



09.06.07/£4.50

In this week's issue: Legal battle for Last.fm?;  
19 men to buy Elvis and co. Plus: the charts in full

# MUSICWEEK



CMP

United Business Media

## THE WHITE STRIPES



## ICKY THUMP

ICKY THUMP - SINGLE DOWNLOAD

**04.06.07**

ICKY THUMP - PHYSICAL SINGLE

**11.06.07**

ICKY THUMP - THE ALBUM

**18.06.07**



[WWW.WHITESTRIPES.COM](http://WWW.WHITESTRIPES.COM)

X-1

# MUSICWEEK



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

## Last.fm faces legal fight

### Exclusive

by Adam Benzie

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

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

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

Last.fm before the arrival of developer Richard Jones

and was entitled to financial compensation.

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

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

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

While the sum that Willomitzer could claim is uncertain at this

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

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

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

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

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

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

by without somebody trying to purchase us."

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

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

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

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

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

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

adam@musicweek.com



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

### A Fuller takeover

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



### iTunes Plus... minus DRM

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

### Black magic

Ever since his work on Bond film Thunderball, Don Black's star has risen – and this week he is being inducted into the Songwriters Hall of Fame p74

For the latest news as it happens, log on to **MUSICWEEK.com**



09.06.07/£4.50

0906107

## MUSICWEEK

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

**CMP Information, United Business Media, First Floor, Ludlow House, 245 Blackfriars Road, London WC1E 9DF**  
Tel: (020) 7921  
Fax: (020) 7921 8327



United Business Media

For direct lines, dial (020) 7921 plus the extension below. For e-mails, type in names as shown, followed by @musicweek.com

**Managing editor**  
Paul Williams

**Managing editor**  
Paul Williams

**Talent editor**  
Stuart Clarke

**Features editor**  
Christopher Barrett

**Chief reporter**  
Ben Curlew

**Acting online administrator**  
Adam Bennett

**Chief content**  
Alan Jones

**Chief sub-editor**  
Ed Little (020) 7921

**Sub-editor**  
Simon Wood

**Senior database analyst**  
Doreen Cooney

**Database manager**  
Nick Tessa (020) 7921

**Database analyst**  
Aida Aali

**Business development manager**  
Matthew Tyrrell

**Sales manager**  
Matt Scafe

**Deputy advertising manager**  
Iain Finlay (020) 7921

**Display sales executive**  
Doreen Tindall

**ABC**

Annual weekly circulation 3 July 2005 to 30 June 2006: 8,180

ISSN - 0265 1548

MEMBERSHIP OF Periodical Publishers Association

# Digest

## Your guide to the latest news from the music industry

### Bottom line

### Broadcasting group posts losses

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

year-old demographic.

● **Era** is considering new ways of tackling what it sees as the problems created by **covermounting**.

● **Digital music company TuneTrill** is expanding into the Middle East with the launch of **TuneTrillArabic.com** later this month. ● The flagship Toronto store of Canadian music retailer **Sam The Record Man** is to close on June 30.

### Exposure

### Global radio service unveiled

● A showcase online service has been launched for the UK commercial radio sector, giving users instant access to thousands of radio stations from around the world.

● **RadioCentrePlayer** will be used as a **radio marketing tool** and will primarily allow anyone visiting the site ([www.radiocentre.com/player](http://www.radiocentre.com/player)) to hear a pick of more than 200 UK commercial stations, plus BBC services and more than 10,000 overseas stations.

● **The BBC Radio Theatre** in London's Broadcasting House is being re-opened today (**Monday**) with a performance by **Pet Shop Boys**.

● **Liverpool's new £146m stadium** is to be named the **Liverpool Echo Arena** as part of a five-year sponsorship deal.

● **Organisers have revealed** all the **Glastonbury line-up**, with performers including **The Killers, Joss and The Stooges** and **Amy Winehouse**. They join previously announced headliners **Arctic Monkeys, The Who** and **Björk**. ● **Linkin Park** are among the acts set to perform at **Japan's day-long Live Earth event** in Tokyo on July 7.



Justin Timberlake: newly-installed CEO

● **Terra Firma** has dismissed reports that it raised its offer for **EMI** by more than 50% to £3.7bn. A number of news outlets reported that the private equity fund had raised its bid from the original valuation, despite **Terra Firma** taking out an ad in the **Financial Times** announcing details of their 26% **penetration-share** – or **E2.4bn** – proposal. ● **The IFPI** has called on the **EU** to put more pressure on **China** over counterfeit CDs. **IFPI** regional director for Europe **Francis Moore** made the appeal after figures released by the **European Commission** revealed that 93% of CDs and DVDs seized by customs officials in 2006 were of Chinese origin.

● **Spiralgroup**, the advertising-supported online music service, will launch in the **US** by the end of summer, according to company chairman and founder **Joe Mochen**.

● **V2** has created a scholarship to the **University of Westminster's MA** **Music Business Management** as part of the label's ongoing 10-year anniversary celebrations. As well as a tuition fee, the £1,500, **Best of World Award** £350, **Best of World Award** £350, **Best of World Award** £350. Refunds on cancelled subscriptions will only be provided at the publisher's discretion, unless specifically guaranteed within the terms of a subscription offer.

● **Commercial radio vows** to continue to work together, following the success of the second **UK Music Week**, p4

● **Apple's iTunes** has included new security measures for **DRM-free EMI tracks**, p5

● **South Bank Centre** chairman **Clive Hollick** and chief executive **Michael Lynch** have unveiled the multi-million-pound refurbishment of the **Royal Festival Hall**. The revamped venue is due to open to the public this coming Friday, following two years of redevelopment.

● **John Lennon's Imagine** is to become the latest song whose lyrics are made available as pop art in a deal between **EMI Music Publishing** and design company **Ainslie**.

● **BBC 6 Music** is partnering with a new festival, **LodeStar**, which takes place in **Cambridgeshire** at the end of August. The festival will include performances from acts such as **Foals** and **The Who** from August 31 to September 2 and the station will broadcast live from site throughout the weekend.

● **Capital Radio** is launching an initiative to help highlight the problem of global warming, which will see the station request that listeners turn off all "non-essential" lights and electrical appliances for an hour.

### Sign here

### EMI and YouTube sign agreement

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

parent company **Google** to develop business models to generate revenues from YouTube content.

● **Hong Kong-based investment bank Crosby Capital Partners** has become the latest outfit to be linked with a buyout of the **Sanctuary Group**.

● **Meanwhile**, music supervision and publishing company **Cutting Edge** has announced the acquisition of **Air Edel Associates** and **Air Edel Recording** studios from the **Sanctuary Group**.

● A slowdown in the ringtone market is leading mobile entertainment group **Monstermoby** to review its operations in the UK, including a possible sale.

● **Sony/ATV** has won the chase to buy **Famous Music** from **Viacom**, p4

● **Warner Music International** has signed a deal with **Premiere TV** to develop a series of online TV sites, with the major providing music-based content for the direct-to-consumer platform.

● **Sony Ericsson** has inked a deal with **EMI Music** in which the telecoms giant will launch three tailored campaigns to promote its Walkman handset range running across **EMaps print, radio, TV** and online platforms.

● **Robin Gibb** has been elected **President** of the **International Confederation of Societies of Authors and Composers (ISAC)** last week.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.



Paul Weller will be the guest of honour at this year's O2 Silver Clef Luncheon in aid of Nordoff-Robbins Music Therapy.

● **As the songwriter, guitarist and frontman in The Jam**, creator of **The Style Council** and a hugely successful solo artist since 1991, **Weller** has experimented with a range of musical forms to great acclaim. He is recognised as a major influence on the mid-Nineties Britpop movement, with bands such as **Oasis** admitting that they borrowed much of their sound from **Weller** and his peers. "I'm flattered to be awarded

this year's **Silver Clef award** – I look forward to the ceremony," says **Weller**. "This event is in aid of **Nordoff-Robbins Music Therapy**, which makes it even more worthwhile."

The **modfather** will collect his **Silver Clef Award** at the event on **Friday July 29**, in **London's Park Lane Hilton Hotel**.

Now in its 23rd year, the annual **Silver Clef Luncheon** has become the jewel in **Nordoff-Robbins'** fundraising crown. Sponsored by **O2**, last year's awards raised in excess of **£465,000**.



Björk: Glastonbury slot announced

● **Warner Music International** has signed a deal with **Premiere TV** to develop a series of online TV sites, with the major providing music-based content for the direct-to-consumer platform.

● **Sony Ericsson** has inked a deal with **EMI Music** in which the telecoms giant will launch three tailored campaigns to promote its Walkman handset range running across **EMaps print, radio, TV** and online platforms.

● **Robin Gibb** has been elected **President** of the **International Confederation of Societies of Authors and Composers (ISAC)** last week.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

● **Former Frankie Goes to Hollywood frontman Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after the band's last album.

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

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

## Fuller pockets parent company CKX

### Acquisitions

by Gordon Masson

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

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

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

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

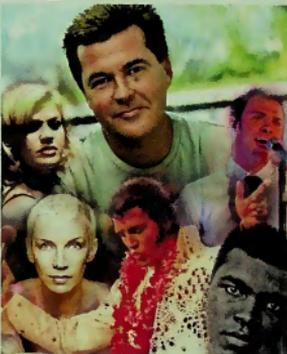
have to top Fuller's \$13.75-per-share offer. If no other approach materialises, the takeover will be allowed to proceed and CKX will be removed from the stock market to become a private company.

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

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

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

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



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

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

modest \$21m (£11m).

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

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

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

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

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

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

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

masson.gordon@hotmail.com

# Music Week conference attracts industry's leading lights

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

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

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

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

The first confirmed names for the conference include:

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

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

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

● Sony Computer Entertainment Europe music licensing and A&R manager Sergio Pimintet;

● Geoff Gray, group managing partner of the Naked agency;

● Moby manager Eric Harle.

Other names, along with detailed panel outlines, will be

released over the next fortnight, in the lead up to the conference.

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

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

music and brand sectors for mutual benefit."

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

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

## THE PLAYLIST

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

Supported by



**DIZZER RASCAL**  
PussyVole (XL)  
Bangin' old school  
big hit from  
Dizzer's new  
studio album  
will be released as  
a single under the  
somewhat  
friendly title Old  
School.  
(single, tbc)



**KID SISTER**  
Control (Foxtail Gold)  
Control is the lead  
track on the debut  
studio album from  
this talented  
Chicago rapper/  
producer duo. Club  
friendly hip-hop  
(digital EP,  
available now)



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



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



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



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



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



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



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



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

## Era enters overmount row

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

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

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

to tackle the issue.

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

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

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

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

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

● Retailers rail at free CDs, p17

## ROISIN MURPHY

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

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

*Overpowered* on July 9 and released on October 15.

"She has made the sort of record that promises quite across-the-board appeal," says EMI Records product manager Matt Dixon. "We want to keep Roisin's existing fans on board but, at the same time, taking it to a new audience."

Important, with the first three singles, she's got three of the best pop songs anyone will hear all year," says Murphy's Matthew Herbert-produced solo debut *Ruby Blue* was released by EMI in June 2005 and, while critically acclaimed, failed

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

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

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

## SNAP SHOT



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

## Sony/ATV to look beyond getting Famous

### Publishing

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

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

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

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

Marty Bandier, Sony/ATV

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

Sony/ATV a really big player."

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

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

"The one thing about the Famous catalogue is that you're not just buying a bunch of songs, some by living and some by dead songwriters," says by Linda Perry and Eminem and Akon and a whole list of other artists. This is a great acquisition for us."

pa@w@musicweek.com

## Radio united in hailing UK Music Week a hit

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

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

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

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

The second UK Music Week

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

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

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

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

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





## Touting inquiry gathers pace

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

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

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

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

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

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

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

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

### Digital

by Adam Berezine

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

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

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

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

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

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

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

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

Steve Jobs, Apple CEO

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

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

adam@musiweek.com

God knows what is hiding in those weak and drunken hearts

www.peoplehelpthepeople.co.uk

11/06/07

## WEMBLEY'S VITAL STATISTICS

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

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

metre tall Twin Towers of the old stadium.  
• The new Wembley Stadium has a circumference of 1 kilometre.

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

throughout the stadium.  
• Some 90,000m<sup>3</sup> of concrete and 23,000 tonnes of steel were used in the construction of the new stadium.

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

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

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

# Live music back on road to Wembley

## Live

by Gordon Masson

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

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

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

With the stadium costing more than £375m and opening more than a year behind schedule, Wembley's troubles have been widely reported.

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



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

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

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

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

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

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

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

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

One minor dilemma, given Wembley's protracted construc-

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

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

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

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

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

year when the shows were cancelled," he says.

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

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

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

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

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

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

massongordon@hotmail.com

James: future live music fan

**Celebratio**  
music event management & ticketing

The future of live music lies with its fans. We at secureticket created Celebratio, to put fans first; safeguarding their loyalty and protecting your business against the touts. You own the date, you're in control.

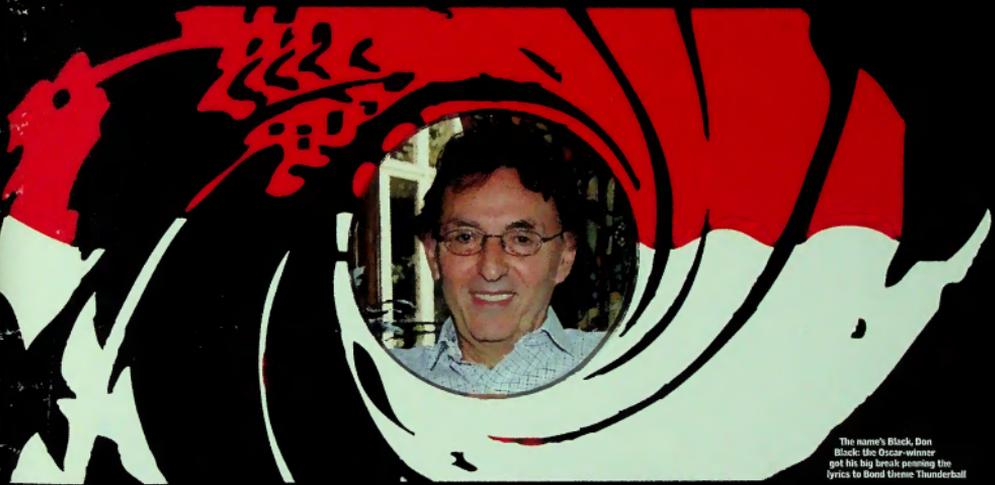
powered by  
**secureticket**  
www.secureticket.biz

Contact us for a demonstration  
T:01794 302111 | info@secureticket.biz | www.secureticket.biz

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

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

# The man with the golden pen



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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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

Clive Black

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

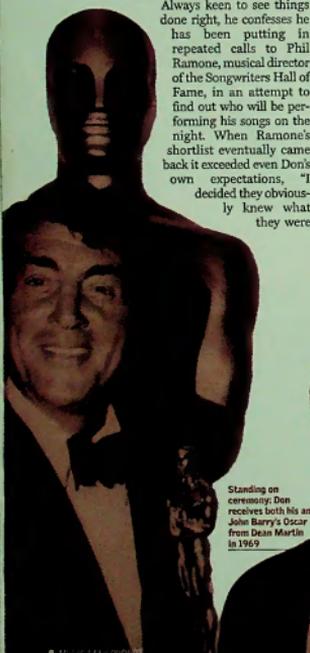
Many of Don's hits, as he himself is the first to admit, weren't necessarily hits at all, in the conventional sense. "I have been lucky in that songs of mine have become entwined with other things," he says. "They aren't necessarily chart songs, but people are aware of them."

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

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

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

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



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

DIAMONDS ARE FOREVER

TOMORROW NEVER DIES THE WORLD IS NOT ENOUGH

THUNDERBALL THE MAN WITH THE GOLDEN GUN

THE MAN WITH THE GOLDEN GUN

TOMORROW NEVER DIES THE MAN WITH THE GOLDEN GUN

THUNDERBALL DIAMONDS ARE FOREVER

TOMORROW NEVER DIES

THE WORLD IS NOT ENOUGH THUNDERBALL

THUNDERBALL TOMORROW NEVER DIES

THE MAN WITH THE GOLDEN GUN THUNDERBALL

THE WORLD IS NOT ENOUGH

Don,

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

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

007<sup>™</sup>

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

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

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

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

Black collaborates on The Italian Job with Quincy Jones.

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

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

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

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

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

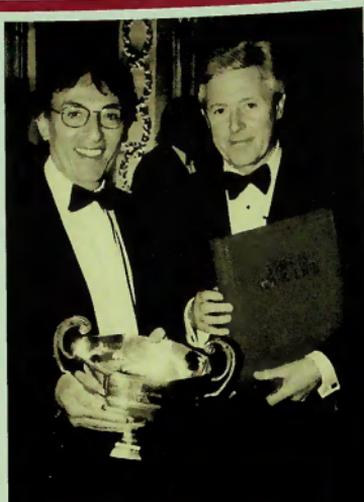
"In Denmark Street, I was surrounded by songwriters. I thought, well, I like words, I will have a go. And I just tried it. I'd made friends with Matt Monro and he said to me, 'if Lionel Bart can do it, why can't you?'"

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

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

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

Black and Barry were friends at a time when



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

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

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

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

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

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

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

Over the years, the relationship has always been



**blacklist**  
entertainment

**Congratulations Don,  
Blacklist's most loved client.**

**After all who else on the roster would  
I let share a bed with my Mum!**

**Love your son and manager Clive  
And all at Blacklist Entertainment.**

Fulham Palace, Bishop's Avenue, London SW6 6EA

T: 020 7751 0175 • F: 020 7736 0606 • E: info@blacklistent.com

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

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

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

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

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

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

**1993:** Sunset Boulevard collects two Tony Awards.

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

For a songwriter who had enjoyed most of his

## Songwriters Hall of Fame

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

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

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

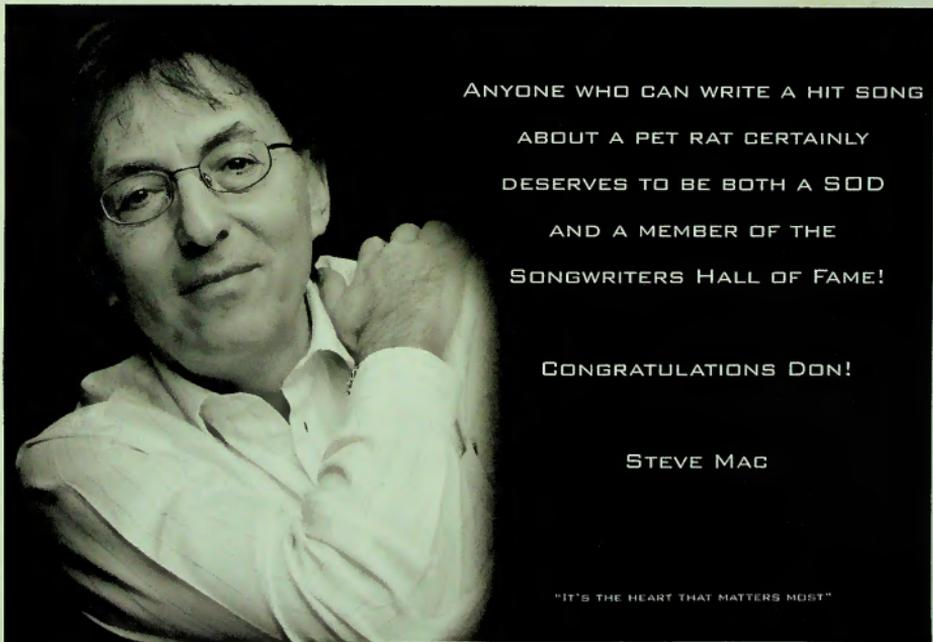
"It does, it means a lot," he says. "I think this is the biggie, and the clue is in the title. It is a very special kind of people and there are very few British writers in there. If you look at the invitation, you have got names like Johnny Mercer, Sammy Cahn, Hal David — as a kid

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

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

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

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



ANYONE WHO CAN WRITE A HIT SONG  
ABOUT A PET RAT CERTAINLY  
DESERVES TO BE BOTH A SOD  
AND A MEMBER OF THE  
SONGWriters HALL OF FAME!

CONGRATULATIONS DON!

STEVE MAC

"IT'S THE HEART THAT MATTERS MOST"

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

John Barry

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

Andy Hill 2007 (possibly mis-heard)

CONGRATULATIONS  
ON 90 YEARS  
IN THE BUSINESS

To Don, with Love

diamonds are forever...

John

Clintons, Solicitors, 55 Drury Lane, Covent Garden, London WC2B 5RZ  
tel. +44 (0) 20 7379 6080 fax. +44 (0) 20 7240 9310 www.clintons.co.uk

Clintons 

Andrew Lloyd Webber  
and all Don's friends at The Really Useful Group

Congratulate  
Don Black

And are proud to represent his works

*You Me  
or a  
Sunday*

SONG & DANCE

*Aspects of Love*

SUNSET BLVD

BOMBAY  
DREAMS

# Five tastes of Black magic

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



## 1965 Bonding with Barry

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

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

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

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

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

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

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

## 1966 Awarded an Oscar for Born Free

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

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

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

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

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

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

## 1972 Ode to a rat gives Michael Jackson first number one

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

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

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

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

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

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

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

## 1997 Back on board with Bond's Tomorrow Never Dies

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



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

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

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

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

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

## 2003 Black rewrites Tell Me On A Sunday

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

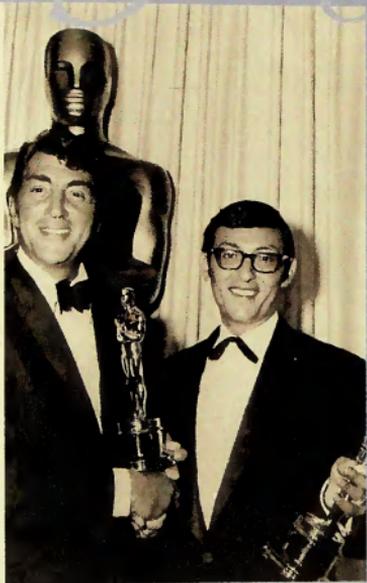
A one-woman *tour de force*, revolving around the romantic exploits of a London girl at large in New York and Hollywood, the original production appeared in 1979 with Marti Webb in the one and only role. It was resurrected for a run on the London stage in 1982 and revamped and enhanced as *Song And Dance*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

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

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

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

# THE SONG...WHERE IT ALL BEGINS.



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

SONY / ATV MUSIC PUBLISHING -- BUILDING THE FUTURE

Sony/ATV Music Publishing (UK) Limited



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

# Website buy-up won't be the Last

EDITORIAL  
MARTIN TALBOT



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

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

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

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

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

to justify several billions in investment.

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

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

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

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

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

martin@musicweek.com  
Martin Talbot, editor, Music Week  
GNP Informatics, First Floor  
Lodge House, 245 Blackfriars Road,  
London SE1 9UY

## DOOLEY'S DIARY



### 02 be in England in the summer...

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

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

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

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

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



## HIGHLIGHTS FROM DOOLEY'S WEBLOG



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

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

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

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

# MUSICWEEK

# Club Charts 09.06.07

## The Upfront Club Top 40

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

### TOP 10 UPFRONT CLUB BREAKERS

1	OSCARA N - NEVER ENDING BEYOND	Label
2	YVES LAROCHE - RISE UP	Label
3	CHICKEN - COME THROUGH	Label
4	DIPLOIDA FEAT. MAUR ANDERSON - THIS GAVE	Label

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

# THE PLAYLIST



The Shapeshifters at the top for a fourth time.

Clara's narrow victory atop the pop chart.

## The Shapeshifters Push on

By Alan Jones

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

Pusher is the second straight number one for the Postiva label, replacing **aberrations** **Sunfreaks** Counting Down The Days at the apex.

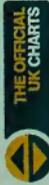
The first single from The Shapeshifters upcoming second album, Pusher finds the band taking a more electronic direction, and features the vocals of **Jenna G**. The Shapeshifters themselves provide the most commercial mix, but there are also mixes by **Lifeline**, **Clubs & Penn** and **Nic Fanculli**.

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

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

### COMMERCIAL POP TOP 30

Rank	Artist	Weeks on Chart	Label
1	CLARA - GET UP	1	Capitol
2	THE SHAPESHIFTERS - PUSHER	1	Capitol
3	MARLIN TEN VEIDEN - I WISH U WOULD	1	Capitol



Produced in co-operation with the BPI and ERA, based on a sample of more than 4,000 record outlets  
© The Official UK Charts Company 2007

As used by Radio One

# MUSICWEEK

## The Official UK Charts 09.06.07

### SINGLES

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

### ALBUMS

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





PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. UNDAUNTED WARRIOR FIGHTING FOR	NEW	1	1
2. CONCRETE EXPLOSION	NEW	1	2
3. BOB SINCLAIR FEAT. CUBAN O'CONNOR & FREEDOM	NEW	1	3
4. KELLY ROWLAND FEAT. ERIQ LEE SMITH	NEW	1	4
5. THE ORIGINAL BROTHERS ON IT AGAIN	NEW	1	5
6. THE KRAMERS GET OVER YOU	NEW	1	6
7. ROBIN THURKEE (OST) WITHOUT YOU	NEW	1	7
8. PHILADELPHIA INDEPENDENCE BOYZ	NEW	1	8
9. ALAN SOUL: REALITY	NEW	1	9
10. BOBBY WALTERS FEAT. THE JAMALS AND ANDREWS	NEW	1	10
11. THE SUPERHEROES	NEW	1	11
12. JUSTICE DANCE	NEW	1	12
13. ROBIN THURKEE: FEEL THE VIBE	NEW	1	13
14. RAYMOND: FEEL THE VIBE	NEW	1	14
15. R. KELLY: FEEL THE VIBE	NEW	1	15
16. CLEAN FEAT. COALITION: ONE UP	NEW	1	16
17. THUNDERBOLT: GOTTA MOVE	NEW	1	17
18. RICHARD: GOTTA MOVE	NEW	1	18
19. GARY STEINER: I'M THE KING	NEW	1	19
20. DON THOMAS: FEEL THE VIBE	NEW	1	20

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

THE BRILLIANT NEW SINGLE FROM CIARA

# GET UP

#1 R&B SINGLES CHART • AVAILABLE TO DOWNLOAD NOW

### COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	ARTIST	SON	GENRE	PEAK POSITION
1	1	ROBIN WILTON	THE VERY HEART OF IT	R&B	1
2	1	ROBSON MATEU	THE LINE	R&B	2
3	1	ALAN SOUL	REALITY	R&B	3
4	1	ROBSON MATEU	THE LINE	R&B	4
5	1	DAVE SPONK FEAT. LISA MATHIAIN	HEART	R&B	5
6	1	SPICER	ARMADILLO SING	R&B	6
7	1	ROBIN WILTON	THE VERY HEART OF IT	R&B	7
8	1	ALAN SOUL	REALITY	R&B	8
9	1	ROBSON MATEU	THE LINE	R&B	9
10	1	ALAN SOUL	REALITY	R&B	10
11	1	ALAN SOUL	REALITY	R&B	11
12	1	ROBSON MATEU	THE LINE	R&B	12
13	1	ROBSON MATEU	THE LINE	R&B	13
14	1	ROBSON MATEU	THE LINE	R&B	14
15	1	ROBSON MATEU	THE LINE	R&B	15
16	1	ROBSON MATEU	THE LINE	R&B	16
17	1	ROBSON MATEU	THE LINE	R&B	17
18	1	ROBSON MATEU	THE LINE	R&B	18
19	1	ROBSON MATEU	THE LINE	R&B	19
20	1	ROBSON MATEU	THE LINE	R&B	20

### URBAN TOP 30

LAST WEEK	WEEKS ON CHART	ARTIST	SON	GENRE	PEAK POSITION
1	1	ROBSON MATEU	THE LINE	R&B	1
2	1	ROBSON MATEU	THE LINE	R&B	2
3	1	ROBSON MATEU	THE LINE	R&B	3
4	1	ROBSON MATEU	THE LINE	R&B	4
5	1	ROBSON MATEU	THE LINE	R&B	5
6	1	ROBSON MATEU	THE LINE	R&B	6
7	1	ROBSON MATEU	THE LINE	R&B	7
8	1	ROBSON MATEU	THE LINE	R&B	8
9	1	ROBSON MATEU	THE LINE	R&B	9
10	1	ROBSON MATEU	THE LINE	R&B	10
11	1	ROBSON MATEU	THE LINE	R&B	11
12	1	ROBSON MATEU	THE LINE	R&B	12
13	1	ROBSON MATEU	THE LINE	R&B	13
14	1	ROBSON MATEU	THE LINE	R&B	14
15	1	ROBSON MATEU	THE LINE	R&B	15
16	1	ROBSON MATEU	THE LINE	R&B	16
17	1	ROBSON MATEU	THE LINE	R&B	17
18	1	ROBSON MATEU	THE LINE	R&B	18
19	1	ROBSON MATEU	THE LINE	R&B	19
20	1	ROBSON MATEU	THE LINE	R&B	20

**NATIONAL AND REGIONAL SPECIALIST RADIO PROMOTION**

Service radio with the very best in up-and-coming dance music.

Currently promoting labels including Apollo, Hed Kandi, Positiva, Free2Air, Columbia, Gusto, Lowend, Hifi, AATV, & many more.

For more info about our National & Specialist Radio services please contact Luke Neville: [lukes@power.co.uk](mailto:lukes@power.co.uk) or 020 8932 3030

[www.power.co.uk/plugging](http://www.power.co.uk/plugging)

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

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

LAST WEEK	WEEKS ON CHART	ARTIST	SON	GENRE	PEAK POSITION
1	1	ROBSON MATEU	THE LINE	R&B	1
2	1	ROBSON MATEU	THE LINE	R&B	2
3	1	ROBSON MATEU	THE LINE	R&B	3
4	1	ROBSON MATEU	THE LINE	R&B	4
5	1	ROBSON MATEU	THE LINE	R&B	5
6	1	ROBSON MATEU	THE LINE	R&B	6
7	1	ROBSON MATEU	THE LINE	R&B	7
8	1	ROBSON MATEU	THE LINE	R&B	8
9	1	ROBSON MATEU	THE LINE	R&B	9
10	1	ROBSON MATEU	THE LINE	R&B	10
11	1	ROBSON MATEU	THE LINE	R&B	11
12	1	ROBSON MATEU	THE LINE	R&B	12
13	1	ROBSON MATEU	THE LINE	R&B	13
14	1	ROBSON MATEU	THE LINE	R&B	14
15	1	ROBSON MATEU	THE LINE	R&B	15
16	1	ROBSON MATEU	THE LINE	R&B	16
17	1	ROBSON MATEU	THE LINE	R&B	17
18	1	ROBSON MATEU	THE LINE	R&B	18
19	1	ROBSON MATEU	THE LINE	R&B	19
20	1	ROBSON MATEU	THE LINE	R&B	20

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

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

- A) The O2
- B) Wembley Stadium

# Retail has its say on covormount CDs

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

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

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

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

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



June 2007

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

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

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

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

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

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

**PAUL QUIRK**  
 Co-chairman,  
 Entertainment Retailers Association London



## Retail viewpoint

**Richard White, Chalkys**

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

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

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

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

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

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

**Helen Marquis, Play.com**

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

**Mark Callisay, Soundclash**

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

**Mike Dillon, Apollo Music**

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

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

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

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

**Max Lister, Borders**

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

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

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

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

**Simon Douglas, Virgin Megastores**

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

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

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

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

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

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

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

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

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

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

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

**Gary Warren, HMV**

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

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

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

**Phil Barton, Sistar Ray**

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

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

# Classified

Contact: Maria Edwards, Music Week  
 CWP Information,  
 1st Floor, Ledgate House,  
 245 Blackfriars Road, London SE1 9UR  
 T: 020 7921 8315  
 F: 0202 921 8372  
 E: maria@musicweek.com

Rates per single column cm  
 Job: £40  
 Business to Business & Courses: £21  
 Notice Board: £18 (min. 4cm x 1 col)  
 Spot Colour add: 40%  
 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 on the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

## JOBS

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

**Media Manager, Rock label.** Innovative digital candidate with proven ability to generate and implement creative ideas within a digital space and with a strong knowledge of the digital landscape and emerging technologies to join top label. You will be responsible for all ad-hoc work, maintaining and creating website and creating and executing digital marketing campaigns. *Disc Digital Marketing Manager, Major* Strong account holder with an in-depth understanding of the digital music arena to manage operational aspects and build relationships with artists, labels and business partners. You must possess superb communication skills and IT skills and be experienced with agency tools. *CD + PR + Sales*

**Production PR.** The fantastic opportunity for an exceptional PR with a good understanding of TV production to assist Head of Department. Duties will include creating budgets, schedules, booking international travel, tracking production and securing talent. *CD + PR*

**Sales Executive, Rock PR Team** please apply to demonstrate an understanding of client's needs to develop and expand business of leading production/distribution co. You must have worked in live accounts sales, be self-motivated and have sales and promotional exp within the consumer sector. *CD + PR*

**Legal Executive, Entertainment Co.** Exciting opportunity for a Legal/Business Affairs Exec to join new highly successful UK financing film production and other entertainment content. You must possess an excellent eye for detail and proven ability to work to tight deadlines. A solid understanding of corporate structures essential. *CD + PR*

**Marketing Manager, Music TV** Motivated marketer with a track record in music marketing campaigns to join top team at successful market leader. You will develop marketing strategies, brands and manage on- and off-line. You must have experience of developing multi platform campaigns and have a proven marketing experience coupled with outstanding communication skills. *Entrepreneur + Sales*

**PR/Marketing Manager, Digital agency.** Creative digital marketer required to join progressive marketing team at top agency. You will be responsible for delivering online campaigns across all media genres and coordinating online PR, developing brands and managing a team. *CD + PR*

For more roles visit [www.musicweek.com](http://www.musicweek.com) or contact Maria Edwards on 020 7921 8315  
 1-44 (020) 7488 5102 1-44 (020) 7488 7532  
 The above listed is a non-exclusive agency

## MUSICIANS BENEVOLENT FUND

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

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

### Director of Communications and Development Salary £45,000 and excellent benefits

Heading a team of public relations, policy and fundraising specialists, the new Director will be charged with raising the profile of the charity and ensuring that it continues to receive a regular flow of donations and legacies. To be appointed, a candidate will need to demonstrate excellent existing media contacts, knowledge of different communication techniques and a clear understanding of individual and trust fundraising.

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

To apply, please download details of the post from the **CF Appointments website** [www.cfappointments.com](http://www.cfappointments.com) and apply online with a CV, current salary details and a personal statement addressing the person specification for the attention of Judith Lovelace.

Closing date: 17 June 2007  
 Preliminary interviews: 18 June to 3 July 2007  
 Final interviews and selection: 9 July 2007  
 For further information about the Musicians Benevolent Fund, please visit its website at [www.mbf.org.uk](http://www.mbf.org.uk).



# 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.

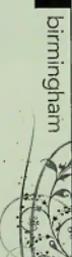
For this position, based at the NEC, Birmingham, you will need a track record of delivering to challenging targets and ideally already have a background in the live entertainment and/or ticketing industry.

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**  
 A company committed to equal opportunities

the nec group  
 birmingham



## Jobs on-line from musicweek.com

Subscribers Log-on to [musicweek.com](http://musicweek.com) and get to the latest music industry jobs, first.

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

**www.handle.co.uk** FINANCE DIVISION  
 020 7569 9999  
**handle**  
 finance@handle.co.uk

**HEAD OF FINANCE** Ref: 16147  
 Highly successful India Label are looking for a qualified senior commercial finance candidate with a strong all round grasp of the accounts function and the experience to get involved with merger & acquisitions, due diligence, financial planning and analysis in addition creation of future business plans.  
 Salary: 80 to 100K Location: Central London

**FINANCIAL ANALYST** Ref: 16760  
 A global Entertainment client are looking for a Qualified ACCA/MCA/ACA/CA/Accountant/Analyst who has strong commercial analysis, budget & forecasting skills and the ability to manage a small team. You will be an excellent communicator and have exceptional Excel modelling skills.  
 Location: West London  
 Salary: £25K

**COMMERCIAL FINANCE MANAGER** Ref: 17029  
 Providing dedicated financial support to a highly successful label, responsibilities will include artist related budgeting, forecasting and analysis as well as tracking and reporting marketing costs, advances and related financial activities. A thorough financial qualifications and excellent people skills will be essential for this challenging role.  
 Salary: 40K + Commission Benefits Location: London

**SALES/PURCHASE LEDGER CLERK** Ref: 17031  
 Enthusiastic Accounts Assistant required to fulfil both Purchase and Sales Ledger duties as well as other ad-hoc accounting tasks for a leading Entertainment Group. Previous Sales or Purchase Ledger experience required, ideally with a music or entertainment organisation. Support opportunity to work in a dynamic and fast-paced environment.  
 Location: West London  
 Salary: £20K

**FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY**

**Chart Administrator**  
 This role will be solely responsible for chart content and this will cover two main areas: chart entry and chart administration. There is a 50/50 balance between these main areas

- Chart entry in an in-house database
- Training users to enter the charts using net meeting, phone and e-mail
- Issuing data regularly
- Chart security
- Refreshing weekly chart reports in Business Objects (reporting tool) and sending them out to marketing in a timely manner
- Ad-hoc reporting in Business Objects
- Linking Universal releases to sales within MI charts
- Entering charts are entered from international territories correctly and in a timely manner

**Candidate specification:**

- Keen interest in Music Charts
- Commitment and reliability
- Excellent attention to detail
- Fluent communicator
- Relevant experience is preferable
- MS computer literate

To apply please send your CV and Covering Letter to: Scott.Allan@music.com  
 Closing date for applications: 13/05/2007



# Classified

Contact: Maria Edwards, Music Week  
CMP Information,  
1st Floor, Ladgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 0207 921 8372  
E: maria1@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Boards £18 (min. 4cm x 1cm)  
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: 7 days prior to publication.

## BUSINESS TO BUSINESS

### DUPLICATION

147 Wandford Street,  
London W1F 8VD  
Tel: 020 7439 0311  
Fax: 020 7437 2126

**STANLEY PRODUCTIONS**  
Good old fashioned Service



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

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

Specialist Audio Conversions  
DABX tracks to separate WAV or AIFF files

We are Sole distributors in Europe for MAMA-A Gold  
Archive discs - the professional choice for long term storage  
ideal for audio mastering, video or data. (100+ Years longevity)  
(See their website at [www.mam-a.com](http://www.mam-a.com) for individual specs.)



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

### REPLICATION

**CD DVD VINYL REPLICATION**  
INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

Let down by your supplier this peak season?  
Our customers agree that we're offer the most reliable, cost  
effective, replication service in the business.

DISTRIBUTORS, BROKERS, LABELS... Call us  
NOW for the lowest tailored pricing and volume discounts



[mediasourcing.com](http://mediasourcing.com) 0845 686 0001

### STORAGE

**red storage**  
the choice of professionals

a range of storage solutions designed for  
studios, record stations, record companies,  
retailers & collectors alike.

for further information call 01793 230001 or visit our website  
[www.reddisplays.com](http://www.reddisplays.com)

### SERVICES

**your one becomes our one**

If you plan, promote, publicize, play, collect, review, distribute  
or sell, 991.com is calling you. If you're clearing a box, shelf,  
cubicle or basement, a shop, office, library or warehouse, we're  
**the one** so dust off your awards, dig out your vinyl and  
renew your activities. Because we travel the planet in search of  
records, cds and music memorabilia, and years could be just  
**the one** you want, call julian or mark

991

T: +44 (0) 1476 234999  
M: +24 (0) 1902 836 166  
www.991.com  
991.com - stress the link

### PORTMAN MUSIC SERVICES LIMITED

**ROYALTY & COPYRIGHT  
ADMINISTRATION SERVICES**  
for record labels, music publishers,  
films & distribution companies

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

### FOR SALE

**'Cantata'**  
Hastings, East Sussex  
Guide Price: £550,000

A spectacular architecturally  
designed property with  
breath-taking 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)

### SERVICES

**JUKE BOX  
SERVICES**  
SALES,  
REPAIRS AND  
RENTALS.

020  
8288 1700

15 LION ROAD, TWICKENHAM  
MIDDLESEX TW1 4JH  
Showroom open

### WEBSITES

### AUCTION

**mjq** pro audio equipment dealers

in conjunction with Eden Studios present an Online

**AUCTION**  
& Sale by Treaty at

Eden Studios, Chiswick, London W4

July 12-14th inclusive. 10-5 pm daily  
Over 500 lots of pro-audio equipment and studio contents  
will be sold

Incl: Protools +G4, Protools+G5, SSL E and G consoles,  
Outboard FX Tube Mics, Compressors, Reverb,  
6 x 24 tracks, 1/2" mastering, Amps, Pianos,  
Acoustic Panels, doors, etc.

AUCTION CATALOGUE AVAILABLE AT  
[WWW.MJQ.CO.UK](http://WWW.MJQ.CO.UK)

FOR MORE INFORMATION CALL  
MALCOLM JACKSON AT MJQ SALES  
01923 285 266 OR 0771 281 7533  
EMAIL: SALES@MJQ.CO.UK

Some equipment will be specially priced at our Ebay shop  
<http://stores.ebay.co.uk/The-Gear-Garage>

Online viewing of some of the gear can be  
found at [www.edenstudios.com](http://www.edenstudios.com)



Unparalleled service to the recording Industry  
for 40 years

**UseYourEars.com**

Musicians - Managers - Music PR - Promoters - Venues  
Pluggers - Merchandising - Agents - Producers - Awards  
Studios - Rehearsal Rooms - Distributors - Music Schools  
Record Companies - Publishers - Festivals - Instruments  
Recruitment - Software - Sound Engineers - Manufacturing  
Booking Agents - Lawyers - Journalists - Duplication  
Television - Radio - Lighting - Labels - Contracts - Mastering  
Live Music - Music Hire - Conferences - Photographers

**Musician & Music Industry Networking**

### SERVICES

**Hopkirk Jones**  
Specialist accountancy and tax services  
for the music industry.  
Independents, artists, bands,  
producers, managers all catered for.

For more info visit [www.hopkirkjones.com](http://www.hopkirkjones.com)  
or call us on 07878 454709

to place an advertisement  
call maria 020 7921 8315  
[maria@musicweek.com](mailto:maria@musicweek.com)

EMI

28.2% (+16.0%)

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

UNIVERSAL

22.3% (+42.8%)

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

WARNER/CHAPPELL

11.8% (-4.4%)

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

SONY/ATV

11.3% (+41.8%)

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

BMG

9.3% (-14.5%)

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

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

## EMI suppresses Universal resurgence

### Publishing

by Paul Williams

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

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

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

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

### Snow Patrol help Big Life maintain indie lead

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

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

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

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

claimed 16.1% of the overall indie market, while on singles controlled more than a quarter of independent business. Third-placed Snow Patrol's 12.9% share included control of Kele's single Lift Star (number 17 of the quarter), while Blur Mountain finished fourth with 4.7% thanks to continuing sales of U2's 12th Singles.

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

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



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

less than one percentage point on last time.

Sony/ATV was unable to maintain the strong position it found itself in 2006's fourth quarter. Its combined share fell from 15.6% to 11.3%, keeping it ahead of BMG to take fourth place, while on albums it was ranked third with a 12.8% share that included all of Razorlight's self-titled second album (10th biggest seller) and most of Fall Out Boy's Infinity On High (19th best seller).

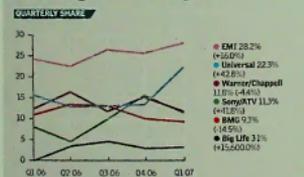
BMG continues to decline in the rankings, with its combined market share slipping below 10% for the first time in three years. On albums, it claimed just 7.5% of the market during the quarter, although it produced a more-respectable 11.9% on singles, where its interests included half of the Gwen Stefani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

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

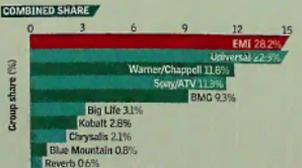
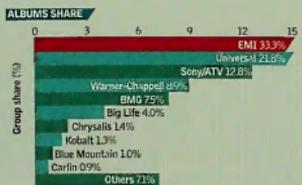
Combine that with BMG and EMI will need to repeat the kind of dynamic performance it produced in quarter one for the rest of the year to be sure of holding off Universal and remaining as the UK's number one publisher.

paulw@musicweek.com

### Publishing 2007: first quarter



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



### Top 10 singles for Q1 2007

Rank	Title/Artist	Label
1	GRACE KELLY Mika	Universal 80%/BMG 10%/Sony/ATV 10%
2	(I'M GONNA BE) 500 MILES Rix/Brix	Warner-Chappell 100%
3	RUBY Hodgson/Wilson/Baines/Rix/White	Universal 100%
4	STARZ IN THEIR EYES Allstop	Universal 100%
5	HOW TO SAVE A LIFE Slide/King	EMI 100%
6	THE SWEET ESCAPE Stefani/Thiam/Tainfort	BMG 50%/Kobalt 50%
7	SHINE Barlow/Donald/Owens/Orange/Robson	Universal 83.3%/Sony/ATV 16.7%
8	I WANNA LOVE YOU Thiam/Breadus	BMG 80%/EMI 20%
9	THIS AIN'T A SCENE, IT'S AN ARMS Race/Ward	Sony-ATV 100%
10	TOO LITTLE TOO LATE	JoJo/Alexander/Steinberg/Carmington Kobalt 80%/GC 20%

### Top five albums for Q1 2007

Rank	Title/Artist	Label
1	BACK TO BLACK Amy Winehouse	EMI 95.0%/Others 4.5%
2	BEAUTIFUL WORLD Take That	EMI 37.0%/Sony-ATV 22.9%/BMG 17.4%/Warner-Chappell 12.8%/Universal 2.8%/Others 7.2%
3	LIFE IN CARTON MOTTI/Mika	Universal 83.3%/Sony-ATV 10.8%/BMG 3.9%
4	YOURS TRULY, ANGRY MOB Kaiser Chiefs	Universal 100%
5	EYES OPEN Snow Patrol	Universal 100%

# 1 *Peting Moya Rales Show on the 1st* by *Lynd Hayes* Datafile

Britain's most comprehensive charts service  
**Week 22**

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

## FAST CHART

### SINGLES

#### NUMBER ONE

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

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

### ARTIST ALBUMS

#### NUMBER ONE

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

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

### COMPILATIONS

#### NUMBER ONE

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

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

### AIRPLAY CHART

#### NUMBER ONE

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

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

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

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

#### LAST WEEK

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

#### JUNE 18

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

## The Market

### Rihanna gets physical on singles chart

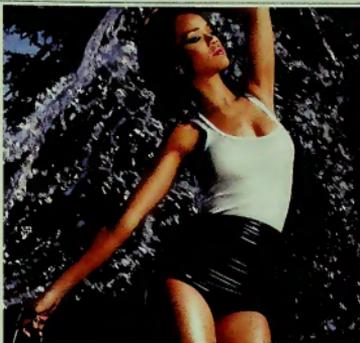
by Alan Jones

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

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

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

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



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

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

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

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

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

Universal restructured the long defunct *Casablanca* label for Mika and has revived 4th *And Broadway* for *Mutya*. Once a major dance label, with an artist roster that included *W11 Downing*, *The 49ers*, *Bomb The Bass*, *The Stereo MCs*, *Skipworth* & *Turner*, *Gene Guthrie*, *Sly & Robbie* and many more, the label has been mothballed since 1997. *Beyoncé's* *Ms Kelly* has just *Top 10* hit was in 1995, when *Freddie Mercury's* *Tune In*, *Cop Out* reached number three.

## KEY INDICATORS

### SINGLES

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

#### MARKET SHARES

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

### ARTIST ALBUMS

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

#### MARKET SHARES

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

### COMPILATIONS

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

#### MARKET SHARES

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

### RADIO AIRPLAY

#### MARKET SHARES

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

### CHART SHARE

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

For fuller listings, see musicweek.com

## NEW ADDITION



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

## SINGLES

#### THIS WEEK

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

#### LAST WEEK

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

#### JUNE 18

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

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

#### JUNE 25

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

#### JULY 2

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

09.06.07

## Disc Creator to go online

### The Plot

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

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

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

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

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

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

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

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

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

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



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

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

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

### CAMPAIGN SUMMARY

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

### TASTEMAKERS TIPS

#### Interpol The Heinrich Manoeuvre (Parlophone)

EMMA NEWMAN, KERRANG! RADIO

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

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

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

JIM LAHAT, BBC LONDON 94.9

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

### THE INSIDER

## Magic 105.4

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

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

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

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

#### Catherine Feeny Touch Back Down (Tallgrass/Charisma)

PETER KANE, Q MAGAZINE

"Pennsylvania to Norfolk via Los Angeles makes an unusual career path, but it seems to be

panning out rather nicely for US singer-songwriter Catherine Feeny. Her second album *Hurricane Glass* was originally released last year on indie label Tallgrass, but has now been

## We are a music station first and foremost... we super-serve our 1.8m audience

## An ice refreshing a campaign for Architecture In Helsinki

### Ad focus

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

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

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

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

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



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

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

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

Sauberlich says the music

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

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

### RADIO PLAYLISTS

#### CAPITAL

Air Traffic: Shooting Star; Alan O'Connell: Matter; America: Take Control; Amy Winehouse: Back To Black; Ash: Polarix; Avril Lavigne: When You're Gone; Beady Eye: Six; Calvin Harris: The Girls; Cheryl: Can't Get People Help The Girls; Clara Felt: Clean White; Get Up, Cornell: We The Lions; Maroon 5: Keep On Going; U2: Rattle and Hum; The Roots: The World Is Alive; Gossip: Ladies Up; U2: Stewie 4 In The Making; Gym Class Heroes: Drip; Daughtry: Here I Am; Your Animal; James Morrison: Upside Down; Jamie T: Shit; Justice: DANCE; Kishna: Chiefs Everything Is Average Nowaday; Kate Nash: Conventions; Kelly Clarkson: Never Again; Kelly Rowland: Buy Love; Eve: Live. The Kixxox: It's Not Over Yet; Akon: It's Not Enough; Mark-Anthony: Lily Allen: Oh My God; Maroon 5: Make Me Wonder; Maxima Park: Books From Books; Moby: Dances With Wolves; No-We Because Of You;

Helly Frattado: Say It Right; Ozanir: Entourage; Pharene: Munch; Doby Duby; Pink: Leave Me Alone (Don't Lose); Reverend And The Makers: Holyright; Champion Of The World; Rihanna: feat. Jay-Z: Umbra; Robbie Thicke: Lost Without You; Ross Coppenham: All She Wants; Season Sisters: Kiss You Off; Simon Webbe: Grow; Siobhan Donaghy: So You Say; Tain: That I'd Wait For Life; The Enemy: Half Encouraged; The Fratellis: The Bird In The Eye; The Fratelli: Our My Kid; The Hooblers: Worried About You; The Dancers: March We Know; Unklejam: What Am I Fighting For?

#### RADIO 1

A LIST: Armand Van Helden: NYC; Paul Oakenfold & Shkara: Beautiful; Lina: Caline; The Girls; Edkara: Sinkers Under; The Hellcats: Doors; Gym Class Heroes: Drip; Daughtry: Here I Am; Your Animal; Kishna: Chiefs Everything Is Average Nowaday; Linkin Park: What I've Done; Maroon 5: Make Me







Maroon 5 and Mutya Buena swap places for the third week in a row, with the former coming out on top. Meanwhile, Cherry Ghost make an impressive 49-16 leap up the list

# The UK Radio Airplay

## RADIO ONE

Pos	Artist	Track	Label	Wk	Wks on chart	
1	12	CALVIN HARRIS THE GIRLS	COLUMBIA	21	24	2780
2	11	RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM	18	22	2554
3	2	THE TWANG EITHER WAY	POLO&DAVE	23	22	10870
4	2	THE PICCOLI DETECTIVES I'M NOT SORRY DANCE TO THE BEAT		22	22	1766
5	7	MUTYA BUENA REAL GIRL	REACT & BROADCAST	23	21	2943
6	8	LINKIN PARK WHAT I'VE DONE	WARNER BROS	19	21	3619
7	8	ARMAND VAN HELDEN NYC BAIT	SOLARWIND	19	20	3710
8	4	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	22	20	3185
9	4	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	22	19	3886
10	4	MAROON 5 MAKES ME WONDER	WANDERLUST	22	19	3684
11	14	SCISSOR SISTERS KISS YOU OFF	POLO&DAVE	17	18	1072
12	22	MIKA LOVE TODAY	CASABLANCA/ISLAND	10	18	3055
13	26	SCISSOR SISTERS KISS YOU OFF	POLO&DAVE	1	17	3532
14	16	KEYBOND AND THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	PLG	12	17	1050
15	1	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	4	16	1030
16	22	THE HOLLOWAYS GENERATOR	TVT	10	16	1738
17	22	UNKLE/JAM WHAT AM I FIGHTING FOR?	VEVO	10	16	1297
18	1	HELLOGOODBYE HERE (IN YOUR ARMS)	THE MONUMENTAL	25	15	3381
19	8	BOOTY LU SHINE	RED KARDS	19	15	3963
20	18	THE WHITE STRIPES BOOY THUMP N	NL	13	15	1811
21	18	CORNEILL KEEP ON JUMPIN	GOOD	13	15	1886
22	13	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	BANDS&PROTECTOR	16	15	1076
23	25	EDITHS SNAKES OUTSIDE THE HOSPITAL DOORS	REDEMPTION	4	12	1625
24	18	THE CHEMICAL BROTHERS DO IT AGAIN	VEVO	11	12	379
25	10	IKLONKINS IT'S NOT OVER YET	POLO&DAVE	10	12	929
26	1	THE ENEMY HAD ENOUGH	WARNER BROS	6	10	867
27	30	JACK PENATE TORO ON THE PLATFORM	WIGGAS BROADCAST	8	10	857
28	16	MIAMI THIS IS YOUR MY NOT HERE		12	10	757
29	1	BOB SINCLAIR & CUTELEB SOUND OF FREEDOM	DEFECTED	7	9	750
30	6	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	THE FRATELLI	6	8	878
31	6	THE FRATELLI OLE BLACK IN BLUE EYES	WALLTOE	7	8	826
32	1	KELLY ROWLAND FEAT. EVE LIKE THIS	REACT	7	8	573

© Nielsen Music Control. Compiled from data gathered from 2000 to Sun 27 May to 20:00 on Sat 2 June 2007

## INDEPENDENT LOCAL RADIO

Pos	Artist	Track	Label	Wk	Wks on chart	
1	2	NELLY FURTADO SAY IT RIGHT	GETTEL	11	10	2848
2	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	COTTON	12	10	2603
3	4	MUTYA BUENA REAL GIRL	REACT & BROADCAST	12	10	2474
4	1	TAKE THAT SHINE	POLO&DAVE	14	10	2702
5	6	PINK LEAVE ME ALONE (I'M LONELY)	LAKAZ	12	10	2675
6	11	RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM	12	10	2587
7	7	KAISER CHIEFS RUBY	BANDS&PROTECTOR	12	10	2587
8	10	MAROON 5 MAKES ME WONDER	WANDERLUST	12	10	2581
9	8	MIKA LOVE TODAY	CASABLANCA/ISLAND	12	10	2487
10	9	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	12	10	2379
11	5	JUSTIN TIMBERLAKE WHAT DOES AROUND COMES AROUND	JIVE	12	10	2364
12	3	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	BANDS&PROTECTOR	10	10	1767
13	15	HELLOGOODBYE HERE (IN YOUR ARMS)	THE MONUMENTAL	11	10	1709
14	9	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA	11	10	1633
15	8	BOOTY LU SHINE	RED KARDS	10	10	1469
16	13	THE FRAY HOW TO SAVE ALIFE	EPIC	9	10	1312
17	17	SNOW PATROL SIGNAL FIRE	PICTURE	8	10	1294
18	17	MIKA GRACE KELLY	CASABLANCA/ISLAND	9	10	1294
19	12	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	COLUMBIA	9	10	1202
20	14	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	13	10	1204
21	23	SCISSOR SISTERS SHE'S MY MAIN PROBLEM		7	10	1202
22	21	AMY WINEHOUSE BACK TO BLACK	POLO&DAVE	7	10	1202
23	24	SNOW PATROL CHASING CARS	PICTURE	6	10	1204
24	26	NE-YO BECAUSE OF YOU	JIVE	6	10	1204
25	10	ROSS COPPERMAN ALL SHE WROTE	PHONOKEEN	4	10	729
26	4	SCISSOR SISTERS KISS YOU OFF	POLO&DAVE	4	10	691
27	2	SCISSOR SISTERS I DON'T FEEL LIKE DANCE	POLO&DAVE	10	10	1202
28	6	CALVIN HARRIS THE GIRLS	COLUMBIA	10	10	1202
29	28	THE FRATELLI WHISKEY FOR THE CHICK	WALLTOE	9	10	1202
30	1	THE WOODS SHE MOVES IN HER OWN WAY	VEVO	5	10	1202

© Nielsen Music Control. Compiled from data gathered from 2000 to Sun 27 May to 20:00 on Sat 2 June 2007

Pos	Artist	Track	Label	Wk	Wks on chart	Wk on radio	
1	5	MAROON 5 MAKES ME WONDER	WANDERLUST	13	8	53.93	3
2	1	MUTYA BUENA REAL GIRL	REACT & BROADCAST	14	7	47.34	25
3	4	RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM	13	21	46.81	20
4	6	SCISSOR SISTERS KISS YOU OFF	POLO&DAVE	6	57	41.90	20
5	8	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	11	29	33.14	1
6	3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	8	26	33.00	30
7	10	MIKA LOVE TODAY	CASABLANCA/ISLAND	11	8	32.71	30
8	13	NELLY FURTADO SAY IT RIGHT	GETTEL	15	9	32.03	9
9	14	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	BANDS&PROTECTOR	10	9	31.55	30
10	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	GETTEL	14	6	30.51	17
11	12	TAKE THAT SHINE	POLO&DAVE	14	8	30.46	5
12	9	KAISER CHIEFS RUBY	BANDS&PROTECTOR	12	5	30.46	6
13	20	CALVIN HARRIS THE GIRLS	COLUMBIA	5	16	30.39	28
14	5	HELLOGOODBYE HERE (IN YOUR ARMS)	THE MONUMENTAL	10	9	29.96	28
15	18	BOOTY LU SHINE	RED KARDS	9	7	29.57	9
16	13	CHERRY GHOST PEOPLE HELP THE PEOPLE	HEAVENLY	12	3	26.78	113
17	22	SIMPLY RED STAY	SIMPLYRED.COM	3	11	26.12	13
18	28	PINK LEAVE ME ALONE (I'M LONELY)	LAKAZ	1	1	25.37	5
19	35	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA	1	1	25.35	13
20	25	THE TWANG EITHER WAY	POLO&DAVE	4	26	24.59	5
21	20	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	4	4	24.37	150
22	36	JUSTIN TIMBERLAKE WHAT DOES AROUND COMES...	JIVE	1	1	23.77	4
23	17	GHOSTS THE WORLD IS OUTSIDE	ATLANTIC	2	57	23.67	3
24	19	TINY DANCERS HANNAH WE KNOW	ARMONIQUE	2	50	23.28	2
25	36	LINKIN PARK WHAT I'VE DONE	WARNER BROS	29	33	23.01	6

© Nielsen Music Control. Compiled from data gathered from 2000 to Sun 27 May to 20:00 on Sat 2 June 2007



**5. Gym Class Heroes**  
Maroon 5 has moved 20-16-11-8-5 in the past four weeks and topped the 1,000-play mark for the first time last week. With 1,150 plays on 66 stations, it earned an audience of 33.14m, with 20 plays from Radio One providing 48.02% of its listeners. The track, based on the lyrics of a Wilco song,

## CAPITAL GROUP

Pos	Artist	Track	Label
1	6	PINK LEAVE ME ALONE (I'M LONELY)	LAKAZ
2	4	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	BANDS&PROTECTOR
3	1	KAISER CHIEFS RUBY	BANDS&PROTECTOR
4	8	NELLY FURTADO SAY IT RIGHT	GETTEL
5	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	GETTEL
6	2	TAKE THAT SHINE	POLO&DAVE
7	7	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	COLUMBIA
8	4	SNOW PATROL SIGNAL FIRE	PICTURE
9	36	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
10	4	JUSTIN TIMBERLAKE WHAT DOES AROUND...	JIVE

© Nielsen Music Control



Wilco are listed as one of their influences on the Mancunian band's Myspace page. But their anthemic second single People Help The People checked every Wilco playthrough this week, as it springs 49-16. Some 17 plays on Radio Two and six on Radio One supply the track's

## CHRYSALIS

Pos	Artist	Track	Label
1	2	NELLY FURTADO SAY IT RIGHT	GETTEL
2	1	JUSTIN TIMBERLAKE WHAT DOES AROUND COMES AROUND	JIVE
3	7	RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM
4	4	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
5	8	NE-YO BECAUSE OF YOU	JIVE
6	1	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLO&DAVE
7	3	DANCE NATION MOVE YOUR LOU	DISA
8	11	MUTYA BUENA REAL GIRL	REACT & BROADCAST
9	6	PINK CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
10	4	PINK LEAVE ME ALONE (I'M LONELY)	LAKAZ

© Nielsen Music Control







# Singles

Rihanna Feat Jay-Z's Umbrella strengthens its grip on the top spot, while new entries from Calvin Harris and Marilyn Manson enter at 9 and 19 respectively

## TOP 20 DOWNLOADS

Pos	Last	Artist/Title	Label
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	2	MAROON 5 MAKES ME WANDEER	Octonoid/IMP
3	6	HELLOGOODBYE HERE (IN YOUR ARMS)	Don't Stop
4	5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
5	7	MUTYA BUENA REAL GIRL	IMP/Atlantic
6	4	GYM CLASS HEROES CUPID'S CHOKEHOLD	Atlantic
7	3	SNOW PATROL SIGNAL FIRE	Fiction
8	9	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	Interscope
9	8	AKON DON'T MATTER	Universal
10	14	BOOBY LUV SHINE	Red Bull
11	15	MIKA LOVE TODAY	Casablanca/Interscope
12	13	LINNKIN PARK WHAT I'VE DONE	Warner Bros.
13	11	NE-YO BECAUSE OF YOU	Def Jam
14	12	KAISER CHIEFS RUBY	Bludgeon/BMG
15	11	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
16	11	THE FRAY HOW TO SAVE A LIFE	Epic
17	17	AVRIL LAVIGNE GIRLFRIEND	Arista
18	12	AMERIE TAKE CONTROL	Columbia
19	13	NELLY FURTOADO SAY IT RIGHT	Geffin
20	18	JAMIE T SHEILA	Virgin

© The Official UK Charts Company 2007. Cover period from May 27 to June 2, 2007.

## TOP 20 REALTONES

Pos	Last	Artist/Title	Label
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
3	7	AKON DON'T MATTER	IMP
4	4	MIKA LOVE TODAY	Casablanca/Interscope
5	4	GYM CLASS HEROES CUPID'S CHOKEHOLD	Atlantic
6	5	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	Interscope
7	3	KAISER CHIEFS RUBY	Bludgeon/BMG
8	12	HELLOGOODBYE HERE (IN YOUR ARMS)	Don't Stop
9	8	AVRIL LAVIGNE GIRLFRIEND	BMG
10	11	NE-YO BECAUSE OF YOU	Def Jam
11	1	BOOBY LUV SHINE	Red Bull
12	11	ALEX GANDINI FEAT. CRYSTAL WATERS DESTINATION CALABRIA	B&B
13	13	LINNKIN PARK WHAT I'VE DONE	Warner Bros.
14	11	MIKA GRACE KELLY	Casablanca/IMP
15	10	SNOW PATROL SIGNAL FIRE	Fiction
16	12	CHRISTINA AGUILERA CANDYMAN	IMP
17	10	SIGNAL FIRE SNOW PATROL	Fiction
18	4	SCOOCH FLYING THE FLAG FOR YOU	Warner Bros.
19	19	FERGIE FEAT. LUDAKRIS GLAMOROUS	IMP
20	11	PINK LEAVE ME ALONE (I'M LOVELY)	A&M

© The Official UK Charts Company 2007. Cover period from May 20 to May 26, 2007.

## TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist/Title	Company
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	Universal
2	2	MAROON 5 MAKES ME WANDEER	Universal
3	3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG
4	5	GYM CLASS HEROES CUPID'S CHOKEHOLD	Warner Bros.
5	6	HELLOGOODBYE HERE (IN YOUR ARMS)	John
6	7	MIKA GRACE KELLY	Universal
7	3	MUTYA BUENA REAL GIRL	Universal
8	4	LINNKIN PARK WHAT I'VE DONE	Warner Bros.
9	8	SNOW PATROL SIGNAL FIRE	Universal
10	11	NELLY FURTOADO SAY IT RIGHT	Sony BMG
11	12	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG
12	13	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	Sony BMG
13	14	KAISER CHIEFS RUBY	Universal
14	15	AKON DON'T MATTER	Universal
15	17	THE FRAY HOW TO SAVE A LIFE	Sony BMG
16	15	SHAKIRA PURE INTUITION	Sony BMG
17	14	OWEN STEARN THE SWEET ESCAPE	Universal
18	16	BOOBY LUV SHINE	John
19	12	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG
20	17	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	Universal

© The Official UK Charts Company 2007.

09.06.07  
Top 75

100/24

# The Official UK s



**1. Rihanna Feat. Jay-Z**  
Easily available **45LD** after topping the singles chart for a fortnight on download alone, Umbrella by Rihanna feat. Jay-Z surges further ahead at the top of the chart as a result. The single sold more than 50,000 copies for nine weeks - since The Pachelbel's Version (Dm Group) BMG 500 Miles sold 78,044 on the second of its three weeks at number one.



**8. The Twang**  
Birmingham group The Twang register their first Top 10 hit, with Either Way reaching 33-8 on sales of 9,996 following its physical release. The band, who finished second to Mika in the BBC's Sound Of 2007 poll, were only second to B-Lingus last December and reached number 15 with their debut single. While Awake just 10 weeks ago, their hugely anticipated and critically acclaimed debut album, Love It When I Feel Like This, is released today (Monday). Wide Awake slides 41-4 on sales of 11,604 and has thus far sold 34,945 copies.

Pos	Last	Artist/Title	Label
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	9	MUTYA BUENA REAL GIRL	Fourth+Beachy/IMP/IMP
3	6	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
4	4	HELLOGOODBYE HERE (IN YOUR ARMS)	Don't Stop
5	2	MAROON 5 MAKES ME WANDEER	Octonoid/IMP
6	8	GYM CLASS HEROES CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	Atlantic
7	8	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	Interscope
8	3	THE TWANG EITHER WAY	B
9	10	AKON DON'T MATTER	Universal
10	5	SNOW PATROL SIGNAL FIRE	Fiction
11	7	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	BMG
12	3	BOOBY LUV SHINE	Red Bull
13	10	AVRIL LAVIGNE GIRLFRIEND	Arista
14	11	NE-YO BECAUSE OF YOU	Def Jam
15	13	THE PIGEON DETECTIVES I'M NOT SORRY	Capitol
16	12	MIKA LOVE TODAY	Casablanca/Interscope
17	11	MIMS THIS IS WHY I'M HOT	Capitol
18	12	MARILYN MANSON HEART-SHAPED GLASSES	Interscope
19	14	LINNKIN PARK WHAT I'VE DONE	Warner Bros.
20	18	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	BMG
21	15	ARMAND VAN HELDEN NYCT BEAT	Southern
22	17	KIM SOZZI BREAK UP	Solitude
23	17	KAISER CHIEFS RUBY	B
24	17	THE FRAY HOW TO SAVE A LIFE	Epic
25	16	THE ZIMMERS MY GENERATION	Capitol
26	16	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
27	16	ENRIQUE IGLESIAS DO YOU KNOW (THE PING PONG SONG)	Parlophone
28	16	NELLY FURTOADO SAY IT RIGHT	Geffin
29	20	DIZEE RASCAL SIRENS	IMP
30	21	MIKA GRACE KELLY	IMP
31	21	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
32	21	TINY DANCERS HANNAH WE KNOW	Columbia
33	20	THEY STEFANI FEAT. AKON THE SWEET ESCAPE	Parlophone
34	20	FERGIE GLAMOROUS	IMP
35	16	SIMPLY RED STAY	IMP
36	17	JAMIE T SHEILA	Virgin
37	16	AMERIE TAKE CONTROL	Columbia

ARTIST	ALBUM	TRACKS	COMPANY
1	RIHANNA FEAT. JAY-Z UMBRELLA	1	DEF JAM
2	MUTYA BUENA REAL GIRL	1	FOURTH+BEACHY/IMP/IMP
3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	1	COLUMBIA
4	HELLOGOODBYE HERE (IN YOUR ARMS)	1	DON'T STOP
5	MAROON 5 MAKES ME WANDEER	1	OCTONOID/IMP
6	GYM CLASS HEROES CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	1	ATLANTIC
7	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	1	INTERSCOPE
8	THE TWANG EITHER WAY	1	B
9	AKON DON'T MATTER	1	UNIVERSAL
10	SNOW PATROL SIGNAL FIRE	1	FICTION
11	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	1	BMG
12	BOOBY LUV SHINE	1	RED BULL
13	AVRIL LAVIGNE GIRLFRIEND	1	ARISTA
14	NE-YO BECAUSE OF YOU	1	DEF JAM
15	THE PIGEON DETECTIVES I'M NOT SORRY	1	CAPITOL
16	MIKA LOVE TODAY	1	CASABLANCA/INTERSCOPE
17	MIMS THIS IS WHY I'M HOT	1	CAPITOL
18	MARILYN MANSON HEART-SHAPED GLASSES	1	INTERSCOPE
19	LINNKIN PARK WHAT I'VE DONE	1	WARNER BROS.
20	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	1	BMG
21	ARMAND VAN HELDEN NYCT BEAT	1	SOUTHERN
22	KIM SOZZI BREAK UP	1	SOLITUDE
23	KAISER CHIEFS RUBY	1	B
24	THE FRAY HOW TO SAVE A LIFE	1	EPIC
25	THE ZIMMERS MY GENERATION	1	CAPITOL
26	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	1	COLUMBIA
27	ENRIQUE IGLESIAS DO YOU KNOW (THE PING PONG SONG)	1	PARLOPHONE
28	NELLY FURTOADO SAY IT RIGHT	1	GEFFIN
29	DIZEE RASCAL SIRENS	1	IMP
30	MIKA GRACE KELLY	1	IMP
31	MARK RONSON FEAT. D MERRIWEATHER STOP ME	1	COLUMBIA
32	TINY DANCERS HANNAH WE KNOW	1	COLUMBIA
33	THEY STEFANI FEAT. AKON THE SWEET ESCAPE	1	PARLOPHONE
34	FERGIE GLAMOROUS	1	IMP
35	SIMPLY RED STAY	1	IMP
36	JAMIE T SHEILA	1	VIRGIN
37	AMERIE TAKE CONTROL	1	COLUMBIA

# Singles Chart

## As used by Radio One

Chart compiled from actual sales data by the following sources a sample of more than 4,000 UK sales. The Official UK Charts Company 2007. Produced with BPI Ltd. See page 24 for full UKSA regulations.



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

The 23-year-old Scot reached number nine with 9,737 download sales of *The Girls*. The number one hit in March with his debut single *Acceptable in the Box*, which has thus far sold more than 80,000 copies. The Girls should climb even higher following physical release today (Monday), creating an ideal springboard for his debut album, which is in the final stages of production, which is set in a 12-track disc, which is out in a fortnight.

## ZIMMERS



26. The Zimmers  
The subjects of the Great Granity Chart Invasion on BBC2 on Bank Holiday Monday, The Zimmers make their chart debut this week at number 26 on sales of 4,303 copies of their *Who Cover My Generation*. With an average age of 28 and a lead singer aged 90, they comfortably replace Shirley Bassey as the oldest hitmakers.

They comfortably replace Shirley Bassey as the oldest hitmakers. They comfortably replace Shirley Bassey as the oldest hitmakers. They comfortably replace Shirley Bassey as the oldest hitmakers.

## HIT 40 UK

Rank	Last Week	Artist	Title	Label
1	1	Rihanna	Feat. Jay-Z <i>UMSHELLA</i>	Def Jam
2	1	Miya	<i>BIENA REAL GIRL</i>	4th & Broadway
3	3	Beyoncé & Shakira	<i>BEAUTIFUL LIAR</i>	Columbia
4	4	Held	<i>GOODBYE HERE ON YOUR ARMS</i>	8 Music/Universal
5	2	Maroon 5	<i>MAKES ME WONDER</i>	AMM/Capitol
6	5	Gym Class Heroes	<i>CUPIDO'S CHOKHOLD</i>	Discopoland/TVT/Universal
7	8	Timbaland & Furtado	<i>TIMBERLAKE GIVE IT TO ME</i>	Interscope
8	10	The Twang	<i>ETHER WAY</i>	Interscope
9	6	Calvin Harris	<i>THE GIRLS</i>	Columbia
10	6	Ankon	<i>DOIT MATTER</i>	Universal
11	7	Snow Patrol	<i>SIGNAL FIRE</i>	Atlantic
12	13	Held	<i>FURTADO SAY IT RIGHT</i>	Capitol
13	10	BooTey Lu	<i>SHINE</i>	Def Jam
14	11	Kaiser Chiefs	<i>FLYBY</i>	8 Music/Universal
15	14	Gwen Stefani	<i>Feat. Akon <i>THE SWEET ESCAPE</i></i>	Interscope
16	15	MEV	<i>NEVO BECAUSE OF YOU</i>	Def Jam
17	12	Mika	<i>LOVE TODAY</i>	Capitol/Sony
18	10	Reverend & the Makers	<i>HEAVYWEIGHT CHAMPION OF THE WORLD</i>	Walt of Sound
19	16	Justin Timberlake	<i>WHAT GOES AROUND COMES AROUND</i>	Interscope
20	17	Take That	<i>SHINE</i>	Polygram
21	22	Pink	<i>LEAVE ME ALONE (I'M LONELY)</i>	LaFace
22	20	The Frat	<i>KNOW TO TAKE A LIFE</i>	Atlantic
23	19	Manic Street Preachers	<i>HERE YOU LOVE ALONE IS NOT ENOUGH</i>	Columbia
24	29	Mark Ronson	<i>Feat. Daniel Merriweather <i>STOP ME</i></i>	Columbia
25	24	Mika	<i>GRACE KELLY</i>	Columbia/Sony
26	23	Avril Lavigne	<i>GIRLFRIEND</i>	RCA
27	21	Kaiser Chiefs	<i>EVERYTHING IS AVERAGE NOWADAYS</i>	8 Music/Universal
28	29	MEV	<i>WINEHOUSE BACK TO BLACK</i>	Island
29	26	Mims	<i>THIS IS WHY I'M HOT</i>	Angel
30	25	Linnik	<i>PARK WHAT IVE DONE</i>	Warner Bros
31	27	The Pigeon Detectives	<i>I'M NOT SORRY</i>	Island/Decca
32	31	Snow Patrol	<i>CHASING CARS</i>	Atlantic
33	30	Enrique Iglesias	<i>FEELS LIKE YOU KNOW (THE PING PONG SONG)</i>	Capitol
34	35	Americ	<i>TAKE CONTROL</i>	Island
35	30	Kelly Rowland	<i>T.I. &amp; T-PAIN I'M A FLIRT</i>	Capitol
36	38	Scissor Sisters	<i>I DON'T FEEL LIKE DANCIN'</i>	Island
37	37	Marilyn Manson	<i>HEART-SHAPED GLASSES</i>	Interscope
38	36	Take That	<i>PATIENCE</i>	Polygram
39	34	Fergie	<i>Feat. Ludacris <i>GLAMOROUS</i></i>	AMM
40	40	Armand Van Helden	<i>NYC BEAT</i>	Sony/Red

## TOP 30 PHYSICAL SINGLES

Rank	Last Week	Artist	Title	Label
1	1	Rihanna	Feat. Jay-Z <i>UMSHELLA</i>	Def Jam
2	1	Miya	<i>BIENA REAL GIRL</i>	4th & Broadway
3	1	Beyoncé & Shakira	<i>BEAUTIFUL LIAR</i>	Columbia
4	10	The Twang	<i>ETHER WAY</i>	Interscope
5	3	Maroon 5	<i>MAKES ME WONDER</i>	Interscope
6	5	Gym Class Heroes	<i>CUPIDO'S CHOKHOLD</i>	Discopoland/TVT/Universal
7	2	Ankon	<i>DOIT MATTER</i>	Universal
8	5	Gym Class Heroes	<i>CUPIDO'S CHOKHOLD</i>	Discopoland/TVT/Universal
9	10	Reverend & the Makers	<i>HEAVYWEIGHT CHAMPION OF THE WORLD</i>	Walt of Sound
10	6	Kim Szazi	<i>BREAK UP</i>	Suburban
11	10	Avril Lavigne	<i>GIRLFRIEND</i>	RCA
12	12	Zimmers	<i>MY GENERATION</i>	XL/Reprise
13	13	Trinity Dancers	<i>HANNAH WE KNOW</i>	Parlophone
14	14	LCD Soundsystem	<i>ALL MY FRIENDS</i>	Capitol
15	7	BooTey Lu	<i>SHINE</i>	Def Jam
16	11	Timbaland & Furtado	<i>TIMBERLAKE GIVE IT TO ME</i>	Interscope
17	6	Maroon 5	<i>MAKES ME WONDER</i>	AMM/Capitol
18	10	Mims	<i>THIS IS WHY I'M HOT</i>	Angel
19	14	MEV	<i>NEVO BECAUSE OF YOU</i>	Def Jam
20	8	Snow Patrol	<i>SIGNAL FIRE</i>	Atlantic
21	9	Scodion	<i>FLYING THE FLAG (FOR YOU)</i>	Warner Bros
22	13	Kelly Rowland	<i>T.I. &amp; T-PAIN I'M A FLIRT</i>	Capitol
23	3	Scissor Sisters	<i>KISS YOU OFF</i>	Island
24	40	Armand Van Helden	<i>NYC BEAT</i>	Sony/Red
25	27	Mickey 320	<i>BOY'S COMING BACK/TRANSYLVANIA</i>	Island
26	31	The Pigeon Detectives	<i>I'M NOT SORRY</i>	Island/Decca
27	30	Omara Portuondo	<i>ENTOURAGE</i>	Columbia/Sony
28	10	Lloyd	<i>FEAT. LIL WAYNE YOU</i>	The Inc
29	29	Traveling Wilburys	<i>HANDLE WITH CARE</i>	Island
30	15	Bizzee	<i>SLIPSTREAM</i>	XL/Reprise

Rank	Last Week	Artist	Title	Label
39	39	Kaiser Chiefs	<i>EVERYTHING IS AVERAGE NOWADAYS</i>	8 Music/Universal
40	35	Justin Timberlake	<i>WHAT GOES AROUND COMES AROUND</i>	Interscope
41	41	LCD Soundsystem	<i>ALL MY FRIENDS</i>	Capitol
42	34	Alex Gaudino	Feat. Crystal Waters <i>DESTINATION CALABRIA</i>	Capitol
43	43	Scissor Sisters	<i>KISS YOU OFF</i>	Island
44	22	Scodion	<i>FLYING THE FLAG (FOR YOU)</i>	Warner Bros
45	2	Lloyd	<i>FEAT. LIL WAYNE YOU</i>	The Inc
46	34	Christina Aguilera	<i>CANDYMAN</i>	RCA
47	36	Fall Out Boy	<i>THANKS FR TH MMRs</i>	Mercury
48	38	Take That	<i>SHINE</i>	Polygram
49	49	Bob Sinclar	<i>CUTE/B DOLLARMAN SOUND OF FREEDOM</i>	Island
50	48	MEV	<i>WINEHOUSE BACK TO BLACK</i>	Island
51	28	The Cribs	<i>MEN'S NEEDS</i>	Wichita
52	49	The Frat	<i>KNOW TO TAKE A LIFE</i>	Atlantic
53	31	The Enemy	<i>AWAY FROM HERE</i>	Wichita
54	39	Snow Patrol	<i>CHASING CARS</i>	Atlantic
55	32	Biffy Clyro	<i>LIVING IS A PROBLEM BECAUSE EVERYTHING D</i>	Wichita
56	37	Michael Buble	<i>EVERYTHING</i>	World Circuit
57	26	Sophie Ellis-Bextor	<i>ME AND MY IMAGINATION</i>	Parlophone
58	58	Omara Portuondo	<i>ENTOURAGE</i>	Columbia/Sony
59	34	Mickey 320	<i>BOY'S COMING BACK/TRANSYLVANIA</i>	Island
60	54	Gossip	<i>STANDING IN THE WAY OF CONTROL</i>	Back Yard Reunion
61	6	Groove Armada	<i>FEAT. STUSH <i>GET DOWN</i></i>	Capitol
62	57	Calvin Harris	<i>ACCEPTABLE IN THE BOX</i>	Columbia
63	15	P Diddy	<i>LAST NIGHT</i>	Bad Boy
64	64	Pendulum	<i>BLOOD SUGAR</i>	Benelux/Kon
65	65	Jeff Buckley	<i>HALLELUJAH</i>	Columbia/Sony
66	53	Jojo	<i>ANYTHING</i>	Capitol
67	60	MEV	<i>WINEHOUSE REHAB</i>	Island
68	52	Arctic Monkeys	<i>BRIANSTORM</i>	Capitol
69	46	Funeral	<i>FOR A FRIEND INTO OBLIVION (REUNION)</i>	Atlantic
70	59	Natasha Bedingfield	<i>I WANNA HAVE YOUR BABIES</i>	Phonogram
71	50	Pink	<i>LEAVE ME ALONE (I'M LONELY)</i>	LaFace
72	38	Jay-Z	<i>LINKIN PARK NUMB/ENCORE</i>	WEA
73	24	Take That	<i>PATIENCE</i>	Polygram
74	74	Josh Groban	<i>YOU RAISE ME UP</i>	Warner Bros
75	75	The Roots	<i>THE HOWAYS GENERATOR</i>	TVT

Red Sales increase +10% Highed New Entry Minimum 500,000 Silver 100,000 Gold 100,000 New entry based on download only

THE OFFICIAL UK SINGLES CHART compiled by the Official UK Charts Company 2007. Produced with BPI Ltd. See page 24 for full UKSA regulations.

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

# Albums

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

## TOP 20 MUSIC DVD

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	ORIGINAL CAST RECORING JOSEPH & THE AMAZING TECHNICOLOR	Universal Music DVD
2	PINK LIVE FROM WEMBLEY ARENA	LFJL (DVD)
3	ELVIS PRESLEY LEGENDS IN CONCERT	WALT (DVD)
4	PAUL RODGERS LIVE IN GLASGOW	Light Music DVD
5	BOB DYLAN DON'T LOOK BACK	Columbia (DVD)
6	JEFF BRUCKLEY LIVE IN CHICAGO	Sony BMG (DVD)
7	LIVE CAST RECORING LES MISERABLES IN CONCERT	Video Classics (DVD)
8	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WML (DVD)
9	PET SHOP BOYS CLASSIC - IN CONCERT	Warner Music (DVD)
10	ERIC CLAPTON & FRIENDS LIVE 1986	EV Classics (DVD)
11	UBI LIXE AT METROPLEX 2005	Universal (DVD)
12	KATIE MELUA CONCERT UNDER THE SEA	Universal (DVD)
13	IL DIVO LIVE AT THE GREEK THEATRE	Sony Music (DVD)
14	VARIOUS THE BEST OF THE OLD GREY WHISTLE TEST	BMG (DVD)
15	ELVIS PRESLEY ELVIS LIVES!	EMI (DVD)
16	PINK FLOYD PULSE - 2004/04	EMI (DVD)
17	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2	EMI/Viral (DVD)
18	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	Atlantic/Universal (DVD)
19	BOB JOVI THE CRUSH TOUR	Universal Music DVD
20	MCFLY THE WONDERLAND TOUR 2005	Island (DVD)

© The Official UK Charts Company 2007

## TOP 20 COMPILATIONS

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

© The Official UK Charts Company 2007

## THE YEAR SO FAR: TOP 20 SINGLES

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	MIKA CHASE KELLY	CASABLANCA (CD)
2	PROCLAIMERS & POTTER PUPKIN (FM GUINNA BE) 500 MILES	EMI
3	KAISER CHIEFS BOY	BMG (CD)
4	DWEN STEFANI FEAT AKON THE SWEET ESCAPE	INTERSCOPE
5	THE FRAY HOW TO SAVE A LIFE	Epic
6	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
7	AVRIL LAVIGNE GARFRIEND	RCA
8	JUST JAKON STAZ IN THEIR EYES	MERCURY
9	TAKE THAT SHINE	PICTURE
10	TIMBALAND & FURTOADO TIMBERLAKE GIVE IT TO ME	INTERSCOPE
11	AUSTIN TIMBERLAKE WHAT DOES ARROGANCE TASTE LIKE	JIVE
12	AKON FEAT SNOOP DOGG I WANNA LOVE YOU	INTERSCOPE
13	FALL OUT BOY THIS AIN'T A SCREED IT'S AN ARMS RACE	INTERSCOPE
14	TAKE THAT PATIENCE	PICTURE
15	RHIANNA FEAT JAY-Z UMBRELLA	DEF JAM
16	JOJO TOO LITTLE TOO LARGE	MERCURY
17	NELLY FURTOADO SAY IT RIGHT	DEF JAM
18	MASON CIDER	MERCURY
19	FENICE FEAT LUDAKRIS GLAMOROUS	ASPI
20	THE VIEW SAME JEANS	EMI

© The Official UK Charts Company 2007

09.06.07  
Top 75

# The Official UK

WEEK	ARTIST/TITLE	LABEL/DESCRIPTION
1	MARON 5 IT WON'T BE SOON BEFORE LONG	Atlantic/Universal
2	LINKIN PARK MINUTES TO MIDNIGHT	Warner Brothers (CD)
3	THE PIGEON DETECTIVES WAIT FOR ME	Island (CD)
4	AMY WINEHOUSE BACK TO BLACK	Island (CD)
5	MIKA LIFE IN CARTOON MOTION	Columbia (CD)
6	MICHAEL BUBLE CALL ME IRRESPONSIBLE	RCA (CD)
7	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Sire (CD)
8	KAISER CHIEFS YOURS TRULY ANGRY MOB	BMG (CD)
9	CASCADA EVERY TIME WE TOUCH	All Around The World (CD)
10	R KELLY DOUBLE UP	Jive (CD)
11	OZZY OSBOURNE BLACK RAIN	Capitol (CD)
12	JOSH GROBAN AWAKE	Sony Music (CD)
13	NELLY FURTOADO LOOSE	Capitol (CD)
14	THE FRAY HOW TO SAVE A LIFE	Epic (CD)
15	AVRIL LAVIGNE THE BEST DAMN THING	RCA (CD)
16	JEFF BRUCKLEY SO REAL - SONGS FROM	Capitol (CD)
17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Columbia (CD)
18	TRAVIS THE BOY WITH NO NAME	Independent (CD)
19	MARK RONSON VERSION	Columbia (CD)
20	RUFUS WAINWRIGHT RELEASE THE STARS	Capitol (CD)
21	SOPHIE ELLE-BEXTOR TRIP THE LIGHT FANTASTIC	Capitol (CD)
22	TAKE THAT BEAUTIFUL WORLD	Parlophone (CD)
23	MANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia (CD)
24	NE-YO BECAUSE OF YOU	Capitol (CD)
25	CHRIS CORNELL CARRY ON	Interscope (CD)
26	SIMPLY RED STAY	Mercury (CD)
27	JOE COCKER HYMN FOR MY SOUL	Simplex (CD)
28	PINK I'M NOT DEAD	EMI (CD)
29	AKON CONVICTED	Interscope (CD)
30	THE FRATELLI COSTELLO MUSIC	Island (CD)
31	HELLOGOODBYE ZOMBIES ALIENS VAMPIRES DINOSAURS	Island (CD)
32	SNOW PATROL EYES OPEN	Fiction (CD)
33	FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Atlantic (CD)
34	THE CRIBS MEN'S NEEDS WOMEN'S NEEDS WHATEVER	Wichita (CD)
35	ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR	Polygram (CD)
36	FALL OUT BOY INFINITY ON HIGH	Mercury (CD)
37	JAMIE T PANIC PREVENTION	Capitol (CD)
38	SCISSOR SISTERS TA-DAH	Parlophone (CD)



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



**10. R Kelly**  
*I'm A Flirt* is R Kelly's 33rd chart single, and the first entry from his new album *Double Up*, which debuts at number 10 on sales of 10,593.

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

ARTIST/TITLE	WEEKS IN CHART	LAST WEEK	PEAK POSITION	WEEKS IN CHART	LAST WEEK	PEAK POSITION
MIKA	1	1	1	1	1	1
LINKIN PARK	2	2	2	2	2	2
AMY WINEHOUSE	4	3	3	3	3	3
MIKA	5	4	4	4	4	4
MICHAEL BUBLE	6	5	5	5	5	5
ARCTIC MONKEYS	7	6	6	6	6	6
KAISER CHIEFS	8	7	7	7	7	7
CASCADA	9	8	8	8	8	8
R KELLY	10	9	9	9	9	9
OZZY OSBOURNE	11	10	10	10	10	10
JOSH GROBAN	12	11	11	11	11	11
NELLY FURTOADO	13	12	12	12	12	12
THE FRAY	14	13	13	13	13	13
AVRIL LAVIGNE	15	14	14	14	14	14
JEFF BRUCKLEY	16	15	15	15	15	15
JUSTIN TIMBERLAKE	17	16	16	16	16	16
TRAVIS	18	17	17	17	17	17
MARK RONSON	19	18	18	18	18	18
RUFUS WAINWRIGHT	20	19	19	19	19	19
SOPHIE ELLE-BEXTOR	21	20	20	20	20	20
TAKE THAT	22	21	21	21	21	21
MANIC STREET PREACHERS	23	22	22	22	22	22
NE-YO	24	23	23	23	23	23
CHRIS CORNELL	25	24	24	24	24	24
SIMPLY RED	26	25	25	25	25	25
JOE COCKER	27	26	26	26	26	26
PINK	28	27	27	27	27	27
AKON	29	28	28	28	28	28
THE FRATELLI	30	29	29	29	29	29
HELLOGOODBYE	31	30	30	30	30	30
SNOW PATROL	32	31	31	31	31	31
FUNERAL FOR A FRIEND	33	32	32	32	32	32
THE CRIBS	34	33	33	33	33	33
ANDREW LLOYD WEBBER	35	34	34	34	34	34
FALL OUT BOY	36	35	35	35	35	35
JAMIE T	37	36	36	36	36	36
SCISSOR SISTERS	38	37	37	37	37	37





## MUSICWEEK EVENTS

PRESENTS

# MUSIC MEETS BRANDS

THE LANDMARK LONDON 18 07 07

Early Bird discounts  
available for a  
limited time only!

Wednesday 18 July 2007

The Landmark Hotel, London, UK

Last year's debut conference was a sell-out success, with speakers representing brands and artists alike, including T-Mobile, Sony BMG, Nokia, Coca-Cola, Vodafone, Channel 4, Robbie Williams, Michael Jackson and Linkin Park.

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

## REGISTER NOW!

Full details available online at [www.musicmeetsbrands.com](http://www.musicmeetsbrands.com)  
or contact [imelda@musicweek.com](mailto:imelda@musicweek.com)

