**Lisa Bardsley: label manager, ADA UK** Rock/metal has rarely been a fashionable genre in the UK but fans have an "underdog" spirit and they remain passionately loyal to the bands they love. Metal and rock acts are always a great experience and, for classic bands like Iron Maiden, their live shows have kept their fan base strong for 25 years.

**Steve Beatty: managing director, Plastic Head** Once a rocker, always a rocker. Rock isn't disposable or crass as most pop is these days.

**Paul Brannigan: *Kerrang!*** I guess it helps that rock fans are hugely loyal, but it also helps that a lot of rock musicians are just as excited about banging our riffs at 50 as they were at 15. Rock fans, whether in bands or not, tend to be "lifers".

**Bruce Dickinson: 6music** There are older acts that are just regurgitating their past glories to ever-diminishing numbers of people. But there are other bands who still manage to go out and are consistently entertaining. The

**Metal isn't about 15-year-olds, any more than it's about 60-year-olds. It's inclusive.**

Malcolm Dome, Total Rock

basis for those bands is probably the fact they have never compromised and that they've always been fiercely independent.

**Malcolm Dome: news editor, *Total Rock*** Metal isn't about 15-year-olds, any more than it's about 60-year-olds. It's inclusive. While other types of music are governed by a perceived age barrier, metal breaks down the generational margins.

**Stuart Galbraith: managing director, *Live Nation*** The core of these bands' longevity and their fans' loyalty lies in their live performance. Many rock bands cannot sell the number of records they used to, but they can still sell as many live tickets as they want. Rock is one of the best genres to see live.

**Paul Gregory: festival organiser, *Bloodstock*** I was a child of the Sixties - an innovative time for music. I was then and still am a massive fan of blues. All great guitar riffs stem from the blues and these riffs were adopted by rock bands in the Sixties and later, metal bands. From Robert Johnson to Elvis, Hendrix, Clapton and the Stones the list is endless. If it's good it will last.

**Chris Ingham: publisher *Metal Hammer*, *Classic Rock*** The thing about rock bands is, if you wish to consider yourself a real fan of a band, you actually have to get off your lazy arse and go see them at a gig! It's hard to ever forget that experience and, frankly, why would you want to? Loud rock music keeps people feeling young!

**Craig Jennings: CEO, *Raw Power Management***

I think that rock acts are "lifestyle" artists that people buy into as a lifestyle choice. They immerse themselves in the culture of the band with merchandise and live shows. Acts like Iron Maiden, Metallica, AC/DC and Motorhead all have huge integrity and never let their fans down.

**Rod Smallwood: Iron Maiden manager** The great rock bands all have a very high level of musicianship.

Any old Iron live shows and integrity have maintained Iron Maiden's loyal fan base, down the years



**Rob Smallwood:** Iron Maiden manager - "You Really Got Me by the Kinks. I was about 13 and I was my first taste of a very serious riff."

**Darren Taylor:** Rock Sound - Heff's Bells by AC/DC. I remember hearing it when I was growing up in Germany. I was about nine or 10 and just remember the

hulking riffs and huge chorus. Mick Vark Planet Rock - Featured by Black Sabbath, heard for the first time at a school disco in 1971.

**Steven Wheeler:** HMV - Start Choppin' by Director Jr which I do remember thinking had the most amazing vocals and guitar I had ever

heard - beautiful yet noisy, delicately intricate yet brutally tough.

Features edited by Christopher Barrett

and see themselves as musicians, not celebrities. This, and generally a high level of integrity, makes for something rock fans can relate to. Also, these bands rarely need to rely on radio and video channels, although this can be valuable to them of course. Word of mouth has always been a strong factor in the rise of rock bands.

**Darren Taylor:** *Rock Sound* Personally, I think bands like Iron Maiden, Metallica, and AC/DC's longevity stems from an era where acts were allowed to develop over two, three, or four even five albums. Taking a short-term view on an act is a major problem in the music industry today, especially at major labels where there are shareholders to be answered to.

**Dan Tobin:** label manager and A&R director, *Earache Records* These bands are in it for a career, not a one-hit wonder. They engender tremendous loyalty in their fans by putting in the work in terms of touring, regular releases and constant media work.

**Mick Wall:** rock critic and *Planet Rock* presenter Because rock bands are never in fashion, they never go out of fashion. They also, historically, represent the "alternative" to other, mainstream, single-orientated genres, concentrating much more on albums and live shows.

**Steven Wheeler:** rock and pop buyer, *HMV* What I think marks artists like Iron Maiden or Pearl Jam apart from your dance or pop acts is personality and ability to change over a career. The fanbase tends to be less fickle too. Once you find a band you like, you'll pretty much stick with them through the highs and lows.

## New generation

What do you think of the new generation of bands blurring the boundaries of rock and pop such as Enter Shikari, Fall Out Boy, Young Love, The Sounds, Madina Lake and Good Charlotte?

**Steve Beatty:** *Plastic Head* I think those bands have no right to even associate themselves with "punk" as they are all simply awful pop bands.

**Paul Brannigan:** *Kerrang!* I don't necessarily think that these bands are doing anything genuinely groundbreaking with their sound; a decade ago rock fans could have compiled a similar list substituting Pitch Shifter for Enter Shikari or Blink 182 for Fall Out Boy. These bands are re-energising the rock scene again for younger fans.

**Malcolm Dome:** *Total Rock* None of these names are blurring any boundaries except Enter Shikari, who are challenging and inventive. The others have become so pop-oriented that one wonders if they've much rock credibility left.



Enter Shikari: pretenders to the rock throne?

**Rob Smallwood:** *Iron Maiden* manager Rock fans are an intelligent breed and can quickly discern what is pop and what is rock. Fans can easily accept a commercial sound to their rock, but as soon as it smells of commercial sell-out they will bin it. At the end of the day, credibility is key.

**Dan Tobin:** *Earache Records* I think it's great that a hard-working band like Enter Shikari or Fall Out Boy can make it. Some of the other bands mentioned are less challenging musically, but if they provide an entry level for young kids to get into rock music then that's great.

**Julie Weir:** managing director and A&R director, *Visible Noise* The new generation of bands mixing pop and rock is great. It's opening a door for kids to delve further into the genre at an earlier age. Kids who are interested will always search below the surface of the artists they like and go from there.

**Steven Wheeler:** *HMV* With new rave and the current flux of emo-pop we'll see some bands flourish for several years (Fall Out Boy and The Klaxons being the obvious contenders) whilst others will be languishing in the bargain bins this time next year.

## Biggest challenge

What do you see as being your biggest challenge in the next 12 months?

**Lisa Bardsley:** *ADA UK* To make the most of the opportunities that emerging technologies are offering to promote the music and open up new ways to generate revenue. The metal genre tends to inspire really active and committed fan bases, so I'm really looking forward to seeing how we can work with community and user-generated content models to reach them.

**Steve Beatty:** *Plastic Head* Trying to stop people stealing from the people who make music...

**Paul Brannigan:** *Kerrang!* Obviously I have targets for the magazine for the year ahead, but the most important thing for me is that at the end of every week I can sit down with the *Kerrang!* team and we can be happy that we've delivered another issue that is essential to rock fans in the UK and beyond.

**Bruce Dickinson:** *6music* My biggest challenge in the next 12 months is to try and persuade Radio Two to do a rock show.

**Malcolm Dome:** *Total Rock* Wow. Too many to mention. Let's just say keeping up with the deluge of releases every week.

**Stuart Galbraith:** *Live Nation* To maintain growth. If you look at this summer, we have two shows with Muse at Wembley that have sold out and we're well on our way to selling out a stadium with Metallica. It's really just how much further can we keep going.

**Paul Gregory:** *Bloodstock Growing* www.bloodstock.uk.com, and continuing to print and develop our new festival, (You) Young Original Unsigned. This will give the UK's emerging talent of all genres, their own festival.

**Craig Jennings:** *Raw Power Management* Bringing all my artists to the next level - hugely important albums this year for Funeral For A Friend, Bullet, Fightstar and YCNI:MILO - and breaking a real punk rock band (Gallows) into the mainstream. And getting parents worried about what their kids are listening to in their bedrooms.

**Darren Taylor:** *Rock Sound* With more music than

## Because rock bands are never in fashion, they never go out of fashion

Mick Wall, *Planet Rock*



Rock voices: some of MW's panel of experts - from top, Bruce Dickinson, Julie Weir, Paul Brannigan and Stuart Galbraith

ever out there, our biggest challenge will be sorting the wheat from the chaff to make sure our readers are kept abreast of the best new music out there.

**Dan Tobin:** *Earache Records* Continuing to integrate digital options into what we do, providing more product that way and learning how best to make it work and sell. And to keep punters interested enough to be bothered to go to the shops.

**Julie Weir:** *Visible Noise* As I run a small label, I think my biggest challenge over the next year will be to keep going in an age of diminishing margins and ever growing marketing costs. I just want to be able to continue to foster the best of new talent coming through for many years to come.

**Steven Wheeler:** *HMV* Not allowing physical music to become devalued. We have all been guilty of slashing prices in a bid to win over the public and I think the true effects of this are yet to be felt. I think the doom-mongers over-predicted the effect on physical sales by digital. We all thought that vinyl was doomed 10-15 years ago, yet there is still a rabid customer base for the format so hopefully the CD will be with us for some time to come.

## Tip for the top

What act do you believe is most likely to break through in the next 12 months and why?

**Lisa Bardsley:** *ADA UK* Municipal Waste on Earache Records, because trash is back!

**Paul Brannigan:** *Kerrang!* Gallows are the most exciting band I've seen for a long time. They're not the most commercial rock band today, but they're untouchable live and they write brilliant songs. Biffy Clyro are gonna have an incredible year too.

**Bruce Dickinson:** *6music* I think a band that are creating above the parapet are Killswitch Engage. I think they are going to be absolutely enormous.

**Malcolm Dome:** *Total Rock* Now, there's the rub. It's a case of the bands who should - Abgott, Orange Goblin, Clutch, Anaalimma - as opposed to the bands who could - Saxon, Zao, Charr, Hinder, Beyond All Reason. Those in the former category are probably purist and underground, while those in the latter have more commercial sensibility.

**Stuart Galbraith:** *Live Nation* Music Gallows are going to explode, without a shadow of a doubt.

**Chris Ingham:** *Metal Hammer/Classic Rock* Dir En Grey from Japan. Its like an exotic Slipknot vomiting over a Max Factor counter. On steroids.

**Craig Jennings:** *Raw Power Management* Gallows without a doubt. The freshest sounding band with with incredible attitude and brilliant songs.

**Darren Taylor:** *Rock Sound* I'd like to see Baroness make the breakthrough, they're far from a pop act but could definitely surpass Mastodon if their debut album for Relapse is a winner. Other acts that I hope will make the break include: Silverstein Pickups, The Big Sleep, Colour Revolt, Reuben and The Ghost Of A Thousand - all are wildly different in sound but all equally great.

**Dan Tobin:** *Earache Records* What Earache is seeing is a huge interest in thrash metal, so a band like Municipal Waste, from Richmond, Virginia, could really make a breakthrough as the leaders of the comeback.

**Steven Wheeler:** *HMV* Blood Red Shoes are producing a fantastic noise at the moment that is rare to find in young British bands.

After six years in Aberdeen, the goNorth festival is travelling over the Cairngorm mountains to enjoy a Highland fling with all that Inverness has to offer, writes *Gordon Masson*

# North stars

Britain's most northerly industry showcase event, goNorth is marking its seventh year with a switch in host cities and an expansion of the role it takes in promoting new music.

The annual event has been based in Aberdeen since it launched, but, with 2007 heralding the Year of Highland Culture, organiser Shaun Arnold decided to take goNorth on the road to the Highland capital of Inverness.

"Our aim is to recreate the incredible vibe of Aberdeen's Belmont Street, around Inverness' Church Street," explains Arnold. "It's important that people are still able to pop in and out of venues and see as many bands as possible."

The business end of the June 7-8 gathering will centre around the Ramada Jarvis Hotel, while the showcases will be held across eight venues – Hootenanny, Madhatters, Foundry, 21 Degrees North, Fivo, Arts Bar, Ironworks and The Market Bar – all within easy walking distance of each other.

However, Inverness has not always enjoyed that plethora of choice. Arnold recalls, "When we first looked at creating goNorth, we actually looked at Inverness. Unfortunately, at that time there was no way that the infrastructure could support an event of the size we were planning. But now there are a number of new venues on stream which make Inverness ideal."

Ironworks is one such club. The purpose-built, 1,000-capacity building has hosted the likes of Kasabian, Primal Scream and the Buzzcocks. The emergence of other venues, such as Hootenanny's, could not be more timely.

"We always planned to move goNorth to Inverness to coincide with the Year of Highland Culture,

but it means goNorth 2007 isn't just about music – there's, photography, film, fashion and other stuff too," continues Arnold.

Now a hotbed of activity for the creative industries, the Highlands and Islands owe much to goNorth for helping to cajole industry bigwigs into visiting the area, but Arnold modestly plays down the role of his goEvents operation.

In addition to goNorth's financial backers – Highlands & Islands Enterprise, PRS, and Cultural Enterprise – the image of the business in the Highlands has been boosted by the coverage given to goNorth by media partners *The Fly*, BBC Radio Evening Session in Scotland, *Is this Music?*, *Music News Scotland* and *Music Week*.

"Other initiatives have helped," states Arnold, "such as Highlands And Islands Labels, which started out as an organisation to give support to indie labels, but has now gone on to cover all aspects of the music industry."

Others are happy to acknowledge Arnold's contribution. "GoNorth has positioned itself well," says Geoff Ellis, who as boss of DF Concerts is one of the nation's leading live music promoters. "Manchester has In The City and now there's The Great Escape in Brighton, so it's important that Scotland has a similar event."

Ellis also points to the popularity of the showcase gigs – a point not lost on those who participate in those evening sessions. "We used goNorth last year as a launch pad for The Hedrons releasing their singles, album and playing more live shows," explains the band's manager Doug Souness.

"Up until that point, they had been playing a lot of gigs in the west of Scotland, so goNorth was the

Flying the flag: Inverness hosts goNorth for the first time



**Our aim is to recreate the incredible vibe of Aberdeen's Belmont Street**  
Shaun Arnold, goNorth

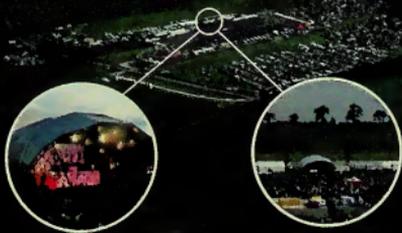
first time we'd sent them a bit further afield. It was great to have them play in front of industry people, as the feedback we got was very encouraging." With two top five indie singles and a Top 40 indie album now under their belt, the four-piece have also seen their album, *One More Won't Kill Us*, earn licensing deals in Japan, America and Canada. "Last year The Hedrons were the opening band at the Download festival. This year they've got an evening slot and they're also on the main stage at the Isle of Wight Festival on the same day as the Rolling Stones," adds Souness.

Despite the original intentions of goNorth, it isn't just homegrown acts that benefit from performing.

"When we first started, about one-third of the acts were from the north of Scotland, a third were from the rest of Scotland and the remaining third were from other places internationally," says Arnold. "It's still the same kind of split, so this year we have acts from the Firoos, Iceland, Norway, France, Russia, as well as Northern Ireland, England and Wales."

"Our international partnerships are something we've been working on for some time, so in addition to our existing link with Music Expo Norway, goNorth is partnering this year with Iceland's Air-

Monster gigs an aerial view of last year's Rock Ness, which follows the route of the first Inverness-hosted goNorth festival



waves festival, the G Festival in the Faroe Islands and the Øya Club night in Norway."

Øystein Greni, frontman of Norwegian band Big Bang, can't wait to get back to Scotland. "Our first gig in the UK was in Glasgow Academy last October, supporting the Raconteurs. It was a fantastic show, the audience was amazing," says Greni. "I love the Scottish indie scene. Our first gig in Oslo was opening for Eugenius in 1994. And one of the most amazing shows I have ever seen was Teenage Fanclub supported by The Posies and The Boo Radleys."

Mikael Blak, of Faroese outfit 210, is another of the international set relishing the trip to Inverness. "I've been to Scotland a few times with my father and his band Spælänimír. They sell quite a few records in the north of Scotland and I started playing bass for them when I was 12," he says.

Anyone lucky enough to see 200's goNorth showcase is in for a treat. It will be the punk outfit's debut outside of the Nordic countries, where they cause quite a stir: in their homeland, their music has been discussed in Parliament on three different occasions.

"Our message gets across even if you can't understand what we are saying," adds Blak. "Last year we played in front of 7,000 people at the Roskilde Festival in Denmark. They went completely mental although they couldn't understand a word. People can relate to 200, despite us singing in an exotic language."

With about 60 acts showcasing, goNorth is extending the genres by introducing an electronic stage, as well as a dedicated singer-song-



Northern lights goNorth live music in Inverness coincides with the 2007 Year of Highland Culture event

writer stage.

As part of the emphasis on composing, six songwriters are being locked away during the week running up to the showcase gigs and have been set the task of performing their efforts on the Friday evening. The individuals in question hail from different backgrounds and genres, so the results should be interesting.

But it's not just the acts that benefit from the exposure they receive through goNorth. The event has proved a terrific vehicle in the development of those working in the music business in the Highlands.

"Management and production expertise have definitely improved," says Arnold. "Most of the people who work on goNorth are based in the Highlands, so there's a feeling that it's finally coming home."

One such person is goNorth booker Rob Hicks. Just two years ago, to support his hobby of organising gigs, he was doing multiple jobs, such as working on the Caledonian MacFrayne ferries,

**It shines a spotlight on the Highlands, on the infrastructure and level of expertise that now exists**

Rob Hicks, Beyond Promotions

working as a barman and even driving a snow plough in the winter.

Now Hicks' company, Beyond Promotions, is the main player in the Highlands and Northern Scotland, booking acts for the Belladrum Tartan Heart Festival, promoting the Rock Ness festival and organising the annual Looptail festival.

The 100-mile city swap to the Highland capital has allowed goNorth to partner with Rock Ness, which, as the name hints, takes place on the shores of Loch Ness, just five miles from Inverness on June 9 and 10. The festival's goNorth stage will host eight acts each day, chosen from those who have played a showcase in Inverness.

Hicks, believes the two events will provide a valuable boost to the local scene. "It really shines a spotlight on the Highlands," he says. "We are showing the whole musical spectrum, with the stars of tomorrow playing on the two days at goNorth and the stars of today the following two at Rock Ness." Arnold agrees: "goNorth gives us an opportunity to show what the Highlands has got to offer, not just in terms of the acts that are coming out of the north of Scotland, but also the infrastructure and level of expertise that now exists."

"That has now been recognised nationally, because the Scottish Futures Fund, which is making £500,000 available to the Scottish music industry, is being given to Highlands and Islands Enterprise to administer."

With that in mind, the business side of goNorth is the strongest in its history. Among the various workshops on offer are seminars covering opportunities in the screen and broadcast industries; the UK Trade and Investment-sponsored music panel; and songwriting and publishing. The double-decker BritBus will be parked in Inverness throughout, offering use of its recording studio, while anyone wishing to hire the inside track on how to become an industry powerbroker won't want to miss the daily keynote interviews, featuring artist management legend Jazz Summers and indie label pioneer Alan MacGee.

"It's going to be our best year yet," concludes Arnold. "The interest has been huge compared to past years."



Norwegians would: Big Bang can't wait to get back to playing live in Scotland

## Scottish festival boom captures Highlands imagination

Confidence in the Scottish music industry has never been higher and, with demand for live music soaring, the past couple of years have seen an explosion in the number of festivals.

In 2000, Scotland's only festival was T in the Park, firmly planted in the central belt where the majority of the population is based. Further north, the scene was confined to a mere handful of gigs and the outlook for aspiring musicians was bleak. GoNorth's launch in 2001 acted as a catalyst and as the popularity of that event has grown, so has belief – to the extent that the Highlands now dominates Scotland's festival scene.

And this year will see a host of outdoor events spread across the huge region. Tartan Heart is in the picturesque Belladrum Estate; Rock Ness calls Loch Ness its home; Looptail is in the beautiful fishing village of Ullapool; and the dramatic Cullin Mountains dominate the Isle of Skye festival. Moreover, Scotland's largest music event organisers DF Concerts and Unique Events are

getting in on the act. Connect, promoted by the former, is using the spectacular setting of Inveraray Castle as its base, while Unique's Outsider settles in Britain's biggest national park, the Cairngorms.

Much of the credit for the growth in festivals should go to goNorth booker Rob Hicks, whose Beyond Promotions is involved in Looptail, Rock Ness and Tartan Heart, as well as putting on gigs in the remote Shetlands, Orkneys and the Islands of the Hebrides.

"Hopefully there will be room for everyone – success will all be down to the quality of each event," observes Hicks.

Pointing out that the Highlands has a population of less than 500,000, but covers an area the size of Belgium, Hicks recognises why bands have sometimes been reluctant to visit.

"When we did Rock Ness with Fathey Slim last year, Peter didn't believe it would work," he recalls. "But we had 20,000 people, bringing £7 million to the local economy from just that one day. This year it's two days and 35,000



Life in a northern town: festival growth has exploded throughout Scotland

people a day."

As that confidence builds, the entrepreneurial spirit shown by Hicks and his peers is spreading, helping entire more and more recognised acts to include Highland dates in their UK tour schedules.

"The way bands are looked after and the audience response they receive is incredible, so the reputation of Highland events is

growing and I believe the business will continue to flourish; the demand is definitely there," adds Hicks.

Industry pioneer and Unique Events director Pete Irvine remembers the first forty into festivals. "We did the first ever open-air show at

Ingliston in 1979, featuring Talking Heads, Squeeze, the Undertones and Van Morrison. But we lost shirtsloads of money, so we decided not to do it again."

However, with the popularity of the Highlands, he is now gearing up to have another shot with Outsider.

"It blends the artistic programme with an environmental agenda," says Irvine. "We'll encourage people to explore the beautiful surrounding landscape – there will be a series of mountain bike races, a 12k run, gorge walks, raftering, kayaking and of course some terrific live music and comedy."



Bella stars: the Belladrum festival is used to attracting big names to Scotland

# Going north...

As an international gathering of bands descends on Inverness, *Music Week* highlights those featured on this issue's free CD

## 1 THE LAW

**Home:** Dumfries, Scotland  
Scottish four-piece who count The View as friends, The Law released their first single Milk & Honey on Relentless Records in April 2005 earlier this year. The song attracted plays on Radio One, Radio 2 and BBC Scotland and was played by Xfm London and Scotland. This summer will see the band performing at a number of festivals including Wickerman, F in the Park, Isle Of Skye and Lounge On the Farm.



## 2 VIVA MACHINE

**Home:** Swansea, Wales



Drawing growing audiences to their hometown shows, Welsh three-piece Viva Machine combine influences as varied as At The Drive In and Yes to create memorable, punchy songs

that stick with the listener well beyond the first listen. Joining the Probation management roster in April last year, they quickly followed with their first full tour across the UK as main support for The Automatic. Their debut single My Jet Set Radio was released on small Welsh independent label TFF Records and sold out of its first pressing. Media support thus far has come from Kerrang!, RockSound and Huw Stevens at Radio One.

## 3 THEATRE FALL

**Home:** Inverness, Scotland



A combination of members from two other bands (The Cinematics and Finito Gask), Theatre Fall

describe their sound as sitting "somewhere between the collective rosters of Sub Pop, Chemical Underground, Factory and Dimmu". Formed in July 2005, the Inverness-based four-piece have in the past found support from publications such as *The Fly*, *Orion Scotland* and *This Music?* They recently supported Tiny Dancers in Scotland. They will perform at the Dunstaffnage festival this July.

## 4 OUR LUNAR ACTIVITIES

**Home:** Glasgow, Scotland



Boasting a string of high-profile supporters for their likes of Snow Patrol, The Wedding Present, Shiny Toy Guns, and

Towers of London, Our Lunar Activities signed with Glasgow independent Neon Tetra in July 2006 and released their debut single It Comes In Waves. The song found a supporter in Mark Hoppus, formerly of Blink 182, who included the track in his podcast and as a result secured placement in two international avenues. Their debut album, *Somebody Kill Me*, will be released on Neon Tetra this summer.

## 13 THE SIDE

**Home:** Aines, Scotland

Originally formed while its members were students at North Highland College in Scotland, The Side have shared the stage with artists from across the UK including Tim Burgess from The Charlatans, Tany Dances, The Cinematics and Inspiral Carpets frontman Tom Hingley. In 2005 the band were selected by judges from NME, Radio 1 and Lee Jeans to front the Lee Sounds Unsigned Showcase tour, and they performed on the BBC's Seedlings stage at the Balladrum festival in 2006. They have just released their third EP.



## 5 OPPENHEIMER

**Home:** Belfast, Northern Ireland



Bar Nore records released their debut album, *Who Hoo!*, in June 2006, attracting plenty of praise from the British press with *Drowned In Sound* calling it "pop disco for electro punks", while *NME* said it sounded "like a fizzy flying saucer scanning Planet Harbo". Recently their track, entitled *This Is Not A Test*, featured on an episode of *Lily Betty*, while another of their songs, entitled *Breakfast In NYC*, soundtracked a fashion show at Australian Fashion Week.

## 6 PEOPLE IN PLANES

**Home:** Cardiff, Wales

Signed to the famed *Wii-U* records label in the US – home to Nickelback and *Eurocrus* among others – People In Planes are a five-piece from Porthcawl in Wales who count US talk show hosts Jimmy Kimmel and Conan O'Brien among their supporters. They released their debut album, *As Far As The Eye Can See*, in 2006 and the lead single, *If You Talk To Much (My Head Will Explode)*, earned the band their first Top 40 hit on American rock and college radio formats. The associated video was directed by Joaquin Phoenix.



## 7 THE BOY WHO TRAPPED THE SUN

**Home:** Isle Of Lewis, Scotland

Solo artist with a penchant for elaborate moustaches, The Boy Who Trapped The Sun writes music that combines very folkishly narrative-based arrangements with soaring vocals. Signed to indie label Houdou, The Boy, co-revinder Sectionists among his sometimes-guests and was among the British contingent that played South by South West in 2005. He'll be supporting ex-Rush member Gianluigi Hartley for a number of dates through June.



## 12 BIG BANG

**Home:** Oslo, Norway

Big Bang will be known to some music fans in the UK, having supported The Racemoters on their British tour last October. Too Much Young was *The Sun*'s album of the week when it was served on Grand Sport Records. Moreover, Big Bang have scored several number one's in their native Norway, including the country's biggest selling live album, *Radio Radio TV Sleeps*. In August, the band are due to support The Rolling Stones on their Oslo date.

## FAROE ISLANDS

**Home:** Faroe Islands

Originally formed as a side-project in 1996, 200 released their debut album in 2001, entitled 2001, following it up with their sophomore set *Viva La Republic* in March 2005. With their members now spread across Copenhagen and the Faroe Islands, the band performed regularly in both territories with other dates in Iceland. They also performed in front of 7000 at Roskilde last year, taking about their music, the band say: "2005 music is mostly about Faroe politics. With satirical lyrics, subjects like Faroe independence from the Danish Empire, homophobia and Christian fundamentalism are portrayed in a different angle."

## 10 200

**Home:** Faroe Islands

Originally formed as a side-project in 1996, 200 released their debut album in 2001, entitled 2001, following it up with their sophomore set *Viva La Republic* in March 2005. With their members now spread across Copenhagen and the Faroe Islands, the band performed regularly in both territories with other dates in Iceland. They also performed in front of 7000 at Roskilde last year, taking about their music, the band say: "2005 music is mostly about Faroe politics. With satirical lyrics, subjects like Faroe independence from the Danish Empire, homophobia and Christian fundamentalism are portrayed in a different angle."

## 9 UM7BS

**Home:** Setjarnarnes, Iceland

Their name stands for Ultra Mega Technoband Stefan, and they formed just two days before one of Iceland's biggest battles of the band's competitors in March 2006. There is an energetic, synth-driven blend of pop-sensibility and dance floor aesthetics that reaches new heights when performed live by the outfit. One not to be missed at gGorlin!

## 8 WE ARE THE PHYSICS

**Home:** Glasgow, Scotland

Originally calling themselves We Are The Physics And Therefore Everything We Say Is Fact, this energetic Glasgower group have been fostering an increasingly committed live audience over the past year and released the double *A-side* single, *Fear Of Words/This Is Vanity in March*. Citing Devo and The Skids among their influences, theirs is an infectious rock-pop hybrid that promotes good things to come.



## 11 SHUTTER

**Home:** Highlands, Scotland

An instrumental band whose influences include Mogwai, Deftones, RZA, Jaga Jazzist and Afro-Celt Sound System. The four-piece can boast a solid live schedule since late 2005 and they have supported the likes of Deftones, Motherfuckers, Ego, Gall to Mind and The X-men and ABC2 in Glasgow. They are currently unsigned.

## ICELAND

## 9 SELTJARNARNES

## FAROE ISLANDS

**Home:** Faroe Islands

Originally formed as a side-project in 1996, 200 released their debut album in 2001, entitled 2001, following it up with their sophomore set *Viva La Republic* in March 2005. With their members now spread across Copenhagen and the Faroe Islands, the band performed regularly in both territories with other dates in Iceland. They also performed in front of 7000 at Roskilde last year, taking about their music, the band say: "2005 music is mostly about Faroe politics. With satirical lyrics, subjects like Faroe independence from the Danish Empire, homophobia and Christian fundamentalism are portrayed in a different angle."

## SCOTLAND

**Home:** Scotland

**Home:** Dundee

**Home:** Glasgow

**Home:** Inverness

**Home:** Highlands

**Home:** Lewis

**Home:** Aines

**Home:** Alness

**Home:** Dundee

# Guy Hands and Terra Firma look set to pocket a bargain if EMI acquisition goes through

## Bargain hunters strike gold at EMI

EDITORIAL  
MARTIN TALBOT



If Terra Firma ultimately get their hands on EMI, they may well have got themselves a real bargain.

Granted, had Guy Hands and his team come in three or four years ago – with the company's share price hovering just above the 80p mark – they could have got an absolute steal. Back then, the group could have cost them as little as £800m.

Since then, EMI's share price has stabilised around the 250p mark, with some of the many shareholders in the business hoping that it might lift to around 300p before any deal was agreed.

Indeed, a 300p-plus share price (or £2.7bn valuation) sounds far more realistic. By simply taking EMI off the stock market, and out of the endless cycle of profit warnings, the company's stock can only rise. Without doing much else, Hands could well achieve such value.

A look at other acquisitions tends to back up this view. Based on the fact that BMG Music Publishing cost Universal £1.1bn, EMI Music Publishing itself – a company with turnover 50% greater – might expect to fetch £1.7bn on its own.

Such calculations, if correct, would suggest that barely £700m of the £2.4bn Terra Firma is paying for EMI's shares in for the recording business. This is a

business with rights to The Beatles catalogue, not to mention the Beach Boys, Queen, Pink Floyd and Rolling Stones, Coldplay, Radiohead, Gorillaz and many more.

Is such a business worth such a paltry amount? It feels not.

John Rutter, George Fenton, Scott Matthews, Amy Winehouse, The Feeling, Norman Cook, Alex Turner, Quincy Jones, Yusef Islam, Peter Gabriel. Is there another music awards anywhere in the world which honours such a broad range of talent?

It is becoming boring to say it year in and year out, but The Ivors was amazing again last week. PRS chairman Ellis Rich said it all when he described it as the best Thursday afternoon since last year's Ivors.

One thing, though. Is it not time to put it on TV?

Of course, any deal would have to ensure that the event retains precedence over the broadcast, rather than the other way round, as is the case with several awards/broadcaster relationships.

But would a TV show really destroy the spirit of the Ivors? It just seems a shame not to share this peerless showcase of music with the rest of the world.

martin@musicweek.com  
martintalbot@blogs.EMI.com  
Martin Talbot, editor, Music Week  
GMP Information, First Floor  
Ludgate House, 245 Blackfriars Road,  
London SE1 9JY

## DOOLEY'S DIARY



### Ivor T-shirt... and it doesn't fit

**Remember where you heard it:** George Fenton unexpectedly supplied some of this year's best lines at the **Ivor Novello Awards**, as he faced the daunting prospect of following **Quincy Jones** on stage as the event's closing awards recipient. With superstars such as **Sir Elton John** having already graced the stage, the TV and film composer compared his late appearance at last Thursday's event to introducing referee Steve Bennett as one of the heroes of the **FA Cup Final**. "Steve did a reasonable job and I hope I do a reasonable job, but I'm hardly the name event," Fenton honestly assessed. But before he disappeared, he did offer us his view on what it takes to be a publisher. "You don't

even need an A level or a GCSE or even criminal record, although in some circumstances it can be seen as an advantage," he helpfully noted. Fenton wasn't impressed either by the Ivor T-shirt being given away in the event goody bag. "Unless you're an Aryan, 17-year-old supermodel you haven't got any chance of getting the fucking thing over your head," he stormed. Best exchange of the afternoon? **Schloss Sisters'** Jason Seldars to Sir Elton: "You want to say anything?" Elton: "You bet your arse." And the normally, er, shy and retiring piano-playing legend certainly did take the opportunity to speak his mind, offering **Arctic Monkey** Alex Turner a lift back to Sheffield in his helicopter and telling **Amy Winehouse**: "I worship at your feet," only to add, "I'm coming to see you on Saturday and don't fucking cancel again!" Meanwhile, host **Gambo** claimed one of the winning compositions as his

own: "The Virgin Queen – that was my song!"... Elsewhere, it seems that many of the tabloid writers hoping to attend the Radio One Big Weekend had their passes turned away. Dooley hears that organisers caught wind of a planned **expose** in the **Daily Star**, which had hoped to catch out Radio One presenters expressing their drinks bills: "What a waste of licence-fee payer's money," etc etc. Taking a break from the endless gossip and drinking, a beary-eyed Dooley spent the Sunday after **The Great Escape festival**, like most people, recuperating in Brighton. And who should see heading for the waterfront? Why, only the legendary **Nick Cave**. Dressed entirely in black, with his wife and kids in tow, organic picnic in hand... On a signing tip, Vertigo has signed Transgressive management act, **Johnny Flynn**, while Atlantic have won the battle to sign **Natty**.

Evidently a dose of healthy sea air suits the music industry very well, if the smiles on show at the **HMV Gala Dinner** were anything to go by. Well, that or the copious drinks, food and gossip. Dinner followed the **HMV Conference** and took place at the **Grand Hotel** in Brighton last Monday. Performers included **Beardy Man** and **Alan Carr** – clearly inspired by **March's Music Week Awards** – with reps from **HMV**, as well as partners in music, **DVD**, games, technology and related products. Pictured: **Richard Sertorn (Vital)**, **Mike Nicholson (EMI)**, **Nicola Tuer (Sony BMG)**, **Sean Sullivan (Pinnacle)**, **Chris Maskery (Pinnacle)**, **Peter Thompson (Vital)**.



## HIGHLIGHTS FROM DOOLEY'S WEBLOG



**WEDNESDAY:** "Dooley had the pleasure of watching an excellent BBC documentary on reclusive singer **Scott Walker** last night and is pleased to report that it really got to the bottom of that meat-slapping incident. You know the one."

**WEDNESDAY:** "Possessing an extraordinary voice which is at once captivating and disarming, folk sensation **Cake Walsh** doesn't need TV spots or 50ft billboards to sell her wares. As is immediately apparent at The Apple Store in Regents' Street tonight, her gentle tones do their own marketing, armed as she was with just an acoustic guitar and a huge bundle of charm."

**THURSDAY:** "After Ms Chung was finished, **Shy Child** performed live, diverting the audience's attention away from the canapés, which we had been eyeing up all night. On the menu were warm chicken skewers, coffee/liquor which was served in a chocolate cone (just like in **Charlie & The Chocolate Factory**), spring rolls and some weird chocolate cake. We ate these in abundance."

To read the full entries on Dooley's weblog go to [www.musicweek.com](http://www.musicweek.com)

Last week, we asked: Is XM right to axe its DJs from 10am to 4pm every weekday to play back-to-back music instead?

You said:  
Yes 41% **YES!**  
No 59% **NO!**

This week we ask: Is it important for BMI to remain in British ownership?

Diary

# The second Great Brighton migration

Music Week takes time out from buying candy floss to report from Brighton's second Great Escape festival

## Festival diary

On May 17-19, The Great Escape festival reached its second year with two days of conferences focusing on new business models, mobile music, video game opportunities and social networking, plus three nights of music with more than 180 bands.

### THURSDAY

**10:00** Having finally located our B&B, we head to the Old Victorian Court House for one of the first panel sessions of the day. The Big Sell – Music And Advertising In The Digital Age “Music’s being undervalued,” says one delegate. “But it’s all about promotion,” another retorts, and so it goes on.

**12:00** We’d been looking forward to this panel. And Games puts some of the leading lights in the UK gaming business on stage with representatives from the music industry. During the introductions, Sports Interactive studio director Miles Jacobson (ex of Food Records) refers to himself as a “former A&R wanker”.

**1:15** Lunch with Matt Hawkins from leading Australian independent Below Par, who is over from Sydney. Once he’s done updating us about the new season of Neighbours, we listen to some music from his new signings Soft Tigers.

**16:45** We join tonight’s co-headliners The Score for pizza as they’ve been given food tokens by the promoters. Rock ‘n’ roll!

**17:45** Quick catch-up with Sean and Debbie from Drowned In Sound. Three out of four bars we try to grab a drink in tell us they’re closed.



Gangster sitting: Norman Cook's Q&A

**19:50** Down the beachfront with some *NME* pals, then on to the Drowned In Sound stage at the Zap Club. Youth Movies perform their first set with a strong section and, despite a multitude of things that could go wrong, they don’t.

**23:00** Happy Mondays take the stage for a rapturously-received T-Mobile secret gig – the first of several over the weekend – in a karaoke bar at

the end of Brighton Pier. **00:00** After what feels like hours searching for a club named after an STD, we are informed that the *NME* stage is in fact located at the Komedia. We quickly make our way in through the back door in time to see the excellent Foals hitting the stage.



Post-pizza gig: The Scare onstage

**01:13** Gallows begin a blistering set, but the excitement is short-lived after the guitarist’s head connects with the bass stack, drawing rather a lot of bits of hair. Scare quickly returns sporting a little plaster.

**02:00** We head to Queens Hotel, which appears to have descended into that “long plastic hallway where thieves and pimps run free” that Hunter S. Thompson once talked about. **04:30** We’re still at the Queens Hotel and decide it’s all too much and go to bed.

### FRIDAY

**09:30** Sibelius CEO Jeremy Silver interviews *EMI*’s DRM-slayer Barney Wrang. The hot topic is, perhaps inevitably, *EMI*’s deal to sell MP3s through Amazon. Despite hopping into bed with Apple in April, Wrang says, “We want to stimulate more competition in the market place.”

**10:00** The next digital panel focuses on new business models and whether or not advertised music can work. Alan Klepfisz pushes the case for Qtrax, saying labels could potentially make \$100m per year from royalties using his legally licensed P2P application.

**11:30** Pandora founder Tim Westergren gives an insightful lecture in which he explains the mechanics behind his internet radio service and the international licensing difficulties his service is facing.

**15:30** Rob Lewis and Giles Cabaret, CEOs of Onifone and Eyska respectively, discuss the future of the music market, followed by a panel session with representatives from Orange, O2 and T-Mobile. The panel discusses the disappointingly slow uptake of full-track downloads on mobiles, but is more optimistic about the future potential of ringback tones and posit tones.

**20:45** Armed with a big bass drum,

double bass, harmonium and a bagful of energy, the folk activist of Ewis Perkins strikes the XL showcase at the Rooster Cafe, leaving fans breathless.

**22:00** *Music Week* saves The Pigeon Detectives produce a streaming set that sees singer Matt Bowman crowdsourcing by the second song, sending the young audience into a minor frenzy. Outside the gig, The Scare are unhappy about having been thrown out of a venue by security.

**22:30** Willy Mason stakes his claim for Nice Guy of the Year Award by performing four songs on an acoustic guitar to the many queuing fans outside the Pavilion Theatre.

**01:00** Technical problems at the Mechanical Showcase mean *Mechanical Bride* come onstage more than an hour late. By the time we can hear Brighton-based singer’s dulcet tones, her voice is drowned out by boos and chatter from the disgruntled Concord 2 audience. A warm bed beckons.

### SATURDAY

**19:45** After a day spent lounging on the beach, it is time for the third and final evening of live music. First up is recent XL acquisition Adele. Those lucky enough to catch this Concord 2 show hear a true vocal talent.



Hanging tough: festival highlight Gallows

**21:30** Jack Peñate delivers a spirited front performance at the Beach Club. Punctuated by bizarre impromptu impersonations of Bob Dylan and Nineties dance sensations Blackbox, Peñate and his band nevertheless captivate from the first note.

**22:15** At the Udderbelly – a venue designed to resemble a giant, inflatable, upside-down cow in the middle of the town – a chaotic and bizarre performance from British Sea Power ends with a 15-minute jam involving people on stage wearing nuclear hazard suits, a man stood on top of an amp poking a bicycle with a stick singer Scott Wilkinson apparently breaking his nose, and a man with a big bass drum marching through the audience encouraging people to thump said drum. It is an appropriately enthralling conclusion to TGE2007.

# Spirit of Ghost's songcraft

A year after winning two Ivor Novello Awards for You're Beautiful, **Amanda Ghost** reflects on a career writing hits for the likes of Beyoncé and James Blunt

## Quickfire

**How did you get involved with writing for other people?**

I was basically in LA after getting out of my own deal with Warner and a young guy – an army officer who had done some of my music – got in touch with me and said would I work with him and his name was James Blunt. At that point he didn't have a manager, didn't have a publishing deal and we just wrote some songs, one of which was *You're Beautiful*. It was very laid back. The only reason I wrote it is because I was a bit bored and nothing else was going on.

**Had songwriting for other people always interested you?**

No. I was a bit reluctant at first, because I didn't want to be a professional songwriter – I still don't want to be a professional songwriter. The jobbing fell still exist. Especially in England there are the usual suspects that get called up to do the James Monroons and the Lily Allen, but at the time [James Blunt took off] I was still turning everything down.

**What turned the tables for you?**

Essentially what happened was James Blunt went to number one and I went to America to do a tour of my own material. While I was there, Jay-Z called me up wanting to have a meeting with me because he loved *You're Beautiful*. We got on really well, he introduced me to Beyoncé and asked me if I would write a song for her and Shakira and I did [*Beautiful Liar*], they sung it, and it went to number one.

**What have your experiences as an artist taught you a major added to your knowledge today?**

The four years I had at Warner Bros. as tortuous as they were, gave me

such an incredible wealth of experience. It has helped me with my career today. Juggling records company politics, understanding the way record companies work, the way the executives work, I've had first-hand knowledge because I've been the artist.

**Are you writing with writers?**

Whitney Houston, Britney Spears, Shakira. I'm also working with a band called Matiffax and they've made the most incredible record; it's going to be huge. I'm also working with Daniel Merriweather, who features on the new Mark Ronson single.

**What's the best advice you have ever been given?**

The best advice I ever got was from Joni Mitchell, when she said to me, “Don't let anybody interior decorate your record. Make your own mistakes.” So often you are scared into making decisions, even though you know in your gut it's not really what you want to do. Success in music is such a crap shoot anyway, you might as well go with what you think is right. If it fails at least it was your mistake.

**And the worst advice?**

It was probably, “Don't worry, it'll all come right in the end. Hang in there.” A lot of the time while I was at Warner Bros, people were telling me not to make a fuss, to stay there, telling me how lucky I was to have [Sony] A&R executives [Tom Whalley & Rik Mayall]. Best thing I ever did was leave there, because it made me a free agent and also it made me more launry.

**Songwriter, artist manager and A&R consultant, Amanda Ghost began her career as an artist in her own right, while as a songwriter, she has credits on tracks by the likes of Beyoncé, Al Wax and James Blunt.**



Phenomenal: Amanda Ghost found success after switching from artist to songwriter

# Classified

Contact: Maria Edwards, Music Week  
CMP Information,  
1st Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 0207 921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publications the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## JOBS

### your ticket to growth

#### BUSINESS DEVELOPMENT EXECUTIVE

£24,000 - £30,000 + CAR ALLOWANCE

Develop new and existing business to grow our capacity to provide ticketing services, with a specific focus on securing new external agency contracts.

Working alongside the Business Development Manager, you will produce and execute sales plans to generate and convert contract opportunities to deliver ambitious growth targets set out in our business strategy.

You will need a high degree of initiative, self-motivation and the ability to exploit your outstanding communication skills to quickly establish productive working relationships with existing and prospective clients. Travel throughout the UK will be required on a weekly basis.

For this position, based at The NEC, Birmingham, you will need a track record of delivering to challenging targets and ideally already have a background in the live entertainment and/or ticketing industry.

**TO APPLY:** Please send your CV and supporting letter, stating which role you wish to apply for, to: Saad Afzal, General Manager, Box Office, at [saad.afzal@necgroup.co.uk](mailto:saad.afzal@necgroup.co.uk) by 11 June 2007.

Interview/assessment centre to be held week commencing 18 June 2007.

[necgroup.co.uk](http://necgroup.co.uk)

A company committed to equal opportunities

the nec group

Birmingham

Advertise your position  
direct to the key music  
industry players  
Call Maria 020 7921 8315  
Email [maria@musicweek.com](mailto:maria@musicweek.com)

## careermoves

preferred suppliers to the music industry

- ◆ Publishing & Ops Mgr**  
**Online Retailer**  
Innovative music/computing brands seek publishing and operations Mgr to lead development of online retail stores across EMEA territories. You have worked in an e-commerce environment, understand CMS, e-commerce architecture and usability and website publishing and be able to manage the day-to-day operation of a very busy, multi site team. Email: [andy@cmoves.co.uk](mailto:andy@cmoves.co.uk)

£270k + 15% - [M]110895
- ◆ Keyword Search Mgr**  
**Online Retail**  
Innovative music/computing brands seek exp. hands on keyword search mgr to lead development of online retail stores across UK & EMEA territories. You should have hands on keyword search campaign exp as an e-commerce, online retail environment of online marketing agency. Email: [andy@cmoves.co.uk](mailto:andy@cmoves.co.uk)

£50-55k - [M]110916
- ◆ Royalties Project Admin (5 mths)** £23-25k - [J]110609  
Royalties Administrator sought by West London Music Co for 5 mth contract. You should have proven royalties exp and be a proficient user of royalty databases (ASCAP / Copyright) and have the ability to work to tight deadlines. Email: [richard@cmoves.co.uk](mailto:richard@cmoves.co.uk)
- ◆ Sync Mgr** £30k - [J]110620  
Senior Sync Manager sought by West London Music Co. You must have digital exp, the ability to pitch for deals, maintain/develop existing business and a strong knowledge of a wide range of music and a demonstrable exp as music synch. Email: [richard@cmoves.co.uk](mailto:richard@cmoves.co.uk)
- ◆ Temp/Temp/Temp!**  
We always need Temps for various admin and support roles across the music industry. You must have current music experience, excellent MS Office skills and be available immediately. [laura@cmoves.co.uk](mailto:laura@cmoves.co.uk)  
(Career Moves is an Employment/Staffing Agency)

Tel: 020 7908 7900. For more vacancies please go to [www.cmoves.co.uk](http://www.cmoves.co.uk)  
[jesa@cmoves.co.uk](mailto:jesa@cmoves.co.uk) [richard@cmoves.co.uk](mailto:richard@cmoves.co.uk)  
[julie@cmoves.co.uk](mailto:julie@cmoves.co.uk) [thursley@cmoves.co.uk](mailto:thursley@cmoves.co.uk)

## COURSES

UNIVERSITY OF WESTMINSTER



### MA Music Business Management Scholarship

To celebrate its tenth anniversary, V2 MUSIC is offering a scholarship to study on the MA Music Business Management at the University of Westminster.

Amount: Award of full tuition fee waiver and £5,000 towards living expenses

Eligibility: UK students holding an offer for the full-time or part-time MA Music Business Management

#### Criteria:

- The applicant must currently be working in the UK music industry and be intending to continue to work in the UK music industry
- The applicant must be able to demonstrate a reasonable knowledge of the workings of the UK music industry combined with an understanding of the subject areas and topics essential to the emerging music industry
- The applicant should be able to express how the MA Music Business Management will enable his or her professional development in an industry in which established music industry management structures and practices are evolving in response to the challenges of technology, new business models, new and emerging markets and piracy

Closing date 31 July 2007

For more information call our Admissions Office  
Tel: 020 7911 5903 or visit [www.wmin.ac.uk/mad](http://www.wmin.ac.uk/mad)

## www.musicweek.com/jobs

The best source for jobs in and around the music business.

Our Jobs pages are free-to-access online 24-7, 365 days a year. And our Industry focus means you can be sure your ad is being seen by all the right best qualified candidates.

**Check it out**  
(Before the person sitting next to you)

# Club Charts 02.06.07

## The Upfront Club Top 40

Rank	Artist	Label	Weeks on Chart	Peak
1	<b>SUNFREAK FEAT. ANDREA BRITTON</b> COUNTING DOWN THE DAYS	Mercury	1	1
2	<b>GWEN STEFANI</b> 4 IN THE MORNING	Mercury	2	1
3	<b>TURBOGONN</b> GONNA MOVE	Mercury	2	1
4	<b>THE SNAPESTIFFERS</b> PUSHER	Mercury/Sony	2	1
5	<b>DON DIABLO</b> I FEEL LIKE I'M FALLING	Mercury	2	1
6	<b>BUZZ</b> JUNGLES FEAT. ELESHA DON'T MESS WITH MY MAN	Mercury	2	1
7	<b>GORENELL</b> VS. LISA MARIE EXPERIENCE KEEP ON JUMPIN'	Mercury	2	1
8	<b>MARTINI</b> TEN VEDEDO I WISH I WOULD	Mercury	2	1
9	<b>I AM FINN HARTO</b>	Mercury	2	1
10	<b>RICHARD GREY</b> WARRIORS BASS	Mercury	2	1
11	<b>THE ABSOLUTE FEAT. SUZANNE PALMER</b> THERE WILL COME A DAY	Mercury	2	1
12	<b>UNDER THE INFLUENCE OF GIANTS IN THE CLOUDS</b>	Mercury	2	1
13	<b>JUST JACK</b> WRITERS BLOCK	Mercury	2	1
14	<b>HOT 22 FEAT. ANGELE ZEE</b> JUST FRIENDS	Mercury	2	1
15	<b>MIGHTY DUB</b> KATZ MASCIO CARPET RIDE 07	Mercury	2	1
16	<b>FISH &amp; CHIPS</b> CAN'T GET ENOUGH	Mercury	2	1
17	<b>FRUIT MACHINE</b> DUA IN THE DISCO	Mercury	2	1
18	<b>STONEBRIDGE</b> SIDS	Mercury	2	1
19	<b>YOUNG PUNK!</b> YOUVE GOT TO GO	Mercury	2	1
20	<b>CHRIS LAKE FEAT. EMMA HEWITT</b> CARRY ME AWAY	Mercury	2	1
21	<b>MAURO PICCOTTO</b> MAYBE, MAYBE NOT	Mercury	2	1
22	<b>THE EGG</b> NOTHING	Mercury	2	1
23	<b>TIGA</b> YOU GONNA WANT ME	Mercury	2	1
24	<b>CAVYIN HARRIS</b> THE GIRLS	Mercury	2	1
25	<b>ARMAND VAN HELDEN</b> NYC BEAT	Mercury	2	1
26	<b>DUO</b> ANYTHING	Mercury	2	1
27	<b>SOUNDSEIGER</b> FEAT. KATE SMITH PARTY FOR THE WEEKEND	Mercury	2	1
28	<b>LAY C</b> VS. THE ROCK STEADY CREW HEY YOU	Mercury	2	1
29	<b>WAWA</b> VS. SMAX & GOLD FEAT. HILARY STRANGER	Mercury	2	1
30	<b>SIMPLY</b> RED STAY	Mercury	2	1
31	<b>SOPHIE ELIS</b> BEST OF ME & MY IMAGINATION	Mercury	2	1
32	<b>GOSSIP</b> I'VE BEEN UP!	Mercury	2	1
33	<b>LEKIDDO</b> WAWA ARE CALLED	Mercury	2	1
34	<b>ETHEREXX</b> SOME THING DIFFERENT TO SAY	Mercury	2	1
35	<b>MULTIA BIENA</b> FEAT. GIRL	Mercury	2	1
36	<b>SPECTRUM</b> KUDA NEW	Mercury	2	1
37	<b>ALIBI</b> VS. ROKKREBELA SEXUAL HEALING	Mercury	2	1
38	<b>ROBIN MURPHY</b> OVERPOWERED	Mercury	2	1
39	<b>KHANNA</b> FEAT. JANEZ UNBELLELA	Mercury	2	1
40	<b>MICHAEL GRAY</b> FEAT. STEVE EDWARDS SOMEMWHERE BEYOND	Mercury	2	1

### TOP 10 UPFRONT CLUB BREAKERS

- 1 **AMBER LANE** CON'TROL
- 2 **UNDER THE INFLUENCE OF GIANTS** MASCIO
- 3 **GOSSIP** SLOWLY
- 4 **MICHAEL GRAY** FEAT. STEVE EDWARDS SOMEMWHERE BEYOND

# THE PLAYLIST



Countdown to Dory: Sunfreak & Andrea Britton (top); Picking up heat: Britton tops the Urban Chart

## Here comes the Sunfreakz

By Alan Jones

With temperatures reaching a balmy 25 degrees last week, it seems only fitting that the new number one on both the Upfront and Commercial Pop Club Charts is **The Sunfreakz**, suitably summery *Counting Down the Days*.

Coming to an easy victory with a 16.9% margin over runner-up **Gwen Stefani** on the Upfront Chart, *Counting Down the Days* has a higher 25% lead on Stefani on the Commercial Pop Chart.

Sunfreakz is actually Belgian producer Tim Jaspers, and *Counting Down the Days* started out after in 2005 as an instrumental called *Riding the Wave* on Italian label Oxyd. It had a vocal added by **Andrea Britton** - a British trance vocalist who has also recorded club hits by **D18 Project**, **Lost Witness**, **The Disco Brothers** and more - about a year ago but is only now set for commercial release on Positive.

The promo for *Counting Down the Days* has no fewer than 10 mixes with a total playing time of well over an hour, and includes contributions from **Awel**, **D18 Project**, **Funkagenda** and **Fronzerell**. It made number two on the Cool Cuts chart earlier this year and was Pete Dinkes' essential new tune a few weeks ago. It has also been supported by David Guetta, Erick Morillo, Chris Lake, Tall Paul, Roger Sanchez, Carl Cox and a slew of other influential DJs.

**Timbaland's** 10 week reign on the Urban Chart came to an end last week when **American** took control with *Take Control*, but any hopes she had for a similarly lengthy reign are dashed by **Rihanna** and **Jay-Z**, whose *Umbrella* is now re-released at the top of the chart. Arriving at the summit of the way things usually work - *Umbrella* has nevertheless received the summit of the Urban Chart with what (for this chart) seems like almost indelible haste, moving 26-13-6-1 in the last three weeks. The only new entry this week comes from **Gwen Stefani** who, not content with having number two placings on our other club charts debuts at number 11 with 4 In The Morning, Stefani's last single, *The Sweet Escape*, remains at number 22 on the chart, where it has been a resident for 15 weeks, with a peak of number four.

### COMMERCIAL POP TOP 30

- 1 **THE SUNFREAK FEAT. ANDREA BRITTON** COUNTING DOWN THE DAYS
- 2 **GWEN STEFANI** 4 IN THE MORNING
- 3 **AMBER LANE** CON'TROL
- 4 **MICHAEL GRAY** FEAT. STEVE EDWARDS SOMEMWHERE BEYOND



Produced in co-operation with the BPI  
 featuring the best sale of more  
 than 4,000 record outlets  
 © The Official UK Charts Company 2007

As used by Radio One

# MUSICWEEK

## The Official UK Charts 02.06.07

### SINGLES

1	RIHANNA FEAT. JAY-Z UMBRELLA	Pop/R&B
2	MAROO 5 MAKES ME WONDER	ALMOODIE
3	BELYNCE & SHAKIRA BEAUTIFUL LIAR	Columbia
4	HELLOGOODBYE HERE (IN YOUR ARMS)	One The
5	GYM CLASS HEROES OUPID'S CHOKEHOLD...	Decca/CherryRed/By Rites
6	AKON DON'T MATTER	Universal
7	SNOW PATROL SIGNAL FIRE	Fiction
8	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	Interscope
9	MUTYA BUENA REAL GIRL	Fourth & Broadway
10	BOOTY LUV SHINE	Red Karol
11	AVRIL LAVIGNE GIRLFRIEND	Arista
12	PIGEEON DETECTIVES I'M NOT SORRY	Davey To The Radio
13	ME-VO BECAUSE OF YOU	Def Jam
14	LINKIN PARK WHAT I'VE DONE	Warner/Belton
15	MIKA LOVE TODAY	Cosmo/Universal
16	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
17	AMERICA TAKE CONTROL	Columbia
18	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	Jive
19	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury/Rebel
20	DIZZEE RASCAL SIRENS	XL
21	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
22	THE FRAY HOW TO SAVE A LIFE	Capitol

### ALBUMS

1	MAROO 5 IT WON'T BE SOON BEFORE LONG	ALMOODIE
2	LINKIN PARK MINUTES TO MIDNIGHT	Warner/Belton
3	AMY WINEHOUSE BACK TO BLACK	Island
4	MICHAEL BUBLE CALL ME IRRESPONSIBLE	Reprise
5	MIKA LIFE IN CARTOON MOTION	Cosmo/Universal
6	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino
7	SOPHIE ELLIS-BEXTOR TRIP THE LIGHT FANTASTIC	Parlophone
8	OZZY OSBOURNE BLACK RAIN	Epic
9	CASCADA EVERY TIME WE TOUCH	All Around The World
10	KAISER CHIEFS YOURS TRULY ANGRY MOB	Big Top/Rebel
11	RUFUS WAINWRIGHT RELEASE THE STARS	Capitol
12	TRAVIS THE BOY WITH NO NAME	Interscope
13	THE CRIBS MEN'S NEEDS WOMEN'S NEEDS WHATEVER	Wichita
14	JOE COCKER HYMN FOR MY SOUL	EMI
15	MARK RONSON VERSION	Columbia
16	SIMPLY RED STAY	Sony/Interscope
17	HELLOGOODBYE ZOMBIES ALIENS VAMPIRES DINOSAURS	One The
18	NELLY FURTADO LOOSE	Capitol
19	MANIC STREET PREACHERS SEND AWAY THE TIGERS	Cosmo
20	FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Arista
21	AVRIL LAVIGNE THE BEST DAMN THING	Capitol
22	THE FRAY HOW TO SAVE A LIFE	Epic

ALBUMS  
 CHARTS  
 YOU'RE  
 LOOKING  
 FOR  
 SINGLES  
 PLAYLISTS  
 VIDEOS  
 NEW RELEASES



LAST WEEK

6	ALLEY CAT DODS TOWN BEAT	10	THE BROTHERS
7	COSQUINA A REYES ENVIARE DREAM	11	THE BROTHERS
8	MONO FEAT. RIBBIT 3 BOMB DINGS	12	THE BROTHERS
9	HOLCOM WHISKEY PRINCE SATURDAY LOVE	13	THE BROTHERS
10	BOO CHARLOTTE OF THE ICE	14	THE BROTHERS

**PRE-RELEASE AIRPLAY TOP 20**

LAST WEEK	PRE-RELEASE AIRPLAY TOP 20	WEEKS ON CHART
1	1	1
2	2	1
3	3	1
4	4	1
5	5	1
6	6	1
7	7	1
8	8	1
9	9	1
10	10	1
11	11	1
12	12	1
13	13	1
14	14	1
15	15	1
16	16	1
17	17	1
18	18	1
19	19	1
20	20	1

These charts are also available online at [musicweek.com](http://musicweek.com)



**THE BIGGEST CLUB PROMOTIONS COMPANY IN THE UK HAS LANDED IN ISRAEL!**

This summer Hyperactive have experienced a well connected PR reps based dance anthems ideally on the holiday destination that really counts.

We will be targeting both international DJ's, as well as the key resident DJ's on the island, guaranteeing maximum exposure for your records.

To have the best promotions team in dance music working your records this summer, contact Mark @ Hyperactive - 020 8653 3724 or mark@hyperactive-house.co.uk

music-week.co.uk/hyperactive  
GD - HYV - Digital Club Production



To hear and view the ten hottest tracks of the week check out

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

**COOL CUTS CHART**

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

**URBAN TOP 30**

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



Want your visuals to be seen week in, week out in clubs & bars up and down the UK? If so VIDEOPOPS is the service you need. Exposure for all genres.

Seamus Haji, Booty Luv, Dada, Groove Armada, Another Chance, Freshform Five, Mauro Picotto, Fonzeffell, Kim Sozzi, Dragonette, Ocean Colour Scene & Dragonette are just a few projects which have featured on Videopops recently.

Please contact Tracey Webb for more information.

tracey@power.co.uk or 020 8932 3030  
[www.power.co.uk](http://www.power.co.uk)

# Classified

Contact: Maria Edwards, Music Week  
CMP Information,  
1st Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 0207 921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## BUSINESS TO BUSINESS

### DUPLICATION

4/7 Wundour Street,  
London W1F 8WD  
Tel: 020 7430 0311  
Fax: 020 7437 2126



DVD AUTHORIZING • CD & DVD DESIGN AND PRINT • AUDIO BAKING  
BLANK MEDIA • HI-SPEED DUPLICATION • FILMING • EDITING

Professional Content Conventions  
We can convert footage (Audio or Video) for use on Web,  
CD-Rom, DVD, Mobile phone or hard drive for editing.

Specialist Audio Conventions  
DAB8 tracks to separate WAV or AIFF files

We are Sole Distributors in Europe for MAMA Gold  
Archive discs - the professional choice for long term storage.  
(Ideal for audio mastering, video or data. (20+ Years longevity)  
(See their website at [www.mama.com](http://www.mama.com) for technical specs.)

sales@stanleyproductions.co.uk  
[www.stanleyonline.com](http://www.stanleyonline.com)

### PACKAGING

#### Specialist

- In Replacement Cases & Packaging Items
- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc

**Sounds (Wholesale) Limited**  
Best prices given. Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 568631  
Unit 2, Park Street, Burton On Trent,  
Staffs. DE14 3SE  
E-mail: [matpriest@aol.com](mailto:matpriest@aol.com)  
Web: [www.soundswholesaleltd.co.uk](http://www.soundswholesaleltd.co.uk)

### SERVICES

#### your one becomes our one

If you play, promote, publicize, play, collect, review, distribute or sell, 991.com is calling you. If you're clearing a bar, shift, attic or basement, a shop, office, library or warehouse, we're the one to get off your awards, dig out your vinyl and unshrink your acetates, because we travel the planet in search of records, cds and music memorabilia, and yours could be just the one we want, call julian or mark

T: +44 (0) 1474 82509  
F: +44 (0) 1782 426 004  
email: [mark@991.com](mailto:mark@991.com)  
991.com is not the full

991

### PORTMAN MUSIC SERVICES LIMITED

#### ROYALTY & COPYRIGHT

#### ADMINISTRATION SERVICES

for record labels, music publishers,  
film & distribution companies

Please contact Maria Comiskey  
Tel: 01962 732033 Fax: 01962 732032  
Email: [maria@portmanmusicservices.net](mailto:maria@portmanmusicservices.net)

### SERVICES

**JUKE BOX SERVICES**  
SALES, REPAIRS AND RENTALS  
020 8288 1700  
15 LION ROAD, TWICKENHAM  
MIDDLESEX TW1 4JH  
Suttonem open

### FOR SALE

**'Cantata'**  
Hastings, East Sussex  
Guide Price: £550,000  
A spectacular architecturally designed property with breathtaking panoramic sea views and a superb 5000 cubic foot Music Room giving incredibly vivid acoustic sound  
For more details contact: The Modern House 08456 344068 [www.themodernhouse.net](http://www.themodernhouse.net)

### WANTED

We buy Records, CDs & Memorabilia. Nationwide collection. Cash paid. Collections, clearances, promos, review copies, surpluses. Call Tom at Rat Records for a quote; 01852 500332 07795 424575 [www.ratrecordsuk.net](http://www.ratrecordsuk.net) [ratrecords@btconnect.com](mailto:ratrecords@btconnect.com)

### We are Buying Record Labels and Catalog.

Referral and Spotters fees also paid. For more details

[www.musicgain.com](http://www.musicgain.com) or call 0845 282 0000

### CONSULTANT TO THE MUSIC INDUSTRY

Starting out? Small indie label? or Major label that needs help or short term cover!

If you need help or:

- SETTING UP A BUSINESS • RETAIL, MARKETING AND PROMOTION
- RADIO PROMOTION • DOING YOUR OWN PUBLICITY
- MARKETING AND PROMOTING ON THE INTERNET
- INTERNATIONAL MARKETING • STREET PROMOTION
- FINANCING • DISTRIBUTION • MANUFACTURING • LICENSING
- COPYRIGHT AND PUBLISHING

Then call Steve Willis 07774 239774 or 023 8045 2571

to place an advertisement  
call maria 020 7921 8315

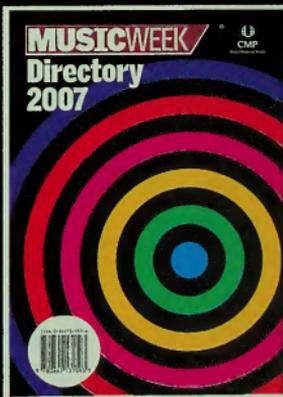
## The 2007 Music Week Directory

if you need contacts in ...

- Retail
- Record Companies
- Publishing
- Digital
- Design, Pressing & Distribution
- Business Services
- Media
- Press & Promotion
- Live
- Recording Studios & Services

... then the only data source to rely on is the  
**Music Week Directory 2007**

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



# GO NORTH

INVERNESS  
SCOTLAND

2 - 10 JUNE 2007  
SHOWCASE DATES

7 & 8 JUNE 2007

**60 ACTS** 7 VENUES  
2 DAYS **1 CITY**  
...AND A MONSTER!

**FREE ADMISSION TO ALL SHOWCASE EVENTS**

For more information go to

[WWW.GOEVENTS.INFO](http://WWW.GOEVENTS.INFO)

EventScotland

supports  
Gairloch 2007  
in association with



MUSICWEEK

HI~ARTS



Rock Ness

THE FLY



MUSIC EXPORT NORWAY

LIVEUK

AUDIENCE



# Datafile

Britain's most comprehensive charts service

Week 21

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

## FAST CHART

### SINGLES

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

Retaining the number one slot, Rihanna and Jay-Z's single is the first Top 40 hit to contain the word Umbrella in its title, although The Police's 1981 chart-topper, Every Little Thing She Does Is Magic includes the lyric "It's a big enough umbrella."

### ARTIST ALBUMS

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

Maroon 5 replace Linkin Park at number one, and in the US they will do likewise. In both countries Linkin Park have the highest first-week sale. Their Minutes To Midnight opened with 94,501 sales here and 622,827 in the US. Maroon 5's album starts with 73,517 here and is projected at around 400,000 stateside.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS MAXIMUM R&B - SPRING COLLECTION 2007  
Its sales of a mere 1.6m week-on-week at 21,689, the fourth Maximum R&B release increases its margin over runner-up Now! 66 to 238%.

### RADIO AIRPLAY

**NUMBER ONE**  
MUTYA BUENA REAL GIRL (Fourth & Broadway)  
Overtaking Maroon 5's previously large lead, former Sugababes star Mutya Buena rockets to the top of the airplay chart with 1,399 plays helping her debut solo single Real Girl to draw an audience of 592,321.



Maroon 5's second album tops the chart after racking up 73,517 sales

## The Market

### The return of Maroon 5

by Alan Jones

Although Rihanna and Jay-Z's Umbrella increased its sales by 12.6% to 98,492 last week - the highest level for a number one for eight weeks - the overall singles market dipped more than 7% to 1,353,786 sales.

Umbrella is the only of two singles in the Top 10 to register an increase in sales, the other being Mutya Buena's Real Girl, which advances 11-9 on sales up 1% at 11,448.

One of the fastest movers on the chart is I'm A Flirt, the first single from R. Kelly's new album, Double Up. Also featuring contributions from TI and T-Pain, it jumps 47-18 on sales of 5,804 to secure Kelly his 33rd Top 40 hit, a tally which

includes at least one every year since his 1994 debut.

Meanwhile, McFly's latest single, Baby's Coming Back/Transylvania narrowly avoids becoming the first number one to spend only a fortnight in the Top 40. The single has fallen 1-20-39 thus far, and is sure to dip out of the Top 40 a week hence. Only two prior number ones have had such a short Top 40 career - 1997's Beethoven dipped 1-7-29-42 in 1997, and the 2005 reissue of It's Now Or Never by Elvis Presley fell 1-14-27-61, primarily because it was deleted.

Combined album sales are also a little under the weather, falling 0.6% to 2,019,288.

The biggest contribution to that tally comes from Maroon 5's second album proper, It Won't Be Soon Before Long. Topping the artist album chart on sales of 73,517, it easily beats the 46,999 copies their debut album Songs About Jane sold on its only week at number one in 2004, although it

can not match the latter album's best sales week, which came at Christmas 2004, when it sold 141,324 copies in fifth position. Between Maroon 5's two regular album releases, their mini-album 1-22-03 Acoustic peaked at number 58, although it has sold 74,643 copies to date.

Last week's number one, Minutes To Midnight by Linkin Park, slips to number two on sales of 38,909 (-58.8%). Meanwhile, publicity for Amy Winehouse'sivor Novello Awards success helped her Back To Black album to rebound 6-3 on sales of 24,928 (+43.7%).

Finally, Simply Red played the first of their six sell-out concerts at The Royal Albert Hall on Thursday. This plus TV and radio support have helped the band's current album Stay to stage a dramatic comeback. Stay peaked at number four in March, but has scored 17K-38-16 in the last fortnight. Its sales doubled last week to 10,051, taking its overall tally to 130,940.

## KEY INDICATORS

### SINGLES

Sales versus last week: -74%  
Year to date versus last year: -5.2%

### MARKET SHARES

Universal	48.9%
Sony BMG	24.2%
Warner	12.9%
EMI	2.1%
Others	16.4%

### ARTIST ALBUMS

Sales versus last week: -1.6%  
Year to date versus last year: -11.5%

### MARKET SHARES

Universal	46.4%
Sony BMG	22.1%
Warner	15.1%
EMI	5.6%
Others	10.8%

### COMPILATIONS

Sales versus last week: +2.5%  
Year to date versus last year: +6.9%

### MARKET SHARES

Universal	47.0%
EMI	21.6%
Ministry Of Sound	15.1%
Sony BMG	9.5%
Warner	6.8%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	43.6%
Sony BMG	23.0%
Warner	8.4%
EMI	3.4%
Others	21.6%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 52.6% US: 38.7% Other: 9.3%  
Origin of albums sales (Top 75):  
UK: 57.3% US: 41.3% Other: 1.4%

## THE SCHEDULE

### ALBUMS

Mumma-Ra The Things Move In Three (Columbia); Kelly Double Up (RCA); Velvet Revolver Liberated (Columbia); Shady Bad From The Ground Up (Static Caravan); Chris Cornell Carry On (Polydot); The Pigeon Detectives Wait For Me (Dance To The Rhythms)

**JUNE 4**  
Ghosts The World Is Outside (Atlantic); Bonde Do Role Bonde Do Role With Lasers (Domino); Digitalism Idealism (Virgin); Mutya Buena Real Girl (Island); Diztaste Rascal Mates And English (XL); Rihanna Good Girl Gone Bad (Mercury); The Twang Love It When I Feel Like This (B-Unique); Marc Almond Stardom Road (Gezack); Marilyn Manson Eat Me, Drink Me (Polydot); Paul McCartney Memory Almost Full (Mercury); Bruce Springsteen With The Sessions Band (Columbia)

**JUNE 11**  
Calvin Harris I Created Disco (Columbia); Tini Dancers Free School Milk (Parlophone); Static & Carnival (Warner Bros); Bon Jovi Lost Highway (Mercury); Queens Of The Stone Age Era Vulgaris (Polydot); Bob Sinclair Sounds Of Freedom (Defected)

**JUNE 18**  
Chemical Brothers We Are The Night (Virgin); Clinic Full (Domino); Andrea Corr Ten Feet High (Atlantic); The White Stripes Icky Thump (XL); New Young Pony Club Fantastic Playroom (Modular)

**JUNE 25**  
Kenny Dorethy Ghosts (Parlophone); The Enemy Ice (Warners); Kelly Rowland Ms Kelly (RCA); Ash Twilight Of The Innocents (Warners); Beastie Boys The Mix-Up (Parlophone); Andrea Cor Ten Feet High (Atlantic); Editors An End Has A Start (Columbia)

### NEW ADDITION



The Mitchell Brothers will release the follow-up to 2005's debut album A Breath Of Fresh Attire on July 30. Released on Mike Skinner's label The Beats, Dressed For The Occasion will be preceded by lead single Solemate, with release dates still to be confirmed. The album features a collaboration with Franz Ferdinand and Skinner, entitled Slap My Face.

### SINGLES

**THIS WEEK**  
LCD Soundsystem All My Friends (DFA); Sister Sisters Kiss You Off (Polydot); Omion Entourage (RCA); Marilyn Manson Heart Shaped Glass (Interceptor); Mutya Buena Real Girl (Island); The Twang Either Way (B-UUnique); Ghosts The World Is Outside (Atlantic); R. Kelly I'm A Flirt (RCA); Simply Red Stay (SimplyRed.com)

**JUNE 4**  
Chemical Brothers Do It Again (Virgin); Arcade Fire Intervention (Mercury); Kelly Clarkson Never Again (RCA); The Fray Over My Head Cable Car (Epic); Ewanescence Sweet Sacrifice (Columbia); Bob Sinclair Sounds Of Freedom (Defected)

**JUNE 11**  
Andrea Cor Shame On You (Atlantic); Simply Red So You Say (Parlophone); Kelly Rowland Like This

For fuller listings, see musicweek.com

(RCA); Editors Smokers Outside The Hospital Doors (Columbia); Fratellis Glee Black N Blue Eyes (Island); Gossip Listen Up (Back Yard); Maximo Park Books From Boxes (Virgin); White Stripes Icky Thump (XL)

**JUNE 18**  
Ash Polaris (Warner Bros); Muse Map Of The Problematique (Warner Bros); Take That It's Wait For Life (Polydot); Just Jack Writer's Block (Mercury); Natasha Bedingfield Soulmate (Spencer); Enter Shikari Jonny Shogun (Amibush Reality); Paul McCartney Dance Tonight (Mercury)

**JUNE 25**  
The Enemy Had Enough (Warner Bros); Clara Get Up (RCA); Robin Murphy Overpowered (EMI); Bon Jovi (You Want To) Make A Memory (Mercury); Killers For Reasons Unknown (Mercury); Gwen Stefani 4 In The Morning (Interscope)

02.06.07

## Furrys from another planet

### The Plot

Evergreen UK act to return to Welsh roots in advance of first album on Rough Trade

**SUPER FURRY ANIMALS HEY VENUS!** (ROUGH TRADE)  
Super Furry Animals return with their eighth studio album *Hey Venus!* on August 27, with the Welsh outfit planning an intimate residency in their home city to get the ball rolling on the campaign.

The group, whose last studio album *Loversrock* was released in 2005 by Sony BMG, will perform a four-date residency at Cardiff indie club Clubb 1for Bach – one of the first places they ever performed live – on June 11-14. This will be followed by a one-off performance on June 15 at the National Centre for Contemporary Music, preceding their Glasgow appearance at the following weekend.

Hey Venus! is the band's first album released through Rough Trade in the UK, although the independent did release *Loversrock* across Europe.

Marketing manager Kasra Mowlavi says the club shows are an opportunity to reintroduce the band to media and give their fans something special.

"We wanted to make a bit of a song and dance about just how relevant this band is," says Mowlavi. "With the way that the left-of-centre scene has ballooned over recent months, the Super Furrys need to be flagged up as one of the most important and original British bands we've had in the past decade. They're our Flaming Lips."

Tickets for the dates will be sold through the band's website from today (Monday). For those that do not manage to score a ticket, however, Rough Trade is finalising arrangements with digital partners to make content available online.

Playing a key part in the marketing and promotion for the album campaign will be the artwork, designed by Japanese artist Keiichi Tansami. The distinctive imagery will be distributed widely, previewed on the band's website and will provide a striking image in all advertising.

"The artwork really does look like nothing else, so we have devised a campaign all around that," says



Mowlavi.

Lead single *Show Your Hands* will be released physically on August 13, hitting radio on June 18. In a bold move, Rough Trade will be making the single available to purchase via iTunes from the radio date. "The reason behind that is mainly to give the fans a chance to get some music. Also, the band are playing festivals this summer, so having music out there will just kick-start things a bit quicker," Mowlavi explains.

Meanwhile, the band's management *Arbitr*, run by Alan Llywd, is now part of the SuperVision Management Group, in a deal completed after the company's relationship with Sanctuary ended in April.

**CAMPION SUMMARY**  
MANAGEMENT: Alan Llywd, *SuperVision/Arbitr*  
PRODUCT MANAGER: Kasra Mowlavi, *Rough Trade*  
MARKETING: Clare Britt, *Rough Trade Press*; Beth Drake, *Last Press*  
RADIO: Rob Lynch, *Arplayr*  
TV: Karen Williams, *Big Sister*  
ONLINE: Leslie Gliddi and Sarah Thompson, *Churn Factory*

### TASTEMAKERS TIPS

#### Modaji The Elektrik EP (*Altered Vibes*)

ROB SIXSMITH, MONGREL MAGAZINE

"Modaji dips into his veritable bucket of production kudos to knock out this lick-

laden EP. Artfully crafted by some of the most discerning fingers in that often clichéd Nu Jazz genre, this makes the crossover into hip hop brilliance seem as easy as pie. Time for the UK scene to welcome a new champion."

#### Hydro Celebrate (*Underdog*)

PAUL NIJIE, DJ, XFM



"I believe that Hydro is an artist with true longevity. If you thought his previous single

with NORE was big, then this new track will make you stand to attention. Celebrate is a big, big record and his forthcoming album *Crucial* is absolutely crammed with killer cuts. With flawless production, addictive beats and a slick flow, Hydro and the Underdog Entertainment camp are one to watch for."

#### Dr Syntax My Night (Beer & Rap)

LUCA WILSON, NOTION MAGAZINE



"My Night perfectly samples Dr Syntax's style: crisp beats and tight, sing-song

delivery buffering a poignant message. On My Night, Syntax plays a ventriloquist as evocative as a nascent Eminem toathing as duplicitous promoters. 'Ne-anyway'-snarl Syntax's caricature to bulldoze payment issues; the silent rapper

### THE INSIDER

#### City Showcase

The annual City Showcase festival kicks off in London on June 4, with organisers confident that this year's event will be the biggest yet.

Taking place over five days during the first week of June, the festival is a free event that encompasses live music showcases and industry-focused workshops across the capital. This year's event will incorporate more than 30 live music showcases and 20 workshops and masterclasses, with organisers favouring sessions that provide real information and career-building opportunities.

The 2007 bill is set to be one of our best yet, says event organiser Nanette Rigg. "On the live front" we have been

We have been extremely impressed with the quality of the applications to perform

extremely impressed with both the volume and quality of the applications to perform. We are also working to attract more international visitors and acts to City Showcase through various international reciprocal collaborations with like-minded music festivals and trade fairs."

Since its launch in 2003, the event has provided an early launch platform for a plethora of now-established acts including Amy Winehouse, Hot Chip,

## On the South Bank with Jamie T, Bob Hoskins and Sheila

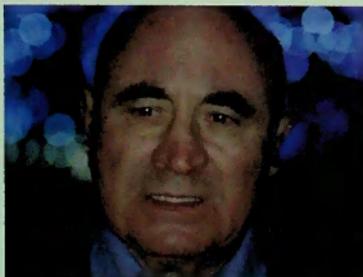
### Promo focus

Initially, Adam Smith's promo for Jamie T's *Sheila* sees an unlikely proposition: distinguished 65-year-old actor Bob Hoskins, lip-synching to a rapper's scatty urban rhythms. He walks along London's South Bank, clutching a bunch of flowers, staring woefully into the camera and muttering a form of English that must be more foreign to his ears than Shakespeare's.

As director Smith confirms, the reason for Hoskins' contribution lies squarely in Jamie T's lyrics. "It's a London tale," he says. "I wanted someone who totally personifies the city."

It was also inspired by one of Hoskins' breakthrough performances: Dennis Potter's *Pennies From Heaven*. As in Jamie T's promo, Hoskins' character vociferously lip-synchs to popular songs from the era. Lots of parallels can be drawn between the two roles.

"With *Pennies From Heaven* in mind I wrote Hoskins a letter explaining the whole thing," the director reveals. "He was really up



for it." Rehearsing the lyrics at home, Hoskins arrived at the shoot ready to go – but Smith says that during the shoot he turned to him and said, "These lyrics are like another form of language!"

At the video's end, Hoskins arrives at an ad hoc riverside memorial of flowers: the spot where Sheila fell into the river Thames. All at once the connection is made between Jamie T's lyrics

and Hoskins: it is her father and has made this journey to place flowers and a card on her memorial. It is a dramatic revelation which makes sense of everything that has gone before.

"I have always had a fascination with memorials," says Smith. "I thought it helped to bring home the tragic lyrics."

This is an extract from an article in the current edition of *Promo*.  
<http://www.promomagazine.co.uk>

### RADIO PLAYLISTS

#### CAPITAL

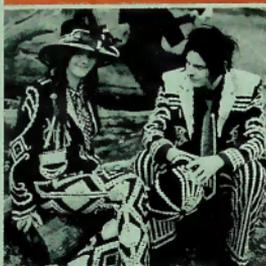
Air Traffic: Steadfast Star; Alan Dart: Maffia; Annerie Tate: Control; Amy Winehouse: Back to Black; Ash Pleyers: Avert; Lavigne: When You Smile; Betty Lou: Celine; Calvin Harris: The Girls; Cheryl D'Amico: People Help the People; Claire Rice: Charmillions Get Up; General YA: The UK's Most Experienced; Keep On Jumpin'; Enrique Iglesias: Do You Know?; Ghosts: The World Is Outside; Gospel: Little Lu; Owen Stapleton: In The Morning; Gym Class Heroes: Clavdhead; Kaskadee: In Class; Hoeses: Hello; Here (Da Your Arm); James Brown: Get Down; Jamie T: Sheila; Justin Timberlake: What Goes Around; Kaiser Chiefs: Everything Is Average; Neowoods: Kate; Paul McCartney: The Love You Save; R. Kelly: Kluge; Kluge: The Love You Save; What I've Done; Lloyd: Yes; Manic Street Preachers: Your Love Alone Is Not Enough; Mark Ronson feat. D'Angelo: Merlot; Stopp Me; Maroon 5: Makes Me Wonder; Maximo Park: Books From Books; Muzza: Buena Real; Girl; Me: We Because Of

You; Nelly Furtado: Say It Right; Onorion: Embrace; Phoenix: March Day; Baby Park: Leave Me Alone; The Lonely: Razorlight; Carol: Stop This Feeling; The Get; Reverend And The Makers: Heywood; Clapton Of The World; Shonna feat. Jay-Z: Untouchable; Robin Thicke: Lost Without You; Ross Coppenham: All The Ways; Scissor Sisters: Kiss You Off; Simon White: Gettin' Sleeban; Dnaggy: So This Day; Tale: That's What For Life; The Evening Had: The Fratellis: Oh Black & Blue; Eyes; The Fly: Get My Head; The Hoosiers: Wounded About You; The Business: Results; The Who: Kidz In The Hall; What Am I Fiddling For; Wiley: Money/XT; Turnall: You Can Be Strong.

#### RADIO 1

LIST  
Armond Vanhelden: No! Boy; Beyonce & Shakira: Beautiful Liar; Nitty Low: Shine; Calvin Harris: The Girls; Gym Class Heroes: Dignity; Glastonbury: Here In Your Arms; Kaiser Chiefs: Everything Is Average; Neowoods:





**SINGLE OF THE WEEK**

**The White Stripes**  
Icky Thump

XL.XLS277  
Having tired of the lo-fi route that served them so well, Jack White took considerable time and effort over Icky Thump in a Nashville studio - and what a result. The sound and punch of this single will make it leap out of radios everywhere. As a taster for the album, it is a mouthwatering hors d'oeuvre and as a single it is so far ahead of the pack that the rest might as well take the summer off. It is currently B-listed at Radio One.

**Singles**

**Car Mechanic**

Move Over (Big Potato BPR002)  
This is the first release for Caroline Banks on shiny new label Big Potato and sets the bar high for the future. Produced by Banks and Mark Vanhoose (Locust, Seefeel), the song starts with a dusty drum beat and Wurliitzer before Banks' dreamy vocals steal the show. It is a terrific effort and shows much promise, ahead of Seefeel's highly-anticipated debut album.

**Andrea Corr**

Shame On You (Atlantic PRO16277)  
The debut single from the Corrs' affair - very much a retro Euro effort - all its dreamy synth chords topped with an infectious vocal that is pure pop. Produced by Nellie Hooper, it is a taster from the June 25-released album Ten Feet High, but will need support from radio to make a real impact.

**The Fratellis**

Oh Black'n/Blue Eyes (Fallout 1736610)  
Frisley Glaswegian rockers The Fratellis are milking their Brit Award-winning debut album for all it's worth with this sixth single from Costello Music. With an upbeat acoustic strum and typically romantic verse - "Young solo slagger beggin' me to bag her" - it is yet another cheeky gem that's already seduced stations such as Xfm, Capital and Radio One.

**Good Shoes**

Morden (Brille BR1LS23)  
The sound of the suburbs in all its glory, this band remain a relatively undiscovered jewel in the British music crown. This is such a spot-on take of life in the suburban wastes around London that they should add it to the Lonely Planet guide. At present only Xfm have played it, but more stations will surely follow its lead soon.

**The Holloways**

Generator 07 (TVT TV61362)  
Produced by Langer and

Winstanley, this is a re-edited version of last year's single. Released off the back of their strangely-booked seaside tour - Bournemouth to Morecombe; does the agent have a map? - this should help increase their profile, but whether it is strong enough in the current climate remains to be seen. That said, they are sure to bring the sunshine with them.

**The Hoosiers**

Worried About Ray (RCA 68988020856)  
First single proper from RCA's postapocalyptic, Worried About Ray is meant for the airwaves. Upbeat, with a punchy verse-chorus-verse formula, it is a memorable track with enough personality to invoke interest beyond the song; the track will be maintaining that momentum throughout the campaign and ultimately moving album units. Currently playlisted at Radio One and Radio Two.

**Hot Club De Paris**

Clockwork Toy (Moshi Moshi MOSH150)  
Moshifery Toy is aptly named. It is a track that winds up and down and is bound to drum the indie kids into a frenzy. This has a steady driving rhythm and some fast and furious guitar work that will leave fans in awe. The B-side cover of Paul Simon's You Can Call Me Al is inspired. With the right airplay support this track could push these ambitious Liverpudlians into the big time.

**Editors**

Smokers Outside The Hospital Doors (Kitchenware SKCD93)  
This strong single, taken from forthcoming second album An End Has A Start, should see Editors snatching the limelight on their own terms. Smokers... is an anthemic track with echoes of Coldplay, filled with soaring guitar lines and Tom Smith's trademark straggling vocal. It is B-listed on Radio One and daytime-listed on Xfm.

**Norah Jones**

Until The End (Blue Note download)  
Released to coincide with the release of Jones's movie My Blueberry Nights, this sweet,

charming New York-style smoker is one of the stronger cuts from her Not Too Late album (a chart-topper in 27 countries) which should reawaken interest in said album, if airplay picks up.

**Scott Matthews**

Eleave (Island 1734034)  
Haunting, melodic and lyrically moving, this single is being re-released through Island after its success at last week's Ivor Novello awards. Wolverhampton's answer to Jeff Buckley, Scott Matthews has soul-driven ballad timbers on Later... with Jools Holland and will have Glastonbury holding its breath when he graces the John Peel stage with his folk fusion vocals.

**Maximo Park**

Books From Boxes (Warp WAP232CD)  
Following on from the Top 10 success of previous single Our Velocity, Newcastle's finest return with another strong track from sophomore album Our Earthly Pleasures. The album may have had a lukewarm reception from critics, but this track is one of the band's strongest to date - a progressive ballad that is a great grower. It is A-listed on Capital and B-listed on Radio One.

**The Mules**

Poly-O (Kartel KART018)  
In London's post-Libertines music landscape, many copycats have come and gone. But, while The Mules draw obvious comparisons to Dearly and co, they bring a sprinkling of off-kilter hillbilly guitars and country aesthetics, while adding a simple shouty punk chorus to revive the somewhat tired genre. This is the second single from debut album Saw Your Face and is currently enjoying strong support from MTV2, John Kennedy at Xfm and Mark Riley at 6Music.

**Terra Naomi**

Say It's Possible (Island 1735469)  
While Terra Naomi post a low-key performance video of this song on YouTube last year, it drew a phenomenal response. Within days, the video was viewed by millions and fans from

**ALSO OUT THIS WEEK**  
**SINGLES**  
Air Traffic: Shooting Star (EMI); Bobby Best: Teraband; Anonymous (Mercury); Melanie C: Carolyn's Old Girl  
**ALBUMS**  
Bon Jovi: Lost Highway (Mercury); Rozelle Deighton: 21 Days (Echo); GottaGo: Tally Of Yes Men (Mercury)



**ALBUM OF THE WEEK**  
**Queens Of The Stone Age**

Era Vulgaris

Interscope 1736526  
The pre-release rumours surrounding QOTSA's fourth studio album suggested a retreat from the more commercial heights of 2005's Lullabies To Paralyse. They prove only half true here - Era Vulgaris may lack the polish and sheen of previous efforts in favour of gritty riffs, but Josh Homme's irresistible will with a tune certainly doesn't desert him. A solid set from the evergreen rocker.

around the world began posting their own versions of the track online. Now signed to Island, Say It's Possible finally gets a well-deserved commercial release one year to the day since Naomi first uploaded the track. Intelligent, emotion-charged pop.

**The Rumble Strips**

Fallout (Island FALLOUTCDD2)  
Just as summer breaks, The Rumble Strips hit us with a great sunny anthem in the shape of Motorcycle; an impassioned, soul-driven blending of a single. The horns are pure Deez, the vocals drip with Bowie charm and the whole thing stinks of a hit. It is currently attracting strong radio support from Xfm, with others likely to follow suit.

**Albums**

**Nate James**

King Falls (Frofunk FROCKD002)  
Following three Moby nominations, James returns with his second album, combining elements of funk, urban and soul which nod to other genres. Nate's songwriting allows him to show off his extensive vocal range and, although the album is rather lengthy, it hops and skips from mood to mood, making it an interesting listen throughout.

**Steven Lindsay**

Kita (Echo tcb)  
Glaswegian songwriter Steven Lindsay drew critical acclaim for his debut album, Exit Music in 2005 and this follow-up has the potential to take his career to the next level of commercial success. His songs possess a timeless, infectious quality that is hard to ignore and a powerful cover of The Pixies' track Monkey Gone To Heaven here adds some novelty to the new album's appeal. Don't be surprised to see this one on the Mercury Music Prize shortlist.

**Bob Sinclair**

Sound of Freedom (Defected BOSSFOICD)  
One of the first French DJs to make waves internationally has released an album that is pure

summer. Though it sounds safer than the current crop of young gunslingers (Justice, Kraze Baldahe) there is enough envelope and spike to thrill most dance fans. All the hits are here, I Feel For You, The Beat Goes On and the current Sound of Freedom, in various mixes. A five has to be Mouse T's remix of The Beat Goes On that nails the groove in a massive fashion.

**Static-X**

Warmer Bros 9362499924  
Since their debut at the height of nu-metal, Static-X have been teetering on the verge of parody. With its flaming fork artwork and razor-edged vocals, Cannibal tips them over the edge. There is a welcome guest appearance by John 5, but it is difficult to predict whether UK tour will rekindle interest in an abandoned scene.

**Tiny Dancers**

Free School Milk (Parlophone 3941602)  
Unlike other acts emerging from Sheffield, Tiny Dancers are not trying to jump onto the bandwagon of cool, but are happy to turn out tunes that hark to the Sixties, with a boppo, acoustic pop sound. There are rock riffs thrown in, a bit of folk, and much gusto - signing to Parlophone marks them out as potential stars for 2007.

**Suzanne Vega**

Beauty & Crime (EMI 3973422)  
Over 20 years into her storied career, Suzanne Vega releases her seventh album for EMI and proves she still has one of the freshest folk-pop voices around. Again drawing on her life in New York for inspiration, she has penned 11 songs about graffiti artists, hard-luck ladies and the passing of time. Producer Jimmy Hogarth (KT Tunstall, Corinne Bailey Rae) adds beautiful orchestral arrangements, and members of Vega's touring band also chip in.

This week's reviewers: Anita Anok, Christopher Barrett, Adam Beving, Jimmy Brown, Rachel Colton, Ben Cardow, Stuart Clark, Eleanor Goodman, Owen Lawrence, Ed Milne and Nick Tasso

# TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	<b>RIHANNA FEAT. JAY-Z UMBRELLA</b>	DEF JAM	482
2	3	<b>MUTYA BUENA REAL GIRL</b>	FOURTH & BROADWAY	364
3	4	<b>BEYONCÉ &amp; SHAKIRA BEAUTIFUL LIAR</b>	COLUMBIA	322
4	11	<b>HELLOGOODEY HERE (IN YOUR ARMS)</b>	OLYMPIA	304
5	6	<b>LINKIN PARK WHAT I'VE DONE</b>	WARRNER BROS.	296
6	3	<b>GYM CLASS HEROES CUPID'S CHOKEHOLD</b>	WGNW/CAPITOL/DEF JAM	287
7	20	<b>BOOTY LUV SHINE</b>	RED KAWAII	277
8	7	<b>TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME</b>	JIVE/ROYCE	265
9	109	<b>TAKE THAT I'D WAIT FOR LIFE</b>	PICTURE	260
9	62	<b>THE CHEMICAL BROTHERS DO IT AGAIN</b>	VERVO	260
11	12	<b>MAROON 5 MAKES ME WONDER</b>	ARMOCTONE	255
12	5	<b>SCISSOR SISTERS KISS YOU OFF</b>	PICTURE	240
13	14	<b>AMERIE TAKE CONTROL</b>	COLUMBIA	228
14	8	<b>AKON DON'T MATTER</b>	UNIVERSAL	225
15	35	<b>BOB SINCLAIR &amp; CUTE.B SOUND OF FREEDOM</b>	WE1/STELLA	221
16	68	<b>ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)</b>	PICTURE	217
17	17	<b>NELLY FURTAO SAY IT RIGHT</b>	COFFEE	212
18	11	<b>ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA</b>	BMG	210
19	9	<b>KELLY CLARKSON NEVER AGAIN</b>	SBM	206
19	29 <sup>5</sup>	<b>THE KILLERS FOR REASONS UNKNOWN</b>	MERCURY	206
21	23	<b>SNOW PATROL SIGNAL FIRE</b>	PICTURE	204
22	18	<b>MIKA LOVE TODAY</b>	COASTAL/COLUMBIA	203
23	18	<b>NE-YO BECAUSE OF YOU</b>	DEF JAM	198
23	16	<b>AVRIL LAVIGNE GIRLFRIEND</b>	WEA	198
25	20	<b>CHRISTINA AGUILERA CANDYMAN</b>	WEA	186
26	27	<b>OMARION ENTOURAGE</b>	EPIC	184
27	31	<b>CALVIN HARRIS THE GIRLS</b>	COLUMBIA	178
28	35	<b>BIFFY CLYRO LIVING IS A PROBLEM BECAUSE EVERYTHING DIES</b>	ATLANTIC	177
28	29	<b>DIZZEE RASCAL STRENS</b>	XL	177
30	39	<b>UNKLEJAM WHAT AM I FIGHTING FOR?</b>	VERVO	173
31	23	<b>FALL OUT BOY THINKS FR TH MMR5</b>	MERCURY	168
31	36	<b>MIMS THIS IS WHY I'M HOT</b>	ANGEL	168
33	38	<b>KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS</b>	WGNW/CAPITOL/DEF JAM	164
33	134	<b>GARETH GATES ANGEL ON MY SHOULDER</b>	XL	164
35	0	<b>LINDSAY LOHAN OVER</b>	CASABLANCA/ISLAND	163
36	33	<b>GROOVE ARMADA FEAT. STUSH GET DOWN</b>	COLUMBIA	162
37	42	<b>MASTERS AT WORK WORK</b>	ALL AROUND THE WORLD	157
38	39	<b>KIM SOZZI BREAK UP</b>	ULTRA	156
39	27	<b>THESE FEELIN' ME</b>	PICTURE	155
40	33	<b>MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH</b>	COLUMBIA	154

Report To: DJ Dave  
Report To: DJ Dave

© Nielsen Music Control. Compiled from data gathered from 90.000 on Jan 26, 2007 to 24:00 on Feb 24, 2007. The TV airplay chart is currently based on plays on all television stations. The list is: 98.9, 99.3, 99.5, 99.7, 99.9, 100.1, 100.3, 100.5, 100.7, 100.9, 101.1, 101.3, 101.5, 101.7, 101.9, 102.1, 102.3, 102.5, 102.7, 102.9, 103.1, 103.3, 103.5, 103.7, 103.9, 104.1, 104.3, 104.5, 104.7, 104.9, 105.1, 105.3, 105.5, 105.7, 105.9, 106.1, 106.3, 106.5, 106.7, 106.9, 107.1, 107.3, 107.5, 107.7, 107.9, 108.1, 108.3, 108.5, 108.7, 108.9, 109.1, 109.3, 109.5, 109.7, 109.9, 110.1, 110.3, 110.5, 110.7, 110.9, 111.1, 111.3, 111.5, 111.7, 111.9, 112.1, 112.3, 112.5, 112.7, 112.9, 113.1, 113.3, 113.5, 113.7, 113.9, 114.1, 114.3, 114.5, 114.7, 114.9, 115.1, 115.3, 115.5, 115.7, 115.9, 116.1, 116.3, 116.5, 116.7, 116.9, 117.1, 117.3, 117.5, 117.7, 117.9, 118.1, 118.3, 118.5, 118.7, 118.9, 119.1, 119.3, 119.5, 119.7, 119.9, 120.1, 120.3, 120.5, 120.7, 120.9, 121.1, 121.3, 121.5, 121.7, 121.9, 122.1, 122.3, 122.5, 122.7, 122.9, 123.1, 123.3, 123.5, 123.7, 123.9, 124.1, 124.3, 124.5, 124.7, 124.9, 125.1, 125.3, 125.5, 125.7, 125.9, 126.1, 126.3, 126.5, 126.7, 126.9, 127.1, 127.3, 127.5, 127.7, 127.9, 128.1, 128.3, 128.5, 128.7, 128.9, 129.1, 129.3, 129.5, 129.7, 129.9, 130.1, 130.3, 130.5, 130.7, 130.9, 131.1, 131.3, 131.5, 131.7, 131.9, 132.1, 132.3, 132.5, 132.7, 132.9, 133.1, 133.3, 133.5, 133.7, 133.9, 134.1, 134.3, 134.5, 134.7, 134.9, 135.1, 135.3, 135.5, 135.7, 135.9, 136.1, 136.3, 136.5, 136.7, 136.9, 137.1, 137.3, 137.5, 137.7, 137.9, 138.1, 138.3, 138.5, 138.7, 138.9, 139.1, 139.3, 139.5, 139.7, 139.9, 140.1, 140.3, 140.5, 140.7, 140.9, 141.1, 141.3, 141.5, 141.7, 141.9, 142.1, 142.3, 142.5, 142.7, 142.9, 143.1, 143.3, 143.5, 143.7, 143.9, 144.1, 144.3, 144.5, 144.7, 144.9, 145.1, 145.3, 145.5, 145.7, 145.9, 146.1, 146.3, 146.5, 146.7, 146.9, 147.1, 147.3, 147.5, 147.7, 147.9, 148.1, 148.3, 148.5, 148.7, 148.9, 149.1, 149.3, 149.5, 149.7, 149.9, 150.1, 150.3, 150.5, 150.7, 150.9, 151.1, 151.3, 151.5, 151.7, 151.9, 152.1, 152.3, 152.5, 152.7, 152.9, 153.1, 153.3, 153.5, 153.7, 153.9, 154.1, 154.3, 154.5, 154.7, 154.9, 155.1, 155.3, 155.5, 155.7, 155.9, 156.1, 156.3, 156.5, 156.7, 156.9, 157.1, 157.3, 157.5, 157.7, 157.9, 158.1, 158.3, 158.5, 158.7, 158.9, 159.1, 159.3, 159.5, 159.7, 159.9, 160.1, 160.3, 160.5, 160.7, 160.9, 161.1, 161.3, 161.5, 161.7, 161.9, 162.1, 162.3, 162.5, 162.7, 162.9, 163.1, 163.3, 163.5, 163.7, 163.9, 164.1, 164.3, 164.5, 164.7, 164.9, 165.1, 165.3, 165.5, 165.7, 165.9, 166.1, 166.3, 166.5, 166.7, 166.9, 167.1, 167.3, 167.5, 167.7, 167.9, 168.1, 168.3, 168.5, 168.7, 168.9, 169.1, 169.3, 169.5, 169.7, 169.9, 170.1, 170.3, 170.5, 170.7, 170.9, 171.1, 171.3, 171.5, 171.7, 171.9, 172.1, 172.3, 172.5, 172.7, 172.9, 173.1, 173.3, 173.5, 173.7, 173.9, 174.1, 174.3, 174.5, 174.7, 174.9, 175.1, 175.3, 175.5, 175.7, 175.9, 176.1, 176.3, 176.5, 176.7, 176.9, 177.1, 177.3, 177.5, 177.7, 177.9, 178.1, 178.3, 178.5, 178.7, 178.9, 179.1, 179.3, 179.5, 179.7, 179.9, 180.1, 180.3, 180.5, 180.7, 180.9, 181.1, 181.3, 181.5, 181.7, 181.9, 182.1, 182.3, 182.5, 182.7, 182.9, 183.1, 183.3, 183.5, 183.7, 183.9, 184.1, 184.3, 184.5, 184.7, 184.9, 185.1, 185.3, 185.5, 185.7, 185.9, 186.1, 186.3, 186.5, 186.7, 186.9, 187.1, 187.3, 187.5, 187.7, 187.9, 188.1, 188.3, 188.5, 188.7, 188.9, 189.1, 189.3, 189.5, 189.7, 189.9, 190.1, 190.3, 190.5, 190.7, 190.9, 191.1, 191.3, 191.5, 191.7, 191.9, 192.1, 192.3, 192.5, 192.7, 192.9, 193.1, 193.3, 193.5, 193.7, 193.9, 194.1, 194.3, 194.5, 194.7, 194.9, 195.1, 195.3, 195.5, 195.7, 195.9, 196.1, 196.3, 196.5, 196.7, 196.9, 197.1, 197.3, 197.5, 197.7, 197.9, 198.1, 198.3, 198.5, 198.7, 198.9, 199.1, 199.3, 199.5, 199.7, 199.9, 200.1, 200.3, 200.5, 200.7, 200.9, 201.1, 201.3, 201.5, 201.7, 201.9, 202.1, 202.3, 202.5, 202.7, 202.9, 203.1, 203.3, 203.5, 203.7, 203.9, 204.1, 204.3, 204.5, 204.7, 204.9, 205.1, 205.3, 205.5, 205.7, 205.9, 206.1, 206.3, 206.5, 206.7, 206.9, 207.1, 207.3, 207.5, 207.7, 207.9, 208.1, 208.3, 208.5, 208.7, 208.9, 209.1, 209.3, 209.5, 209.7, 209.9, 210.1, 210.3, 210.5, 210.7, 210.9, 211.1, 211.3, 211.5, 211.7, 211.9, 212.1, 212.3, 212.5, 212.7, 212.9, 213.1, 213.3, 213.5, 213.7, 213.9, 214.1, 214.3, 214.5, 214.7, 214.9, 215.1, 215.3, 215.5, 215.7, 215.9, 216.1, 216.3, 216.5, 216.7, 216.9, 217.1, 217.3, 217.5, 217.7, 217.9, 218.1, 218.3, 218.5, 218.7, 218.9, 219.1, 219.3, 219.5, 219.7, 219.9, 220.1, 220.3, 220.5, 220.7, 220.9, 221.1, 221.3, 221.5, 221.7, 221.9, 222.1, 222.3, 222.5, 222.7, 222.9, 223.1, 223.3, 223.5, 223.7, 223.9, 224.1, 224.3, 224.5, 224.7, 224.9, 225.1, 225.3, 225.5, 225.7, 225.9, 226.1, 226.3, 226.5, 226.7, 226.9, 227.1, 227.3, 227.5, 227.7, 227.9, 228.1, 228.3, 228.5, 228.7, 228.9, 229.1, 229.3, 229.5, 229.7, 229.9, 230.1, 230.3, 230.5, 230.7, 230.9, 231.1, 231.3, 231.5, 231.7, 231.9, 232.1, 232.3, 232.5, 232.7, 232.9, 233.1, 233.3, 233.5, 233.7, 233.9, 234.1, 234.3, 234.5, 234.7, 234.9, 235.1, 235.3, 235.5, 235.7, 235.9, 236.1, 236.3, 236.5, 236.7, 236.9, 237.1, 237.3, 237.5, 237.7, 237.9, 238.1, 238.3, 238.5, 238.7, 238.9, 239.1, 239.3, 239.5, 239.7, 239.9, 240.1, 240.3, 240.5, 240.7, 240.9, 241.1, 241.3, 241.5, 241.7, 241.9, 242.1, 242.3, 242.5, 242.7, 242.9, 243.1, 243.3, 243.5, 243.7, 243.9, 244.1, 244.3, 244.5, 244.7, 244.9, 245.1, 245.3, 245.5, 245.7, 245.9, 246.1, 246.3, 246.5, 246.7, 246.9, 247.1, 247.3, 247.5, 247.7, 247.9, 248.1, 248.3, 248.5, 248.7, 248.9, 249.1, 249.3, 249.5, 249.7, 249.9, 250.1, 250.3, 250.5, 250.7, 250.9, 251.1, 251.3, 251.5, 251.7, 251.9, 252.1, 252.3, 252.5, 252.7, 252.9, 253.1, 253.3, 253.5, 253.7, 253.9, 254.1, 254.3, 254.5, 254.7, 254.9, 255.1, 255.3, 255.5, 255.7, 255.9, 256.1, 256.3, 256.5, 256.7, 256.9, 257.1, 257.3, 257.5, 257.7, 257.9, 258.1, 258.3, 258.5, 258.7, 258.9, 259.1, 259.3, 259.5, 259.7, 259.9, 260.1, 260.3, 260.5, 260.7, 260.9, 261.1, 261.3, 261.5, 261.7, 261.9, 262.1, 262.3, 262.5, 262.7, 262.9, 263.1, 263.3, 263.5, 263.7, 263.9, 264.1, 264.3, 264.5, 264.7, 264.9, 265.1, 265.3, 265.5, 265.7, 265.9, 266.1, 266.3, 266.5, 266.7, 266.9, 267.1, 267.3, 267.5, 267.7, 267.9, 268.1, 268.3, 268.5, 268.7, 268.9, 269.1, 269.3, 269.5, 269.7, 269.9, 270.1, 270.3, 270.5, 270.7, 270.9, 271.1, 271.3, 271.5, 271.7, 271.9, 272.1, 272.3, 272.5, 272.7, 272.9, 273.1, 273.3, 273.5, 273.7, 273.9, 274.1, 274.3, 274.5, 274.7, 274.9, 275.1, 275.3, 275.5, 275.7, 275.9, 276.1, 276.3, 276.5, 276.7, 276.9, 277.1, 277.3, 277.5, 277.7, 277.9, 278.1, 278.3, 278.5, 278.7, 278.9, 279.1, 279.3, 279.5, 279.7, 279.9, 280.1, 280.3, 280.5, 280.7, 280.9, 281.1, 281.3, 281.5, 281.7, 281.9, 282.1, 282.3, 282.5, 282.7, 282.9, 283.1, 283.3, 283.5, 283.7, 283.9, 284.1, 284.3, 284.5, 284.7, 284.9, 285.1, 285.3, 285.5, 285.7, 285.9, 286.1, 286.3, 286.5, 286.7, 286.9, 287.1, 287.3, 287.5, 287.7, 287.9, 288.1, 288.3, 288.5, 288.7, 288.9, 289.1, 289.3, 289.5, 289.7, 289.9, 290.1, 290.3, 290.5, 290.7, 290.9, 291.1, 291.3, 291.5, 291.7, 291.9, 292.1, 292.3, 292.5, 292.7, 292.9, 293.1, 293.3, 293.5, 293.7, 293.9, 294.1, 294.3, 294.5, 294.7, 294.9, 295.1, 295.3, 295.5, 295.7, 295.9, 296.1, 296.3, 296.5, 296.7, 296.9, 297.1, 297.3, 297.5, 297.7, 297.9, 298.1, 298.3, 298.5, 298.7, 298.9, 299.1, 299.3, 299.5, 299.7, 299.9, 300.1, 300.3, 300.5, 300.7, 300.9, 301.1, 301.3, 301.5, 301.7, 301.9, 302.1, 302.3, 302.5, 302.7, 302.9, 303.1, 303.3, 303.5, 303.7, 303.9, 304.1, 304.3, 304.5, 304.7, 304.9, 305.1, 305.3, 305.5, 305.7, 305.9, 306.1, 306.3, 306.5, 306.7, 306.9, 307.1, 307.3, 307.5, 307.7, 307.9, 308.1, 308.3, 308.5, 308.7, 308.9, 309.1, 309.3, 309.5, 309.7, 309.9, 310.1, 310.3, 310.5, 310.7, 310.9, 311.1, 311.3, 311.5, 311.7, 311.9, 312.1, 312.3, 312.5, 312.7, 312.9, 313.1, 313.3, 313.5, 313.7, 313.9, 314.1, 314.3, 314.5, 314.7, 314.9, 315.1, 315.3, 315.5, 315.7, 315.9, 316.1, 316.3, 316.5, 316.7, 316.9, 317.1, 317.3, 317.5, 317.7, 317.9, 318.1, 318.3, 318.5, 318.7, 318.9, 319.1, 319.3, 319.5, 319.7, 319.9, 320.1, 320.3, 320.5, 320.7, 320.9, 321.1, 321.3, 321.5, 321.7, 321.9, 322.1, 322.3, 322.5, 322.7, 322.9, 323.1, 323.3, 323.5, 323.7, 323.9, 324.1, 324.3, 324.5, 324.7, 324.9, 325.1, 325.3, 325.5, 325.7, 325.9, 326.1, 326.3, 326.5, 326.7, 326.9, 327.1, 327.3, 327.5, 327.7, 327.9, 328.1, 328.3, 328.5, 328.7, 328.9, 329.1, 329.3, 329.5, 329.7, 329.9, 330.1, 330.3, 330.5, 330.7, 330.9, 331.1, 331.3, 331.5, 331.7, 331.9, 332.1, 332.3, 332.5, 332.7, 332.9, 333.1, 333.3, 333.5, 333.7, 333.9, 334.1, 334.3, 334.5, 334.7, 334.9, 335.1, 335.3, 335.5, 335.7, 335.9, 336.1, 336.3, 336.5, 336.7, 336.9, 337.1, 337.3, 337.5, 337.7, 337.9, 338.1, 338.3, 338.5, 338.7, 338.9, 339.1, 339.3, 339.5, 339.7, 339.9, 340.1, 340.3, 340.5, 340.7, 340.9, 341.1, 341.3, 341.5, 341.7, 341.9, 342.1, 342.3, 342.5, 342.7, 342.9, 343.1, 343.3, 343.5, 343.7, 343.9, 344.1, 344.3, 344.5, 344.7, 344.9, 345.1, 345.3, 345.5, 345.7, 345.9, 346.1, 346.3, 346.5, 346.7, 346.9, 347.1, 347.3, 347.5, 347.7, 347.9, 348.1, 348.3, 348.5, 348.7, 348.9, 349.1, 349.3, 349.5, 349.7, 349.9, 350.1, 350.3, 350.5, 350.7, 350.9, 351.1, 351.3, 351.5, 351.7, 351.9, 352.1, 352.3, 352.5, 352.7, 352.9, 353.1, 353.3, 353.5, 353.7, 353.9, 354.1, 354.3, 354.5, 354.7, 354.9, 355.1, 355.3, 355.5, 355.7, 355.9, 356.1, 356.3, 356.5, 356.7, 356.9, 357.1, 357.3, 357.5, 357.7, 357.9, 358.1, 358.3, 358.5, 358.7, 358.9, 359.1, 359.3, 359.5, 359.7, 359.9, 360.1, 360.3, 360.5, 360.7, 360.9, 361.1, 361.3, 361.5, 361.7, 361.9, 362.1, 362.3, 362.5, 362.7, 362.9, 363.1, 363.3, 363.5, 363.7, 363.9, 364.1, 364.3, 364.5, 364.7, 364.9, 365.1, 365.3, 365.5, 365.7, 365.9, 366.1, 366.3, 366.5, 366.7, 366.9, 367.1, 367.3, 367.5, 367.7, 367.9, 368.1, 368.3, 368.5, 368.7, 368.9, 369.1, 369.3, 369.5, 369.7, 369.9, 370.1, 370.3, 370.5, 370.7,

Mutya Buena swaps places with Maroon 5 at the top spot. Meanwhile, Calvin Harris is the highest climber moving 47-20, while Duke Special are the biggest new arrivals

# The UK Radio Airplay

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Wks	Airplay
1	6	HELLOGOODBYE HERE (IN YOUR ARMS) (DRIVE THRU)	DEF JAM	21	25	2374
2	7	THE TWANG EITHER WAY	FOONER	25	23	2620
3	12	THE PIGEON DETECTIVES I'M NOT SORRY DANCE TO THE BEATS	DEF JAM	17	23	1547
4	2	MAROON 5 MAKES ME WONDER	AMALCOOTNE	27	22	2278
5	2	BEYONCE & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	22	22	2639
6	1	GYM CLASS HEROES CUPID'S CHOKEHOLD	DEGAS/AMALCOOTNE/DEF JAM	24	22	2552
7	10	MUTYA BUENA REAL GIRL	ROBERT & BROADWAY	18	21	1876
8	8	LINCOLN PARK WHAT I'VE DONE	WARRIOR BEATS	39	19	1349
9	10	ARABAND WIN HELDEN	NVC BEAT	18	19	1667
10	12	BOOTY LUV SHINE	RED KINGS	17	19	1629
11	16	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam	31	18	1640
12	22	CALVIN HARRIS THE GIRLS	COLUMBIA	11	17	1620
13	8	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	SHANGHAI/DEF JAM	39	16	1488
14	7	ARCTIC MONKEYS BRANSTON GARDENS	DEF JAM	22	15	1364
15	34	STREPTOCOCCUS BANK HOLIDAY MONDAY	FORN	7	15	1334
16	23	REVEREND AND THE MAKERS HEADYWEIGHT CHAMPION	FRAS	10	12	1187
17	23	MEMS THIS IS WHY I'M HOT	ARISE	12	12	1059
18	10	CORNEILL KEEP ON JUMPIN	GLSD	7	11	1090
19	21	THE CHEMICAL BROthers DO IT AGAIN	WARRIOR	12	11	1010
20	23	SNOW PATROL SIGNAL FIRE	FICTON	10	11	892
21	18	THE WHITE STRIPES ICKY THUMP	XL	4	11	832
22	27	UNKLEJAM WHAT AM I FIGHTING FOR?	WARRIOR	9	10	1050
23	1	THE HOLLOWMAYS GENERATOR	TVT	6	10	1029
24	23	AKON DON'T MATTER	UNIVERSAL	34	10	724
25	16	MIKA LOVE TOON	CASABLANCA/ISLAND	34	10	769
26	16	SCISSOR SISTERS KISS YOU OFF	POLYDOR	31	9	841
27	20	CSS LETS MAKE LOVE AND LISTEN TO DEATH FROM ABOVE	SUB POP	13	9	744
28	25	EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	ATMOSPHERE	6	9	818
29	14	BUFFY CYRIL LIVING IS A PROBLEM CAUSE EVERYTHING IS	ALICANTE	36	9	598
30	4	JACK PANTO TORN ON THE PLATFORM	MEGGAS/BANQUET	2	8	766
31	15	JAMIE T SHEILA	AVIRVA	15	8	456

© Nihal Music Control Copyright Clearance Center from 0000 to Sep 30, 2010; 0000 to Sep 30, 2009 to Sep 30, 2008 to Sep 30, 2007 to Sep 30, 2006 to Sep 30, 2005 to Sep 30, 2004 to Sep 30, 2003 to Sep 30, 2002 to Sep 30, 2001 to Sep 30, 2000 to Sep 30, 1999 to Sep 30, 1998 to Sep 30, 1997 to Sep 30, 1996 to Sep 30, 1995 to Sep 30, 1994 to Sep 30, 1993 to Sep 30, 1992 to Sep 30, 1991 to Sep 30, 1990 to Sep 30, 1989 to Sep 30, 1988 to Sep 30, 1987 to Sep 30, 1986 to Sep 30, 1985 to Sep 30, 1984 to Sep 30, 1983 to Sep 30, 1982 to Sep 30, 1981 to Sep 30, 1980 to Sep 30, 1979 to Sep 30, 1978 to Sep 30, 1977 to Sep 30, 1976 to Sep 30, 1975 to Sep 30, 1974 to Sep 30, 1973 to Sep 30, 1972 to Sep 30, 1971 to Sep 30, 1970 to Sep 30, 1969 to Sep 30, 1968 to Sep 30, 1967 to Sep 30, 1966 to Sep 30, 1965 to Sep 30, 1964 to Sep 30, 1963 to Sep 30, 1962 to Sep 30, 1961 to Sep 30, 1960 to Sep 30, 1959 to Sep 30, 1958 to Sep 30, 1957 to Sep 30, 1956 to Sep 30, 1955 to Sep 30, 1954 to Sep 30, 1953 to Sep 30, 1952 to Sep 30, 1951 to Sep 30, 1950 to Sep 30, 1949 to Sep 30, 1948 to Sep 30, 1947 to Sep 30, 1946 to Sep 30, 1945 to Sep 30, 1944 to Sep 30, 1943 to Sep 30, 1942 to Sep 30, 1941 to Sep 30, 1940 to Sep 30, 1939 to Sep 30, 1938 to Sep 30, 1937 to Sep 30, 1936 to Sep 30, 1935 to Sep 30, 1934 to Sep 30, 1933 to Sep 30, 1932 to Sep 30, 1931 to Sep 30, 1930 to Sep 30, 1929 to Sep 30, 1928 to Sep 30, 1927 to Sep 30, 1926 to Sep 30, 1925 to Sep 30, 1924 to Sep 30, 1923 to Sep 30, 1922 to Sep 30, 1921 to Sep 30, 1920 to Sep 30, 1919 to Sep 30, 1918 to Sep 30, 1917 to Sep 30, 1916 to Sep 30, 1915 to Sep 30, 1914 to Sep 30, 1913 to Sep 30, 1912 to Sep 30, 1911 to Sep 30, 1910 to Sep 30, 1909 to Sep 30, 1908 to Sep 30, 1907 to Sep 30, 1906 to Sep 30, 1905 to Sep 30, 1904 to Sep 30, 1903 to Sep 30, 1902 to Sep 30, 1901 to Sep 30, 1900 to Sep 30, 1899 to Sep 30, 1898 to Sep 30, 1897 to Sep 30, 1896 to Sep 30, 1895 to Sep 30, 1894 to Sep 30, 1893 to Sep 30, 1892 to Sep 30, 1891 to Sep 30, 1890 to Sep 30, 1889 to Sep 30, 1888 to Sep 30, 1887 to Sep 30, 1886 to Sep 30, 1885 to Sep 30, 1884 to Sep 30, 1883 to Sep 30, 1882 to Sep 30, 1881 to Sep 30, 1880 to Sep 30, 1879 to Sep 30, 1878 to Sep 30, 1877 to Sep 30, 1876 to Sep 30, 1875 to Sep 30, 1874 to Sep 30, 1873 to Sep 30, 1872 to Sep 30, 1871 to Sep 30, 1870 to Sep 30, 1869 to Sep 30, 1868 to Sep 30, 1867 to Sep 30, 1866 to Sep 30, 1865 to Sep 30, 1864 to Sep 30, 1863 to Sep 30, 1862 to Sep 30, 1861 to Sep 30, 1860 to Sep 30, 1859 to Sep 30, 1858 to Sep 30, 1857 to Sep 30, 1856 to Sep 30, 1855 to Sep 30, 1854 to Sep 30, 1853 to Sep 30, 1852 to Sep 30, 1851 to Sep 30, 1850 to Sep 30, 1849 to Sep 30, 1848 to Sep 30, 1847 to Sep 30, 1846 to Sep 30, 1845 to Sep 30, 1844 to Sep 30, 1843 to Sep 30, 1842 to Sep 30, 1841 to Sep 30, 1840 to Sep 30, 1839 to Sep 30, 1838 to Sep 30, 1837 to Sep 30, 1836 to Sep 30, 1835 to Sep 30, 1834 to Sep 30, 1833 to Sep 30, 1832 to Sep 30, 1831 to Sep 30, 1830 to Sep 30, 1829 to Sep 30, 1828 to Sep 30, 1827 to Sep 30, 1826 to Sep 30, 1825 to Sep 30, 1824 to Sep 30, 1823 to Sep 30, 1822 to Sep 30, 1821 to Sep 30, 1820 to Sep 30, 1819 to Sep 30, 1818 to Sep 30, 1817 to Sep 30, 1816 to Sep 30, 1815 to Sep 30, 1814 to Sep 30, 1813 to Sep 30, 1812 to Sep 30, 1811 to Sep 30, 1810 to Sep 30, 1809 to Sep 30, 1808 to Sep 30, 1807 to Sep 30, 1806 to Sep 30, 1805 to Sep 30, 1804 to Sep 30, 1803 to Sep 30, 1802 to Sep 30, 1801 to Sep 30, 1800 to Sep 30, 1799 to Sep 30, 1798 to Sep 30, 1797 to Sep 30, 1796 to Sep 30, 1795 to Sep 30, 1794 to Sep 30, 1793 to Sep 30, 1792 to Sep 30, 1791 to Sep 30, 1790 to Sep 30, 1789 to Sep 30, 1788 to Sep 30, 1787 to Sep 30, 1786 to Sep 30, 1785 to Sep 30, 1784 to Sep 30, 1783 to Sep 30, 1782 to Sep 30, 1781 to Sep 30, 1780 to Sep 30, 1779 to Sep 30, 1778 to Sep 30, 1777 to Sep 30, 1776 to Sep 30, 1775 to Sep 30, 1774 to Sep 30, 1773 to Sep 30, 1772 to Sep 30, 1771 to Sep 30, 1770 to Sep 30, 1769 to Sep 30, 1768 to Sep 30, 1767 to Sep 30, 1766 to Sep 30, 1765 to Sep 30, 1764 to Sep 30, 1763 to Sep 30, 1762 to Sep 30, 1761 to Sep 30, 1760 to Sep 30, 1759 to Sep 30, 1758 to Sep 30, 1757 to Sep 30, 1756 to Sep 30, 1755 to Sep 30, 1754 to Sep 30, 1753 to Sep 30, 1752 to Sep 30, 1751 to Sep 30, 1750 to Sep 30, 1749 to Sep 30, 1748 to Sep 30, 1747 to Sep 30, 1746 to Sep 30, 1745 to Sep 30, 1744 to Sep 30, 1743 to Sep 30, 1742 to Sep 30, 1741 to Sep 30, 1740 to Sep 30, 1739 to Sep 30, 1738 to Sep 30, 1737 to Sep 30, 1736 to Sep 30, 1735 to Sep 30, 1734 to Sep 30, 1733 to Sep 30, 1732 to Sep 30, 1731 to Sep 30, 1730 to Sep 30, 1729 to Sep 30, 1728 to Sep 30, 1727 to Sep 30, 1726 to Sep 30, 1725 to Sep 30, 1724 to Sep 30, 1723 to Sep 30, 1722 to Sep 30, 1721 to Sep 30, 1720 to Sep 30, 1719 to Sep 30, 1718 to Sep 30, 1717 to Sep 30, 1716 to Sep 30, 1715 to Sep 30, 1714 to Sep 30, 1713 to Sep 30, 1712 to Sep 30, 1711 to Sep 30, 1710 to Sep 30, 1709 to Sep 30, 1708 to Sep 30, 1707 to Sep 30, 1706 to Sep 30, 1705 to Sep 30, 1704 to Sep 30, 1703 to Sep 30, 1702 to Sep 30, 1701 to Sep 30, 1700 to Sep 30, 1699 to Sep 30, 1698 to Sep 30, 1697 to Sep 30, 1696 to Sep 30, 1695 to Sep 30, 1694 to Sep 30, 1693 to Sep 30, 1692 to Sep 30, 1691 to Sep 30, 1690 to Sep 30, 1689 to Sep 30, 1688 to Sep 30, 1687 to Sep 30, 1686 to Sep 30, 1685 to Sep 30, 1684 to Sep 30, 1683 to Sep 30, 1682 to Sep 30, 1681 to Sep 30, 1680 to Sep 30, 1679 to Sep 30, 1678 to Sep 30, 1677 to Sep 30, 1676 to Sep 30, 1675 to Sep 30, 1674 to Sep 30, 1673 to Sep 30, 1672 to Sep 30, 1671 to Sep 30, 1670 to Sep 30, 1669 to Sep 30, 1668 to Sep 30, 1667 to Sep 30, 1666 to Sep 30, 1665 to Sep 30, 1664 to Sep 30, 1663 to Sep 30, 1662 to Sep 30, 1661 to Sep 30, 1660 to Sep 30, 1659 to Sep 30, 1658 to Sep 30, 1657 to Sep 30, 1656 to Sep 30, 1655 to Sep 30, 1654 to Sep 30, 1653 to Sep 30, 1652 to Sep 30, 1651 to Sep 30, 1650 to Sep 30, 1649 to Sep 30, 1648 to Sep 30, 1647 to Sep 30, 1646 to Sep 30, 1645 to Sep 30, 1644 to Sep 30, 1643 to Sep 30, 1642 to Sep 30, 1641 to Sep 30, 1640 to Sep 30, 1639 to Sep 30, 1638 to Sep 30, 1637 to Sep 30, 1636 to Sep 30, 1635 to Sep 30, 1634 to Sep 30, 1633 to Sep 30, 1632 to Sep 30, 1631 to Sep 30, 1630 to Sep 30, 1629 to Sep 30, 1628 to Sep 30, 1627 to Sep 30, 1626 to Sep 30, 1625 to Sep 30, 1624 to Sep 30, 1623 to Sep 30, 1622 to Sep 30, 1621 to Sep 30, 1620 to Sep 30, 1619 to Sep 30, 1618 to Sep 30, 1617 to Sep 30, 1616 to Sep 30, 1615 to Sep 30, 1614 to Sep 30, 1613 to Sep 30, 1612 to Sep 30, 1611 to Sep 30, 1610 to Sep 30, 1609 to Sep 30, 1608 to Sep 30, 1607 to Sep 30, 1606 to Sep 30, 1605 to Sep 30, 1604 to Sep 30, 1603 to Sep 30, 1602 to Sep 30, 1601 to Sep 30, 1600 to Sep 30, 1599 to Sep 30, 1598 to Sep 30, 1597 to Sep 30, 1596 to Sep 30, 1595 to Sep 30, 1594 to Sep 30, 1593 to Sep 30, 1592 to Sep 30, 1591 to Sep 30, 1590 to Sep 30, 1589 to Sep 30, 1588 to Sep 30, 1587 to Sep 30, 1586 to Sep 30, 1585 to Sep 30, 1584 to Sep 30, 1583 to Sep 30, 1582 to Sep 30, 1581 to Sep 30, 1580 to Sep 30, 1579 to Sep 30, 1578 to Sep 30, 1577 to Sep 30, 1576 to Sep 30, 1575 to Sep 30, 1574 to Sep 30, 1573 to Sep 30, 1572 to Sep 30, 1571 to Sep 30, 1570 to Sep 30, 1569 to Sep 30, 1568 to Sep 30, 1567 to Sep 30, 1566 to Sep 30, 1565 to Sep 30, 1564 to Sep 30, 1563 to Sep 30, 1562 to Sep 30, 1561 to Sep 30, 1560 to Sep 30, 1559 to Sep 30, 1558 to Sep 30, 1557 to Sep 30, 1556 to Sep 30, 1555 to Sep 30, 1554 to Sep 30, 1553 to Sep 30, 1552 to Sep 30, 1551 to Sep 30, 1550 to Sep 30, 1549 to Sep 30, 1548 to Sep 30, 1547 to Sep 30, 1546 to Sep 30, 1545 to Sep 30, 1544 to Sep 30, 1543 to Sep 30, 1542 to Sep 30, 1541 to Sep 30, 1540 to Sep 30, 1539 to Sep 30, 1538 to Sep 30, 1537 to Sep 30, 1536 to Sep 30, 1535 to Sep 30, 1534 to Sep 30, 1533 to Sep 30, 1532 to Sep 30, 1531 to Sep 30, 1530 to Sep 30, 1529 to Sep 30, 1528 to Sep 30, 1527 to Sep 30, 1526 to Sep 30, 1525 to Sep 30, 1524 to Sep 30, 1523 to Sep 30, 1522 to Sep 30, 1521 to Sep 30, 1520 to Sep 30, 1519 to Sep 30, 1518 to Sep 30, 1517 to Sep 30, 1516 to Sep 30, 1515 to Sep 30, 1514 to Sep 30, 1513 to Sep 30, 1512 to Sep 30, 1511 to Sep 30, 1510 to Sep 30, 1509 to Sep 30, 1508 to Sep 30, 1507 to Sep 30, 1506 to Sep 30, 1505 to Sep 30, 1504 to Sep 30, 1503 to Sep 30, 1502 to Sep 30, 1501 to Sep 30, 1500 to Sep 30, 1499 to Sep 30, 1498 to Sep 30, 1497 to Sep 30, 1496 to Sep 30, 1495 to Sep 30, 1494 to Sep 30, 1493 to Sep 30, 1492 to Sep 30, 1491 to Sep 30, 1490 to Sep 30, 1489 to Sep 30, 1488 to Sep 30, 1487 to Sep 30, 1486 to Sep 30, 1485 to Sep 30, 1484 to Sep 30, 1483 to Sep 30, 1482 to Sep 30, 1481 to Sep 30, 1480 to Sep 30, 1479 to Sep 30, 1478 to Sep 30, 1477 to Sep 30, 1476 to Sep 30, 1475 to Sep 30, 1474 to Sep 30, 1473 to Sep 30, 1472 to Sep 30, 1471 to Sep 30, 1470 to Sep 30, 1469 to Sep 30, 1468 to Sep 30, 1467 to Sep 30, 1466 to Sep 30, 1465 to Sep 30, 1464 to Sep 30, 1463 to Sep 30, 1462 to Sep 30, 1461 to Sep 30, 1460 to Sep 30, 1459 to Sep 30, 1458 to Sep 30, 1457 to Sep 30, 1456 to Sep 30, 1455 to Sep 30, 1454 to Sep 30, 1453 to Sep 30, 1452 to Sep 30, 1451 to Sep 30, 1450 to Sep 30, 1449 to Sep 30, 1448 to Sep 30, 1447 to Sep 30, 1446 to Sep 30, 1445 to Sep 30, 1444 to Sep 30, 1443 to Sep 30, 1442 to Sep 30, 1441 to Sep 30, 1440 to Sep 30, 1439 to Sep 30, 1438 to Sep 30, 1437 to Sep 30, 1436 to Sep 30, 1435 to Sep 30, 1434 to Sep 30, 1433 to Sep 30, 1432 to Sep 30, 1431 to Sep 30, 1430 to Sep 30, 1429 to Sep 30, 1428 to Sep 30, 1427 to Sep 30, 1426 to Sep 30, 1425 to Sep 30, 1424 to Sep 30, 1423 to Sep 30, 1422 to Sep 30, 1421 to Sep 30, 1420 to Sep 30, 1419 to Sep 30, 1418 to Sep 30, 1417 to Sep 30, 1416 to Sep 30, 1415 to Sep 30, 1414 to Sep 30, 1413 to Sep 30, 1412 to Sep 30, 1411 to Sep 30, 1410 to Sep 30, 1409 to Sep 30, 1408 to Sep 30, 1407 to Sep 30, 1406 to Sep 30, 1405 to Sep 30, 1404 to Sep 30, 1403 to Sep 30, 1402 to Sep 30, 1401 to Sep 30, 1400 to Sep 30, 1399 to Sep 30, 1398 to Sep 30, 1397 to Sep 30, 1396 to Sep 30, 1395 to Sep 30, 1394 to Sep 30, 1393 to Sep 30, 1392 to Sep 30, 1391 to Sep 30, 1390 to Sep 30, 1389 to Sep 30, 1388 to Sep 30, 1387 to Sep 30, 1386 to Sep 30, 1385 to Sep 30, 1384 to Sep 30, 1383 to Sep 30, 1382 to Sep 30, 1381 to Sep 30, 1380 to Sep 30, 1379 to Sep 30, 1378 to Sep 30, 1377 to Sep 30, 1376 to Sep 30, 1375 to Sep 30, 1374 to Sep 30, 1373 to Sep 30, 1372 to Sep 30, 1371 to Sep 30, 1370 to Sep 30, 1369 to Sep 30, 1368 to Sep 30, 1367 to Sep 30, 1366 to Sep 30, 1365 to Sep 30, 1364 to Sep 30, 1363 to Sep 30, 1362 to Sep 30, 1361 to Sep 30, 1360 to Sep 30, 1359 to Sep 30, 1358 to Sep 30, 1357 to Sep 30, 1356 to Sep 30, 1355 to Sep 30, 1354 to Sep 30, 1353 to Sep 30, 1352 to Sep 30, 1351 to Sep 30, 1350 to Sep 30, 1349 to Sep 30, 1348 to Sep 30, 1347 to Sep 30, 1346 to Sep 30, 1345 to Sep 30, 1344 to Sep 30, 1343 to Sep 30, 1342 to Sep 30, 1341 to Sep 30, 1340 to Sep 30, 1339 to Sep 30, 1338 to Sep 30, 1337 to Sep 30, 1336 to Sep 30, 1335 to Sep 30, 1334 to Sep 30, 1333 to Sep 30, 1332 to Sep 30, 1331 to Sep 30, 1330 to Sep 30, 1329 to Sep 30, 1328 to Sep 30, 1327 to Sep 30, 1326 to Sep 30, 1325 to Sep 30, 1324 to Sep 30, 1323 to Sep 30, 1322 to Sep 30, 1321 to Sep 30, 1320 to Sep 30, 1319 to Sep 30, 1318 to Sep 30, 1317 to Sep 30, 1316 to Sep 30, 1315 to Sep 30, 1314 to Sep 30, 1313 to Sep 30, 1312 to Sep 30, 1311 to Sep 30, 1310 to Sep 30, 1309 to Sep 30, 1308 to Sep 30, 1307 to Sep 30, 1306 to Sep 30, 1305 to Sep 30, 1304 to Sep 30, 1303 to Sep 30, 1302 to Sep 30, 1301 to Sep 30, 1300 to Sep 30, 1299 to Sep 30, 1298 to Sep 30, 1297 to Sep 30, 1296 to Sep 30, 1295 to Sep 30, 1294 to Sep 30, 1293 to Sep 30, 1292 to Sep 30, 1291 to Sep 30, 1290 to Sep 30, 1289 to Sep 30, 1288 to Sep 30, 1287 to Sep 30, 1286 to Sep 30, 1285 to Sep 30, 1284 to Sep 30, 1283 to Sep 30, 1282 to Sep 30, 1281 to Sep 30, 1280 to Sep 30, 1279 to Sep 30, 1278 to Sep 30, 1277 to Sep 30, 1276 to Sep 30, 1275 to Sep 30, 1274 to Sep 30, 1273 to Sep 30, 1272 to Sep 30, 1271 to Sep 30, 1270 to Sep 30, 1269 to Sep 30, 1268 to Sep 30, 1267 to Sep 30, 1266 to Sep 30, 1265 to Sep 30, 1264 to Sep 30, 1263 to Sep 30, 1262 to Sep 30, 1261 to Sep 30, 1260 to Sep 30, 1259 to Sep 30, 1258 to Sep 30, 1257 to Sep 30, 1256 to Sep 30, 1255 to Sep 30, 1254 to Sep 30, 1253 to Sep 30, 1252 to Sep 30, 1251 to Sep 30, 1250 to Sep 30, 1249 to Sep 30, 1248 to Sep 30, 1247 to Sep 30, 1246 to Sep 30, 1245 to Sep 30, 1244 to Sep 30, 1243 to Sep 30, 1242 to Sep 30, 1241 to Sep 30, 1240 to Sep 30, 1239 to Sep 30, 1238 to Sep 30, 1237 to Sep 30, 1236 to Sep 30, 1235 to Sep 30, 1234 to Sep 30, 1233 to Sep 30, 1232 to Sep 30, 1231 to Sep 30, 1230 to Sep 30, 1229 to Sep 30, 1228 to Sep 30, 1227 to Sep 30, 1226 to Sep 30, 1225 to Sep 30, 1224 to Sep 30, 1223 to Sep 30, 1222 to Sep 30, 1221 to Sep 30, 1220 to Sep 30, 1219 to Sep 30, 1218 to Sep 30, 1217 to Sep 30, 1216 to Sep 30, 1215 to Sep 30, 1214 to Sep 30, 1213 to Sep 30, 1212 to Sep 30, 1211 to Sep 30, 1210 to Sep 30, 1209 to Sep 30, 1208 to Sep 30, 1207 to Sep 30, 1206 to Sep 30, 1205 to Sep 30, 1204 to Sep 30, 1203 to Sep 30, 1202 to Sep 30, 1201 to Sep 30, 1200 to Sep 30, 1199 to Sep 30, 1198 to Sep 30, 1197 to Sep 30, 1196 to Sep 30, 1195 to Sep 30, 1194 to Sep 30, 1193 to Sep 30, 1192 to Sep 30, 1191 to Sep 30, 1190 to Sep 30, 1189 to Sep 30, 1188 to Sep 30, 1187 to Sep 30, 1186 to Sep 30, 1185 to Sep 30, 1184 to Sep 30, 1183 to Sep 30, 1182 to Sep 30, 1181 to Sep 30, 1180 to Sep 30, 1179 to Sep 30, 1178 to Sep 30, 1177 to Sep 30, 1176 to Sep 30, 1175 to Sep 30, 1174 to Sep 30, 1173 to Sep 30, 1172 to Sep 30, 1171 to Sep 30, 1170 to Sep 30, 1169 to Sep 30, 1168 to Sep 30, 1167 to Sep 30, 1166 to Sep 30, 1165 to Sep 30, 1164 to Sep 30, 1163 to Sep 30, 1162 to Sep 30, 1161 to Sep 30, 1160 to Sep 30, 1159 to Sep 30, 1158 to Sep 30, 1157 to Sep 30, 1156 to Sep 30, 1155 to Sep 30, 1154 to Sep 30, 1153 to Sep 30, 1152 to Sep 30, 1151 to Sep 30, 1150 to Sep 30, 1149 to Sep 30, 1148 to Sep 30, 1147 to Sep 30, 1146 to Sep 30, 1145 to Sep 30, 1144 to Sep 30, 1143 to Sep 30, 1142 to Sep 30, 1141 to Sep 30, 1140 to Sep 30, 1139 to Sep 30, 1138 to Sep 30, 1137 to Sep 30, 1136 to Sep 30, 1135 to Sep 30, 1134 to Sep 30, 1133 to Sep 30, 1132 to Sep 30, 1131 to Sep 30, 1130 to Sep 30, 1129 to Sep 30, 1128 to Sep 30, 11

# irplay Chart

Nielsen  
Music Control

→ (sic) make more & put  
slowly to chart.  
Plat. (Antman)  
Water for the  
Ready (Kovacs)

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
26	23	▲ 3	LINCOLN PARK	WHAT I'VE DONE	26	27	1	26	27
27	28	▲ 1	MIKA	GRACE KELLY	27	28	1	27	28
28	31	▲ 3	DUKE SPECIAL	LAST NIGHT I NEARLY DIED (BUT I WOKE UP JUST...)	28	29	1	28	29
29	44	▲ 15	MIKA	TAKE THAT PATIENCE	29	30	1	29	30
30	42	▲ 2	ARMAND VAN HELDEN	NYC BEAT	30	31	1	30	31
31	27	▲ 4	TIMBALAND/FURTAO/TIMBERLAKE	GIVE IT TO ME	31	32	1	31	32
32	34	▲ 2	STEREOPHONICS	BANK HOLIDAY MONDAY	32	33	1	32	33
33	36	▲ 3	THE FRAY	HOW TO SAVE A LIFE	33	34	1	33	34
34	31	▲ 3	AKON	DON'T MATTER	34	35	1	34	35
35	39	▲ 4	REGINA SPEKTOR	SAMSON	35	36	1	35	36
36	32	▲ 4	MANIC STREET PREACHERS	YOUR LOVE ALONE IS NOT ENOUGH	36	37	1	36	37
37	42	▲ 5	UNKLEJAM	WHAT AM I FIGHTING FOR?	37	38	1	37	38
38	30	▲ 8	AMY WINEHOUSE	REHAB	38	39	1	38	39
39	24	▲ 15	ARCTIC MONKEYS	BRIANSTORM	39	40	1	39	40
40	31	▲ 9	REVENANT AND THE MAKERS	HEAVYWEIGHT CHAMPION...	40	41	1	40	41
41	40	▲ 1	JESSE MALIN	BROKEN RADIO	41	42	1	41	42
42	38	▲ 4	THE FRATELLIS	OLE BLACK 'N' BLUE EYES	42	43	1	42	43
43	31	▲ 12	CORENELL KEEP ON JUMPIN'		43	44	1	43	44
44	31	▲ 13	NATASHA BEDINGFIELD	SOULMATE	44	45	1	44	45
45	37	▲ 8	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	45	46	1	45	46
46	30	▲ 16	SOPHIE ELLIS-BEXTOR	ME AND MY IMAGINATION	46	47	1	46	47
47	38	▲ 9	JAMES MORRISON	UNDISCOVERED	47	48	1	47	48
48	41	▲ 7	NE-YO	BECAUSE OF YOU	48	49	1	48	49
49	38	▲ 11	CHERRY GHOST	PEOPLE HELP THE PEOPLE	49	50	1	49	50
50	35	▲ 15	THE FEELING	LOVE IT WHEN YOU CALL	50			50	

## PRE-RELEASE

THE ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	GHOSTS THE WORLD IS OUTSIDE	10th Floor	2143
2	TINY DANCERS HANNAH WE KNOW	PARLOPHONE	2383
3	CAVEMEN HARRIS THE GIRLS	COLUMBIA	2387
4	SIMPLY RED STAY	SIMPLY RED	2312
5	DUKE SPECIAL LAST NIGHT I NEARLY DIED (BUT I WOKE UP JUST...)	PIG	2329
6	STEREOPHONICS BANK HOLIDAY MONDAY	VE	1763
7	UNKLEJAM WHAT AM I FIGHTING FOR?	VE	1573
8	THE FRATELLIS OLE BLACK 'N' BLUE EYES	FRUIT	1469
9	CORENELL KEEP ON JUMPIN'	VE	1099
10	NATASHA BEDINGFIELD SOULMATE	PHENOMENON	1113
11	CHERRY GHOST PEOPLE HELP THE PEOPLE	HEAVENLY	1257
12	ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	PIG	1136
13	YUSUF MAYBE THERE'S A WORLD	PIG	1114
14	EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	REDEMPTION	1090
15	FOUNTAINS OF WAYNE SOMEONE TO LOVE	VEGA	1054
16	THE CHEMICAL BROTHERS DO IT AGAIN	VEGA	1043
17	GARETH GATES ANGEL ON MY SHOULDER	EMI	1035
18	THE WHITE STRIPES (DICK) THUMP AL	VE	1028
19	BOB SINCLAR & OTEB SWELSON OF FREEDOM	REDEMPTION	1026
20	KEVIN ROWLAND FEAT. EVE LIKE THIS	VEGA	1003

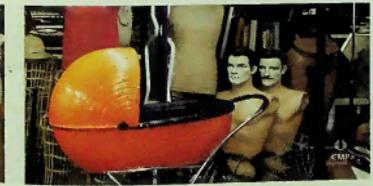
## RADIO TOP 50

THE ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	THE HOODIES WORRIED ABOUT RAY	520	429
2	RHYANNA FEAT. JAY-Z UMBRELLA	1088	400
3	CLASS HEROES CLIPSO'S CHECKMATE	899	247
4	MUTYA BUENA REAL GIRL	1399	242
5	LOGGODEYERE HERE (ON YOUR ARMS)	948	239
6	ROBIN THICKE LOST WITHOUT U	296	172
7	CHARLOTTE CHURCH CRAZY CHICK	360	160
8	CORINNE BAILEY RAE PUT YOUR RECORDS ON	276	134
9	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	988	133
10	CALVIN HARRIS THE GIRLS	515	125

## RADIO 70

THE ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	GHOSTS THE WORLD IS OUTSIDE	10th Floor	2143
2	TINY DANCERS HANNAH WE KNOW	PARLOPHONE	2383
3	REGINA SPEKTOR SAMSON	VE	36
4	WILLY MASON FEAT. KI TUNSTALL WE CAN BE STRONG	REDEMPTION	1036
5	MUTYA BUENA REAL GIRL	PIG	242
6	SCISSOR SISTERS KISS YOU OFF	PIG	242
7	DUKE SPECIAL LAST NIGHT I NEARLY DIED (BUT I WOKE UP JUST...)	PIG	2329
8	SIMPLY RED STAY	SIMPLY RED	2312
9	MAROON 5 MAKES ME WONDER	ARCADE FIRE	1036
10	FOUNTAINS OF WAYNE SOMEONE TO LOVE	VEGA	1054
11	JESSE MALIN BROKEN RADIO	THE LITTLE HEAVEN	41
12	NATASHA BEDINGFIELD SOULMATE	PHENOMENON	1113
13	YUSUF MAYBE THERE'S A WORLD	PIG	1114
14	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	REDEMPTION	1090
15	CHERRY GHOST PEOPLE HELP THE PEOPLE	HEAVENLY	1257
16	ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	PIG	1136
17	ASIN POLARS	WARRIOR BROS	1036
18	GARETH GATES ANGEL ON MY SHOULDER	EMI	1035
19	SEANING VEGA FRANK & IVA	EMI	1035
20	BUFFY CYRO LIVING IS A PROBLEM CAUSE	WARRIOR BROS	1036

© Nielsen Music Control. Copyright from data published from 2000 to Sunday May 20, 2007 and 2000 to Sat May 26, 2007. Station codes by Nielsen Agency Label half hour. Report date.



44, Soulmate had 50 plays last week from 32 stations. Of these, 23 played the song once only, and its biggest supporter by far was Radio Two, where 12 spins secured 96.85% of its overall airplay audience of 133.1m.

55, Enrique Iglesias It's more than three years since Radio Two had a new song from Enrique Iglesias to play, and 47 stations

contributed to a five first week tally of 250 plays for 'Do You Know?' (The Ping Pong Song) which debuted at number 55 with an audience of 113.6m. The song's top supporters were 1076 Juice FM (22 plays), 95.8 Capital FM (13) and Signal One (17).

## EMAP BIG CITY

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	3	▲ 2	MIKA	LOVE TODAY	CASABLANCA/VEGA	1	1	1	1
2	1	▲ 1	THE FRAY	HOW TO SAVE A LIFE	VEGA	1	1	1	1
3	2	▲ 1	PINK LEAVE ME ALONE (TM LONEY)	EPIC	1	1	1	1	1
4	5	▲ 1	MAROON 5 MAKES ME WONDER	ARCADE FIRE	1	1	1	1	1
5	7	▲ 2	MUTYA BUENA REAL GIRL	FOURTH & BROADWAY	1	1	1	1	1
6	6	▲ 1	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	EPIC	1	1	1	1	1
7	8	▲ 1	KAISER CHIEFS RUBY	REDEMPTION	1	1	1	1	1
8	9	▲ 1	BOOBY LU SHINE	REDEMPTION	1	1	1	1	1
9	10	▲ 1	NELLY FURTADO SAY IT RIGHT	EPIC	1	1	1	1	1
10	11	▲ 1	TAKE THAT SHINE	PIG	1	1	1	1	1

## XFM

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	12	▲ 11	JAMIE & GHERA		VEGA	1	1	1	1
2	2	▲ 1	MUSE UNWINDLE		VEGA	1	1	1	1
3	3	▲ 1	MAXIMO PARK OUR VELOCITY		VEGA	1	1	1	1
4	4	▲ 1	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	REDEMPTION	1	1	1	1	1
5	5	▲ 1	MANIC STREET PREACHERS YOUR LOVE ALONE	COLUMBIA	1	1	1	1	1
6	6	▲ 1	ARCTIC MONKEYS BRIANSTORM	VEGA	1	1	1	1	1
7	7	▲ 1	BUFFY CYRO LIVING IS A PROBLEM CAUSE	WARRIOR BROS	1	1	1	1	1
8	8	▲ 1	EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	REDEMPTION	1	1	1	1	1
9	9	▲ 1	STEREOPHONICS BANK HOLIDAY MONDAY	VEGA	1	1	1	1	1
10	10	▲ 1	SNOW PATROL SINGAL FIDRE	VEGA	1	1	1	1	1

## GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.net](http://www.musicweek.net)





# Singles

020607  
Top 75

Rihanna holds on to the top spot for a second week as Dizzee Rascal, The Twang and Mims provide the chart's other highest new entries

# The Official UK

## TOP 20 DOWNLOADS

Pos	Artist Title	Label
1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	MARON 5 MAKES ME WONDER	Polydor
3	SNOW PATROL SIGNAL FIRE	Fiction
4	CYR CLASS HEROES CUPI'D'S CHOKEHOLD	Atlantic
5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
6	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
7	MUTYA BUENA REAL GIRL	4th & Broadway
8	AKON DON'T MATTER	Universal
9	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	Interscope
10	LINNKIN PARK WHAT I'VE DONE	Warner Bros
11	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
12	AMERIE TAKE CONTROL	Columbia
13	NE-YO BECAUSE OF YOU	Def Jam
14	BOOTY LUV SHINE	NRK&A
15	MIKA LOVE TODAY	Columbia/Sony
16	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Bros
17	AVRIL LAVIGNE GIRLFRIEND	Mercury
18	JAMIE T SHEILA	Wigs
19	MARK RONSON FEAT. D MERRI WEATHER STOP ME	Delmonico
20	VERKA SERODUCHKA DANCING LASHA TUNSKI	Smile

## TOP 20 REALTONES

Pos	Artist Title	Label
1	AKON DON'T MATTER	Universal
2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
3	MIKA LOVE TODAY	Sony
4	CYR CLASS HEROES CUPI'D'S CHOKEHOLD	Atlantic
5	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	Mercury
6	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Bros
7	KAISER CHIEFS RUBY	Brown/Polystar
8	AVRIL LAVIGNE GIRLFRIEND	RCA
9	MCFLY BUNNY COMING BACK	NRK&A
10	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
11	NE-YO BECAUSE OF YOU	Def Jam
12	CHRISTINA AGUILERA CANDIDMAN	RCA
13	LINNKIN PARK WHAT I'VE DONE	Warner Bros
14	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Interscope
15	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
16	THE FRAY HOW TO SAVE A LIFE	Mercury
17	PINK LEAVE ME ALONE (IM LONELY)	LaFace
18	MIKA GRACE KELLY	SugaBabes Star
19	FERGIE FEAT. LUIGIARDI GLAMOROUS	ASV
20	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Interscope

## TOP 20 EUROPEAN DOWNLOADS

Pos	Artist Title	Company
1	RIHANNA FEAT. JAY-Z UMBRELLA	Universal
2	MARON 5 MAKES ME WONDER	Universal
3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG
4	LINNKIN PARK WHAT I'VE DONE	Warner
5	MUTYA BUENA REAL GIRL	Universal
6	SNOW PATROL SIGNAL FIRE (REX)	Universal
7	MIKA GRACE KELLY	Interscope
8	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
9	NELLY FURTAO SAY IT RIGHT	Universal
10	AKON DON'T MATTER	Universal
11	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	Universal
12	KAISER CHIEFS RUBY	Universal
13	LA QUINTA ESTACION ME MUERO	Jarvis
14	CWEN STEAL THE SWEET ESCAPE	Warner
15	CYR CLASS HEROES CUPI'D'S CHOKEHOLD	Universal
16	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Sony BMG
17	THE FRAY HOW TO SAVE A LIFE	Sony BMG
18	AMERIE TAKE CONTROL	Sony BMG
19	MICHAEL BUDGE EVERYTHING	Warner
20	CHRISTINA AGUILERA CANDIDMAN	Sony BMG



**4. Hellogoodbye** California EMO rock quartet Hellogoodbye peaked at number 14 in America's Hot 100 with their debut *Hate* (in your Arms) but, thanks to a great deal of airplay, the track has become considerably more successful here, moving 10-11-5-4, with sales of 57,483 to date, including 17,299 last week. The single's latest surge comes as the album Zomba!s album *Vampires! Discourse!* debuts here at number 17 on sales of 9,874. It was number 13 as the US hot and dropped of the chart a fortnight ago with cumulative sales of 348,000.



**9. Mutya Buena** Real Girl  
Mutya Buena's debut solo single Real Girl moves into the Top 10 this week, surpassing the number 13 peak of Leroy Krutz's 1991 hit *It Ain't Over 'Til It's Over*, on which it is based. Krutz, who gets publishing royalties on Real Girl, was 43 yesterday, while Buena was 22 last Monday (May 21). Real Girl moves 11-9 on sales of 11,448, and is taken from Buena's album of the same name. Since leaving the Sugababes in 2004, her only single, 2006's *This Is Not Real* with George Michael, reached number 15.

Pos	Artist Title	Label
1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	MARON 5 MAKES ME WONDER	Polydor
3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
4	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
5	CYR CLASS HEROES CUPI'D'S CHOKEHOLD/BREAKFAST IN AMERICA	Atlantic
6	AKON DON'T MATTER	Universal
7	SNOW PATROL SIGNAL FIRE	Fiction
8	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	Mercury
9	MUTYA BUENA REAL GIRL	4th & Broadway
10	BOOTY LUV SHINE	NRK&A
11	AVRIL LAVIGNE GIRLFRIEND	Mercury
12	THE PIGEON DETECTIVES I'M NOT SORRY	Decca
13	NE-YO BECAUSE OF YOU	Def Jam
14	LINNKIN PARK WHAT I'VE DONE	Warner Bros
15	MIKA LOVE TODAY	Columbia/Sony
16	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
17	AMERIE TAKE CONTROL	Columbia
18	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	Mercury
19	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury
20	DIZZEE RASCAL SIRENS	Explo
21	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
22	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Bros
23	KAISER CHIEFS RUBY	Mercury
24	JAMIE T SHEILA	Wigs
25	THE FRAY HOW TO SAVE A LIFE	Mercury
26	SOPHIE ELLE-BEXTOR ME AND MY IMAGINATION	Mercury
27	MIKA GRACE KELLY	Columbia/Sony
28	THE CRIBS MEN'S NEEDS	Yamaha
29	NELLY FURTAO SAY IT RIGHT	Universal
30	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
31	THE ENEMY AWAY FROM HERE	Warner Bros
32	BIFFY CLYRO LIVING IS A PROBLEM BECAUSE EVERYTHING DIES	Warner Bros
33	THE TWANG EITHER WAY	Mercury
34	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Interscope
35	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Interscope
36	FALL OUT BOY THINKS FR TH MRRS	Mercury
37	FERGIE GLAMOROUS	Mercury
38	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	Mercury

REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD  
Mercury 27,220 (9)

BECAUSE OF YOU  
Def Jam 21,448 (10)

SCOOCH FLYING THE FLAG (FOR YOU)  
Warner Bros 20,921 (26)

THE CRIBS MEN'S NEEDS  
Yamaha 19,815 (28)

THE TWANG EITHER WAY  
Mercury 19,448 (33)

ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA  
Interscope 19,111 (34)

JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND  
Interscope 18,942 (35)

FALL OUT BOY THINKS FR TH MRRS  
Mercury 17,200 (36)

FERGIE GLAMOROUS  
Mercury 16,777 (37)

REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD  
Mercury 16,548 (38)

# Singles Chart

As used by Radio One

Chart compiled from actual sales data Sunday to Saturday across a sample of more than 4000 shops in the UK. Official UK Charts Company 2007. Produced with BPI and CMA cooperation.



The Pigeon Detectives

**12. The Pigeon Detectives**  
I'm Not Sorry is the fourth single from Leeds band The Pigeon Detectives and, with heavy support from Radio One, becomes their biggest hit to date, perfectly cueing up their debut album *Walt For Me*, which is released later.

**25. AMIEE TAKE CONTROL**  
For Me, which is released later. (Monday). Signed to indie indie Dance To The Music label, owned by Whiskies of fellow Leeds band Forward Russia, Tim Phillips, the Pigeon Detectives reached 93 with You Know I Love You, 39 with I Found Out, 19 with Romantic Type, and jump 55-12 with I'm Not Sorry on sales of 7452.



70. The Rolling Stones

With the fifth key of The Rolling Stones' A Bigger Band, four touring-thus-back to the UK for a show at the Isle of Wight Festival in a fortnight, their back catalogue has perked up, especially *Paint It Black*. The song, which provided the band with the 10th of its 53 hits, reached number one in 1966 and last made the Top 75 in 1990, but returns at 70 this week on sales of 1,436 downloads.

It is followed into the Top 200 by James Shelton (number 154, 641 sales).

## HIT 40 UK

Pos	Artist	Title	Label
1	RIHANNA FEAT. ANF (UMS-RELA)	UMS-RELA	Def Jam
2	MADONN 5 MAYES M WEONER	MADONN	Universal
3	BEYONCE & SHAKIRA BEAUTIFUL LIGR	BEYONCE	Columbia
4	HELLOGOODBYE HERE (IN YOUR ARMS)	HELLOGOODBYE	Smash Hits
5	GYM CLASS HEROES OLIVIO'S CROCKHOLD	OLIVIO'S CROCKHOLD	Deception/Parlophone
6	AKON DON'T MATTER	AKON	Universal
7	SNOW PATROL SIGNAL FIRE	SNOW PATROL	Island
8	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	TIMBALAND	Interscope
9	MUTYA BUENA REAL GIRL	MUTYA BUENA	4AD/Island
10	BOOZY LUV SHINE	BOOZY LUV	Red Ant
11	KAISSER CHIEFS PLOY	KAISSER CHIEFS	BMG/Universal
12	MIXA CHAS KELLY	MIXA CHAS KELLY	Columbia/Sony
13	RIGHT FEELING TOY	RIGHT FEELING	Virgin
14	DWEN STEFANI FEAT. AKON THE SWEET ESCAPE	THE SWEET ESCAPE	Def Jam
15	ME-YO BECAUSE OF YOU	ME-YO	Def Jam
16	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	WHAT GOES AROUND COMES AROUND	Island
17	TAKE THAT SHINE	TAKE THAT	Polygram
18	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	YOUR LOVE ALONE IS NOT ENOUGH	Columbia
19	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	STOP ME	Columbia
20	THE FRAY HOW TO SAVE A LIFE	HOW TO SAVE A LIFE	Epic
21	KAISSER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	EVERYTHING IS AVERAGE NOWADAYS	BMG/Universal
22	PINK LEAVE ME ALONE (I'M LONELY)	LEAVE ME ALONE (I'M LONELY)	RCA
23	AMIEE TAKE CONTROL	TAKE CONTROL	Columbia/Sony
24	MIXA CHAS KELLY	MIXA CHAS KELLY	Columbia/Sony
25	AMIEE TAKE CONTROL	TAKE CONTROL	RCA
26	LINKIN PARK WHAT I FEEL	WHAT I FEEL	Warner Bros
27	THE PIGEON DETECTIVES I'M NOT SORRY	I'M NOT SORRY	Island/Decca
28	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	ME AND MY IMAGINATION	Fanatic
29	AMY WINEHOUSE BACK TO BLACK	BACK TO BLACK	Island
30	R KELLY FEAT. TI & P-DAIN I'M A FLIRT	I'M A FLIRT	Island
31	SNOW PATROL CHASING CARS	CHASING CARS	Felony
32	JAMIE & SHEILA	JAMIE & SHEILA	XL Recordings
33	PIZZER RASCAL SISTERS	PIZZER RASCAL SISTERS	ADM
34	TERFEE FEAT. UMARIS GANDROUS	UMARIS GANDROUS	Warner Bros
35	SCOOBY FLYING THE FLAG (FOR YOU)	FLYING THE FLAG (FOR YOU)	Warner Bros
36	TAKE THAT PATIENCE	PATIENCE	Island
37	ALEX CAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	DESTINATION CALABRIA	Island
38	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	I DON'T FEEL LIKE DANCIN'	Island
39	TRAVIS CLOSER	CLOSER	Island
40	MICHAEL BUBLE EVERYTHING	EVERYTHING	Capitol

## TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	BEYONCE & SHAKIRA BEAUTIFUL LIGR	BEYONCE	Universal
2	AKON DON'T MATTER	AKON	Universal
3	HELLOGOODBYE HERE (IN YOUR ARMS)	HELLOGOODBYE	Smash Hits
4	THE PIGEON DETECTIVES I'M NOT SORRY	I'M NOT SORRY	Island/Decca
5	GYM CLASS HEROES OLIVIO'S CROCKHOLD	OLIVIO'S CROCKHOLD	Deception/Sony
6	MADONN 5 MAYES M WEONER	MADONN	Universal
7	BOOZY LUV SHINE	BOOZY LUV	Red Ant
8	SNOW PATROL SIGNAL FIRE	SNOW PATROL	Fiction
9	SCOOBY FLYING THE FLAG (FOR YOU)	FLYING THE FLAG (FOR YOU)	Warner Bros
10	LINKIN PARK WHAT I FEEL	WHAT I FEEL	RCA
11	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	TIMBALAND	Interscope
12	KAISSER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	EVERYTHING IS AVERAGE NOWADAYS	BMG/Universal
13	R KELLY FEAT. TI & P-DAIN I'M A FLIRT	I'M A FLIRT	Island
14	ME-YO BECAUSE OF YOU	ME-YO	Def Jam
15	PIZZER RASCAL SISTERS	PIZZER RASCAL SISTERS	ADM
16	LINKIN PARK WHAT I FEEL	WHAT I FEEL	Warner Bros
17	MUTYA BUENA BEAUTIFUL LIGR	BEAUTIFUL LIGR	Island
18	MIXA CHAS KELLY	MIXA CHAS KELLY	Columbia
19	RIGHT FEELING TOY	RIGHT FEELING	Columbia
20	AMIEE TAKE CONTROL	TAKE CONTROL	Columbia/Sony
21	MIXA CHAS KELLY	MIXA CHAS KELLY	Columbia/Sony
22	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	YOUR LOVE ALONE IS NOT ENOUGH	Fanatic
23	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	STOP ME	Island
24	THE CRIBS MEN'S NEEDS	MEN'S NEEDS	Virgin
25	BONDE DO ROLE OFFICE BOY	OFFICE BOY	Decca
26	ALEX CAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	DESTINATION CALABRIA	Island
27	TI DELUXE FEAT. SIMON FRANKS LET THE BEATS ROLL	LET THE BEATS ROLL	Island
28	MADONN 5 MAYES M WEONER	MADONN	Universal
29	MADONN 5 MAYES M WEONER	MADONN	Universal
30	GROOVE ARMADA FEAT. STUSH GET DOWN	STUSH GET DOWN	Columbia

Pos	Artist	Title	Label
39	MCFLY BABY'S COMING BACK/TRANSYLVANIA	BABY'S COMING BACK/TRANSYLVANIA	Island
40	TAKE THAT SHINE	TAKE THAT	Polygram
41	MIMS THIS IS WHY I'M HOT	THIS IS WHY I'M HOT	Capitol
42	GROOVE ARMADA FEAT. STUSH GET DOWN	STUSH GET DOWN	Columbia
43	JOJO ANYTHING	ANYTHING	Motown
44	CHRISTINA AGUILERA CANDYMAN	CANDYMAN	RCA
45	ARMAND VAN HELDEN NYC BEAT	NYC BEAT	Southern Soul
46	FUNERAL FOR A FRIEND INTO OBLIVION (REUNION)	INTO OBLIVION (REUNION)	Atlantic
47	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	I WANNA HAVE YOUR BABIES	Phonogram
48	AMY WINEHOUSE BACK TO BLACK	BACK TO BLACK	Island
49	THE FRAY OVER MY HEAD (CABLE CAR)	OVER MY HEAD (CABLE CAR)	Epic
50	MICHAEL BUBLE EVERYTHING	EVERYTHING	Capitol
51	SNOW PATROL CHASING CARS	CHASING CARS	Felony
52	ARCTIC MONKEYS BRIANSTORM	BRIANSTORM	Decca
53	P DIDDY LUV A BOY	LUV A BOY	Def Jam
54	CSS LET'S MAKE LOVE AND LISTEN TO DEATH FROM	LET'S MAKE LOVE AND LISTEN TO DEATH FROM	Sony
55	TRAVIS CLOSER	CLOSER	Island
56	GOSSIP STANDING IN THE WAY OF CONTROL	STANDING IN THE WAY OF CONTROL	Back Beat Recordings
57	CALVIN HARRIS ACCEPTABLE IN THE 80S	ACCEPTABLE IN THE 80S	Columbia
58	PINK LEAVE ME ALONE (I'M LONELY)	LEAVE ME ALONE (I'M LONELY)	Island
59	CIARA LIKE A BOY	LIKE A BOY	Island
60	AMY WINEHOUSE REHAB	REHAB	Island
61	THE TWANG WIDE AWAKE	WIDE AWAKE	BMG/Universal
62	PAOLO NUTINI NEW SHOES	NEW SHOES	Atlantic
63	N-DUBZ FEVA LAS VEGAS	FEVA LAS VEGAS	UK
64	TAKE THAT PATIENCE	PATIENCE	Island
65	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	I DON'T FEEL LIKE DANCIN'	Island
66	LOYD FEAT. LIL WAYNE YOU	YOU	The Hit
67	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	THIS AINT A SCENE IT'S AN ARMS RACE	Motown
68	JUST JACK STARZ IN THEIR EYES	IN THEIR EYES	Motown
69	AKON I TRIED	I TRIED	Island
70	THE ROLLING STONES PAINT IT BLACK	PAINT IT BLACK	Decca
71	TIM DELUXE FEAT. SIMON FRANKS LET THE BEATS ROLL	LET THE BEATS ROLL	Island
72	THE FRATELLI CHELSEA DAGGER	CHELSEA DAGGER	Felony
73	SUNBLOCK FEAT. SANDY BABY BABY	SANDY BABY BABY	WEA
74	JAY-Z/LINKIN PARK N/MB/ENCORE	N/MB/ENCORE	WEA
75	BONDE DO ROLE OFFICE BOY	OFFICE BOY	Decca

■ Sales increase ■ Sales increase +5% ■ Highest Chart ■ Platinum 100,000 ■ Sales 100,000 ■ Sales 50,000 ■ Sales 25,000 ■ Sales 10,000 ■ Sales 5,000 ■ Sales 2,500 ■ Sales 1,000 ■ Sales 500 ■ Sales 250 ■ Sales 100

NEW ENTRY ■ NEW ENTRY

NEW ENTRY ■ NEW ENTRY

All the sales and airplay charts published by Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

# The Official UK

Having been denied a number one single last week by Rihanna, Maroon 5 knock Linkin Park down a place to claim pole position with their sophomore album

## TOP 20 MUSIC DVD

LAST WEEK	ARTIST	TITLE	LAB
1	ORIGINAL CAST	RECORDING JOSEPH & THE AMAZING TECHNOLOGER	Universal Video (U)
2	PET SHOP BOYS	CELSIUM - IN CONCERT	Warner Music Video (W)
3	BOB DYLAN	WONT LOOK BACK	Columbia (C)
4	PINK	LIVE FROM WEMBLEY ARENA	LaFace (L)
4	ELVIS PRESLEY	LEGENDS IN CONCERT	WEA (WE)
6	LIVE CAST	RECORDING LES MISERABLES IN CONCERT	Video Classics (V)
7	UB40	LIVE AT MONTREUX 2002	Capitol (C)
8	JOHNNY CASH	THE MAN IN BLACK - HIS EARLY YEARS	WEA (WE)
9	ERIC CLAPTON & FRIENDS	LIVE 1995	BY (BY)
10	4 JEFF WAINWRIGHT ARENA TOUR	THE WAR OF THE WORLDS - LIVE ON STAGE	Mercury (M)
11	IL Divo	LIVE AT THE GRECK THEATRE	Sony Music (S)
12	JAMES BLUNT	CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Columbia (A)
13	ELVIS PRESLEY	ELVIS LIVES	WEA (WE)
14	VARIOUS	THE BEST OF THE OLD GREY WHISTLE TEST	BMG (BM)
15	STEREOPHONICS	REVIWID	Liberman (L)
16	VARIOUS ARTISTS	HOW THATS WHAT I CALL A MUSIC QIZ 2	EVI (EVI)
17	CHEK	EXTRAVAGANZA - LIVE AT THE MIRAGE	EVI (EVI)
18	PINK	FLOOD PULSE - 2003/04	PRM (PR)
19	MISLY	THE WOODLAND TOUR 2005	Island (I)
20	DUSTY SPRINGFIELD	PEOPLE GET READY	Decca (D)

© The Official UK Charts Company 2007

## TOP 20 COMPILATIONS

LAST WEEK	ARTIST	TITLE	LAB
1	VARIOUS	MASSIVE REGGAE - SPRING COLLECTION 2007	Mercury (M)
2	VARIOUS	THE BEST THATS WHAT I CALL MUSIC 66	EMI/Warner Music (E)
3	VARIOUS	THE NEW DISCO IN TOWN	Mercury (M)
4	VARIOUS	JAZZ GREAT SOUNDINGS	EMI (EMI)
5	VARIOUS	MAXIMUM BASS 2007	Mercury (M)
6	VARIOUS	TOP GEAR ANTHEMS	EMI (EMI)
7	VARIOUS	CLASSIC FM AT THE MOVIES - THE SEQUEL	Cosmo (C)
8	VARIOUS	CALIFORNIA DREAMING	WYNY (W)
9	VARIOUS	POP HITS - CLASS OF 2007	EMI (EMI)
10	VARIOUS	FLOORFILLERS ANTHEMS	WYNY (W)
11	VARIOUS	DANCEMIX - SUMMER ANTHEMS	Mercury (M)
12	OST	HIGH SCHOOL MUSICAL	WEA (WE)
13	VARIOUS	FLOORFILLERS - CLUB CLASSICS	WYNY (W)
14	VARIOUS	ESSENTIAL CLASSICS - SPRING COLLECTION	WYNY (W)
15	VARIOUS	PLAY IT LOUD	Mercury (M)
16	VARIOUS	BIG NIGHT OUT	Mercury (M)
17	VARIOUS	FUNKY HOUSE SESSIONS OF 70	Mercury (M)
18	VARIOUS	HAIRBRUSH DIVAS PARTY	WYNY (W)
19	VARIOUS	POP YOUR HANDS UP 2	Mercury (M)
20	VARIOUS	HIP HOP CLASSICS	Mercury (M)

© The Official UK Charts Company 2007

## THE YEAR SO FAR: TOP 20 SINGLES

LAST WEEK	ARTIST	TITLE	LAB
1	MIKA	GRACE KELLY	Columbia (C)
2	PROCLAIMERS	POTTERIA PIPKIN (TM GUNNA BE) 500 MILES	EMI (EMI)
3	KAISER CHIEFS	RUBY	BMG (BM)
4	OWEN STEFANI FT AKON	THE SWEET ESCAPE	Interscope
5	FRAY	HOW TO SAVE A LIFE	Mercury (M)
6	JAY-Z	BLACK SWAN IN THEIR EYES	ROA (RO)
7	ANDY LAVELLE	QUEL REND	Real Gone
8	TAKE THAT	SLIDE	Real Gone
9	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia (C)
10	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Jive
11	TIMBALAND/FURTADO/TIMBERLAKE	GIVE IT TO ME	Mercury (M)
12	AKON FT SHOO DOOP	WYNNY WYNNY	Universal
13	FALL OUT BOY	THIS AINT A SCENE (ITS AN ARMS RACE)	Mercury (M)
14	TAKE THAT	PATIENCE	Mercury (M)
15	JOJO	THE LITTLE TOO LATE	Mercury (M)
16	MASON	EXPIRE	Mercury (M)
17	NELLY FURTADO	SHY FT RIGHT	Mercury (M)
18	VIEW	SAKE BEANS	Real Gone
19	FERRIE FT GEMMA CLARROUS		Real Gone
20	KELIS FT LEON	BECAUSE OF THE TIMES	Virgin

© The Official UK Charts Company 2007



**1. Maroon 5**  
Dedicated a number one single last week by Rihanna and Jay-Z, Maroon 5 successfully secure a number one album with its second album with It Won't Be Soon Before Long, which enters at the summit this week on sales of 72,512. Given impetus by the huge success of first single Makes Me Wonder, the album's number two on sales of 29,796, the album is the band's second, and follows the number one success of their debut set Songs About Jane, which took 30 weeks to reach number one but has now sold 1,884,000 copies.



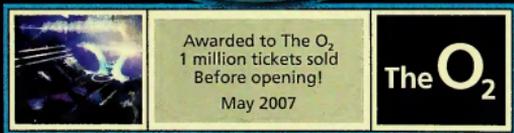
**7. Sophie Ellis-Bextor**  
Formerly with heartbreak and featured vocalist on Spiller's Groovejet, Sophie Ellis-Bextor put her solo career off to a great start with a trio of top three singles helping her first album, Read My Lips, to sell 216,358 copies and reach number two. Follow-up Shoot From The Hip produced smaller hits, peaked at number 10 and sold less than a tenth as many (77,827). With new single 'Me And My Imagination' diving with Ellis-Bextor's third album Trip The Light Fantastic checks her credence, debuting at number seven on sales of 14,231.

LAST WEEK	NEW	ARTIST	TITLE	LAB
1	NEW	MAROON 5	IT WON'T BE SOON BEFORE LONG	Atlantic (A)
2	1	LINKIN PARK	MINUTES TO MIDNIGHT	Warner Brothers (W)
3	6	AMY WINEHOUSE	BACK TO BLACK	Capitol (C)
4	5	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	Capitol (C)
5	7	MIKA	LIFE IN CARTOON MOTION	Capitol (C)
6	4	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	Capitol (C)
7	NEW	SOPHIE ELLIS-BEXTOR	TRIP THE LIGHT FANTASTIC	Mercury (M)
8	NEW	OZZY OSBOURNE	BLACK RAIN	Capitol (C)
9	12	CASCADA	EVERY TIME WE TOUCH	Capitol (C)
10	13	KAISER CHIEFS	YOURS TRULY ANGRY MOB	Capitol (C)
11	2	RUFUS WAINWRIGHT	RELEASE THE STARS	Capitol (C)
12	8	TRAVIS	THE BOY WITH NO NAME	Capitol (C)
13	NEW	THE CRIBS	MEN'S NEEDS WOMEN'S NEEDS WHATEVER	Mercury (M)
14	9	JOE COCKER	HYMN FOR MY SOUL	Capitol (C)
15	11	MARK RONSON	VERSTON	Capitol (C)
16	9	SIMPLY RED	STAY	Capitol (C)
17	NEW	HEAVENLY CREW	ZOMBIES ALIENS VAMPIRES DINOSAURS	Capitol (C)
18	15	NELLY FURTADO	LOOSE	Capitol (C)
19	3	MANIC STREET PREACHERS	SEND AWAY THE TIGERS	Capitol (C)
20	2	FUNERAL FOR A FRIEND	TALES DON'T TELL THEMSELVES	Capitol (C)
21	19	AVRIL LAVIGNE	THE BEST DAMN THING	Capitol (C)
22	15	THE FRAY	HOW TO SAVE A LIFE	Capitol (C)
23	16	NE-YO	BECAUSE OF YOU	Capitol (C)
24	27	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	Capitol (C)
25	26	TAKE THAT	BEAUTIFUL WORLD	Capitol (C)
26	27	AKON	KNIGHT	Capitol (C)
27	29	JAMIE T	PANIC PREVENTION	Capitol (C)
28	25	PINK	I'M NOT DEAD	Capitol (C)
29	NEW	ERASURE	LIGHT AT THE END OF THE WORLD	Capitol (C)
30	36	FALL OUT BOY	INFINITI ON HIGH	Capitol (C)
31	36	SNOW PATROL	EYES OPEN	Capitol (C)
32	63	SCISSOR SISTERS	TA-DAH	Capitol (C)
33	23	GROOVE ARMADA	SOUNDBOY ROCK	Capitol (C)
34	41	THE FRATELLI	COSTELLO MUSIC	Capitol (C)
35	17	AMERIC	BECAUSE I LOVE IT	Capitol (C)
36	2	BEVERLY KNIGHT	MUSIC CITY SOUL	Capitol (C)
37	33	KINGS OF LEON	BECAUSE OF THE TIMES	Capitol (C)
38	34	BEYONCÉ	B'DAY	Capitol (C)

WEEKS ON CHART	ARTIST	TITLE	LAB
1	MIKA	GRACE KELLY	Columbia (C)
2	PROCLAIMERS	POTTERIA PIPKIN (TM GUNNA BE) 500 MILES	EMI (EMI)
3	KAISER CHIEFS	RUBY	BMG (BM)
4	OWEN STEFANI FT AKON	THE SWEET ESCAPE	Interscope
5	FRAY	HOW TO SAVE A LIFE	Mercury (M)
6	JAY-Z	BLACK SWAN IN THEIR EYES	ROA (RO)
7	ANDY LAVELLE	QUEL REND	Real Gone
8	TAKE THAT	SLIDE	Real Gone
9	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia (C)
10	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Jive
11	TIMBALAND/FURTADO/TIMBERLAKE	GIVE IT TO ME	Mercury (M)
12	AKON FT SHOO DOOP	WYNNY WYNNY	Universal
13	FALL OUT BOY	THIS AINT A SCENE (ITS AN ARMS RACE)	Mercury (M)
14	TAKE THAT	PATIENCE	Mercury (M)
15	JOJO	THE LITTLE TOO LATE	Mercury (M)
16	MASON	EXPIRE	Mercury (M)
17	NELLY FURTADO	SHY FT RIGHT	Mercury (M)
18	VIEW	SAKE BEANS	Real Gone
19	FERRIE FT GEMMA CLARROUS		Real Gone
20	KELIS FT LEON	BECAUSE OF THE TIMES	Virgin



# One million tickets sold



Awarded to The O<sub>2</sub>  
1 million tickets sold  
Before opening!  
May 2007

The O<sub>2</sub>

[www.theo2.co.uk](http://www.theo2.co.uk)

