

16.06.07 **Cherry Ghost Kelly Clarkson Scouting For Girls Daughter**

MUSICWEEK



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Creative Music Publishers

UK's biggest summer of live music

The sun shines on live stage

Live

By Gordon Masson

George Michael's two shows at the new Wembley Stadium over the weekend are being heralded as a key staging point in the biggest summer for live music the UK industry has yet seen.

Michael became the first artist to play the rebuilt venue when he performed in front of 65,000 people both last Saturday and Sunday night, kicking off a 2007 season of special events, across which around 420,000 tickets will be sold in total. Wembley's return as a music venue will be followed in a fortnight's time by Bon Jovi playing the first concert on June 24 at the newly-launched The O2 complex in Greenwich. Between them, the new venues are expected to swell the UK live industry by more than 1.5m ticket sales by the end of the year.

At the same time a growing number of new festivals will further boost live-sector coffers, cementing the UK's reputation as the healthiest live music market in the world.

The past weekend alone saw 50,000 people per day at the *Ale of Wight Festival* and 35,000 each day at *Rock Ness* in Scotland. They are now among more than 30 UK festivals with a daily capacity of 20,000-plus, while *Glastonbury* remains the biggest draw at 140,000 per day.

Enhancing those numbers is a plethora of smaller festivals and what will be a record number of indoor events taking place this summer.

"I've been doing this for a long time, but I've never seen as many shows going on sale in August," says AEG Live vice president Rob Hallett, who is promoting 40 out of the 53 shows so far confirmed for the O2 Arena before Christmas, "and I'm still booking more," he says.

"I sold 225,000 tickets in one day for the *Prince* shows and I'm going on sale with another 100,000 tickets next week, which I expect will also sell in one day."

O2 sister venue Indigo, with a capacity of 2,300, is set to host at least 150 shows before the end of 2007 and Hallett is by no means alone in his confidence for the business. Next year the 420-capacity *King's Hall* will open in London, while the Royal Festival Hall and the Roundhouse recently reopened, following Wembley Arena's massive relaunch last year.

And it is not just the capital where investment is being targeted. The £346m complex housing the 30,600-capacity Liverpool Echo Arena will launch in 2008; Glasgow is pushing ahead with the £62m, 12,500-capacity National Arena, to open in 2011; while cities such as Brighton and Bristol are also planning entertainment centres.

See p6-7 for more live news.

gordon@musicweek.com



STYLING: LISA DAVY / PHOTOGRAPHY: GUY AROCH

Award caps Kylie's comeback

Kylie Minogue is making her own breakthrough for female equality by becoming the first woman to be honoured in the 16-year history of the Music Industry Trusts' Award.

Nearly 20 years after scoring her first UK hit with *I Should Be So Lucky*, the Australian will follow in the footsteps of the likes of Elton John and Bernie Taupin. Sir George Martin and John Barry when she receives the honour on Monday, October 29, in a ceremony at London's

Grosvenor House Hotel. The night will be in aid of the Brit Trust and Nordoff-Robbins Music Therapy.

The decision to honour her comes in the wake of a triumphant comeback by the star following her battle with breast cancer.

"It is an incredible honour to be the recipient of this year's Music Industry Trusts' Award and I am truly thrilled to be recognised in this way," says Minogue, who has scored more than 40 hit singles in the UK, putting her behind only a handful of female artists such as Madonna and Diana Ross. "As

well as being a fantastic evening, this award ceremony also raises much-needed funds for The Brit Trust and Nordoff-Robbins Music Therapy and it is a pleasure for me to be involved."

Awards committee chairman David Munns says, "There is no doubt that of our 15 award recipients to date, Kylie is by far the most glamorous and we're delighted to present her with the 2007 Music Industry Trusts' Award. She deserves this award for her success over 20 years, staying at the top in one of the toughest professions and inspiring millions with her grace, dignity and humanity."

Universal recreates itself

Universal Publishing executives target a new European team to lead world's biggest music publishers p3

Rise of the multi-platform deal

Labels move towards multi-platform deals that stretch beyond the traditional model of recorded music and sales p5



White elephant to shining beacon

The O2 Arena is set to bury lingering memories of the Millennium Dome as the new venue prepares to open its doors p6-7

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Biggest

► Last week - like many other music consumers - I bought a CD from a coffee shop for the first time.' - Editorial, p10

Your guide to the latest news from the music industry

MUSICWEEK

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Bottom line

EC extends label response deadline

► The European Commission has extended the deadline for Apple and the music majors to respond to its anti-trust pricing accusations. Apple, Sony BMG, Warner, EMI and Universal will now have until June 20 to respond to the Commission's Statement of Objections.



Paul McCartney: DRM-free new album

► HMV is to make up to 100 staff redundant, under a new strategic review. However, the company says that the effect of this will be mitigated through redeployment, while it is also looking to open at least six new stores across the UK and Ireland this year.
► Viacom has sold MTV Russia for \$360m (£180M) to Russian media company Pro-Media.
► The European Parliament has adopted a report that suggests launching a special electronic security card that will improve working conditions for touring musicians throughout the continent.
► British consumers are the biggest mobile downloaders in Europe, according to new figures released today (Monday) by the BPI.

► Cherry Lane Music Publishing has joined the class action suit filed last month against YouTube and parent company Google, alleging copyright infringement.
► The BBC's controller of multiplatform and interactive services Mark Friend says that some parts of the UK may never get digital radio because of the cost.

Exposure

EMI receives community award

► EMI has received a Big Tick in Business Award in The Community's Jubilee Awards for its 10-year support of the EMI Music Sound Foundation, which aims to improve young people's access to music education.
► Paul McCartney fans can buy the singer's new studio album *Memory Almost Full* in DRM-free MP3 format from digital retailer eMusic.
► Snow Patrol's fourth album *Eyes Open* has passed the 1m sales mark in the US.

Bottom line

► Prince is set to extend his record-breaking 15-show run at the O2 Arena, by adding a further six shows, p6
► Warner Music Group chairman Edgar Bronfman Jr suggests the company's new Music Video Interactive disc format is a hit with consumers.
► UK commercial radio listeners will this week have the opportunity to take part in the biggest slot swap in the future of radio, as the industry launches **The Big Listen**, a week of special programming and online activity.
► JTH has confirmed it is sponsoring the **Best Music DVD** category at this year's **Cads**. The awards will be held at The Troxy in East London on June 27. For tickets, call Kirsty Barker on 020 7921 8364 or check the **Cads** website at www.pronomix.co.uk/cad07.
► The Nominees for the **BBC Jazz Awards 2007**, which take place at London's Memorial Theatre on July 12, have been revealed, with bandleader Gary Crosby announced as the recipient of this year's Services To Jazz In The UK Award.
► Radio One will be making this Wednesday **'White Stripes Wednesday'** with informal album-track playbacks and two exclusive sessions from the band.
► The next **MusicTank** think tank, taking place in London's Soho on July 5, will be on monetising flashfishing, with MPCS-PRS Alliance development director Fred Sotza keynoting.
► Joos Holland's inaugural performance at the **02 Indigo** on July 2 is to be a fundraiser for the fire-damaged **Outfit 13** in Greenwich.
► A new website launching today (Monday) will enable fans to buy and trade shares in unsigned bands. **Slitcheople** offers what the company

Bottom line

calls 'a compelling alternative to the current industry structure', allowing artists to upload their music to its site, slitcheople.com, where it is rated by users.
► In his keynote speech at the PPL AGM last week, **Professor Lord Robert Winston** promised to take the industry's copyright term campaign to the House of Lords.
► **Coca-Cola** has created **Sprite Yard**, its own social network site for mobile phones, incorporating downloadable music content.
► **Parlophone** and specialist marketing agency **New Vision** have filed the Artist Campaign Award for their work on Lily Allen's mobile website, courtesy of the 2007 Mobile Entertainment Awards
► **Microsoft** is launching a service devoted to new artists and their music in a tie-up with Xbox Live, Zune and MSN in the US. The first act to benefit from the Ignition project will be Maximo Park.
► **Times** is selling live tracks from Radio One's **Big Weekend** festival, in what is the first time performances from a BBC Music event will be available to purchase through the Apple-owned store.
► Several tracks from **Kylie Minogue's** new album have leaked online.

Sign here

Warner signs with DRM-free site

► Warner has embraced a limited DRM-free service by signing up to new digital music site **Lala.com**. One of the few non-Apple sites to be iPod-compatible.

compatible. Lala.com sells tracks without DRM, although music can only be downloaded to users' iPods and not their computers.

► **VidZone Digital Media** has agreed a deal with Sony BMG that will allow the wholesaler to distribute the major's entire digital catalogue.

► **Chamel Four** has teamed up with **Musichugate** to launch a website that will house what it claims is the UK's largest collection of free-to-view music videos.



Russell Brand: In clear after Brits comments

► Patrick McKenna's venture capitalist company **Ingenious** is investing £1.1m from its two music funds to back indie-rock band **Blackbird's** second album. The deal marks the sixth Ingenious joint venture with record label Independent.

► **Sony/ATV Music Publishing** has extended main Take That songwriter Gary Barlow's contract.

People

PPL CEO joins US Alliance board

► PPL and VPI chairman and CEO **Fran Newkirk** has become the first European board member of the US-based non-profit-making **Copyright Alliance**, which is charged with promoting the value of copyright.

► **Russell Brand** has commented on demand from Ofcom over contracts made at the Brit Awards 2007.

► **Woolworths** has appointed **Teco music** senior buying manager **Alan Hunt** as its new trading manager for music and DVD, p5

► **David Wernham**, founder of Wildlife Management, has died. Wernham's three-decade career saw him manage punk group The Vibrators and Dave Stewart's first band The Tourists, as well as discovering a young Anni Lennox.

► **Cap Music** group marketing and interactive director **Jim Cruickshank** is to leave the company to join Multimap.com.

► **CMS Radio** has appointed **Mark Matthews** to the new role of group head of presentation.

► Former Polydor Records A&R manager **Adrian Heath** has died. Heath worked at Polydor between 1968 and 1983, during which time he signed Orange Juice and Clock DVA.

► Last week's uncredited front cover photograph of **Ladettes's** three directors was taken by photographer Peter Gunter.



Ozzy Osbourne was due to play at the Spektrum Arena in Oslo last night (Sunday) just days after his new album **Black Rain** debuted in the Top 10 in Norway and in eight other territories outside the UK. The Sony BMG-issued album entered at two on the Norwegian chart, the same position where it debuted in Finland and Sweden, while its other European chart debuts included five in the Czech Republic, six in Denmark - where he is scheduled to play on Wednesday at The Forum in Copenhagen - seven in Austria

and nine in Germany. The album, which debuted at eight in the UK, is also the highest charting in Osbourne's career in the US both as a solo artist and with **Black Sabbath**. It charted at three on the Billboard 200 with 192,000 sales, beating his previous best peak of four achieved with both 1995's **Ozmosis** and 2001's **Down To Earth**. **Black Rain's** global Top 10 entries are completed by a debut of five in Canada, six in Japan and 10 in New Zealand.

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

Appointment of European MDs the next priority after the announcement of publisher's senior executive team

New Universal team begins to take shape

Publishing

by Paul Williams

Music publishing executives from Universal and BMG are meeting in London and Paris this week, as work progresses on building the European team for the newly expanded Universal Music Publishing operation.

Managing directors from both Universal and BMG Publishing will attend the gatherings, which follow an announcement made last week by UMPG global chairman and CEO David Renzer of the senior executive team, who will lead what is now the world's biggest music publishing company. It boasts a roster combining BMG Publishing talent such as Coldplay and Robbie Williams with an existing pool of songwriters including Elton John and Bernie Taupin, Paul Simon and U2.

The senior players announced include Paul Connolly, previously Universal Publishing Europe president and UK managing director, who is made Europe/UK president of the new set-up and Andrew Jenkins, latterly BMG Publishing international president, who becomes UMPG international executive vice president.

Within Europe, the next priority will be to appoint managing directors in each territory, before details of the new UK structure will be unveiled. There are also plans to phase out the BMG name over the next three months.

Although Universal is clearly in the driving seat in executing the reorganisation, as the owner of the expanded operation, it is understood equal consideration will be given when appointments are made, irrespective of whether staff

originate from Universal or BMG.

"The aim is to retain all the best executives, the ones that have the experience and the vision to make sure we are the powerhouse we intend to be across Europe," says a source.

The process will be one familiar to Universal Publishing as the company was created out of a merger in 1998 between MCA Music Publishing and PolyGram/Island Music Publishing following Seagram's acquisition of PolyGram.



Talent: BMG Publishing act Coldplay

The desire to balance executive talent between from Universal and BMG is illustrated by the already-announced senior executive team. Besides Connolly from Universal and Jenkins from BMG, it includes two further executives from each company. Universal's Michael Szamnis is named worldwide executive vice president of operations/chief financial officer and Eddie Fernandez Latin America senior vice president, while BMG executives Gary Gross and Dale Matthews are respectively named Universal Production Music worldwide president and president of Christian music publishing business Brentwood-Ben-

son Music Publishing.

The appointment of Connolly to lead the UK and Europe has naturally further raised question marks over the future of BMG Music Publishing Group chairman Paul Curran, although at this stage nothing is being said officially about the futures of any individuals.

No specifics have been released indicating when the new structure will be fully in place, but the source indicates the company will be disappointed if "significant progress" has not been made by the end of the year.

"The timetable will be very much driven by the desire to get it absolutely right, but we don't want to take any longer than is necessary. There's a desire from the top not to have it dragging on longer than necessary," says the source.

Another key priority will be for Universal Publishing to sell off a number of core catalogues, a condition of the European Commission last month approving the company's €1.63bn (£1.1bn) takeover of BMG Publishing. It is understood that healthy interest has already been shown in the catalogues, which include Rondor UK, Zomba UK, BBC Music, 19 Songs and the European rights to Zomba US. A third party is being appointed to handle the sell-offs, which may be conducted either on a catalogue-by-catalogue basis or collectively in one deal.

Irrespective of the catalogue sell-offs, which include songs by the likes of Iron Maiden, R Kelly, Mark Knopfler, Kaiser Chiefs and The Stone Roses, the source suggests Universal will continue to retain them "for the very minimum until the end of the year".

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Vital advantages: The Go! Team's debut album sold 130,000 copies in the UK alone

The Go! Team become Integral part of Vital

The Go! Team will become the latest group to plug into Vital's Integral framework in the UK with the release of their new studio album this autumn.

The British six-piece, who are signed to independent label Memphis Industries, will look to take advantage of the label development arm of Vital Distribution, which has delivered proven success for Gossip, Enter Shikari and The Pigeon Detectives before them. The latter act, having signed to small Leeds-based indie Dance To The Radio, entered the UK albums chart at number three a week ago, buoyed by the marketing muscle of the Integral framework.

The Go! Team sold 130,000 copies of their debut album *Thunder, Lightning, Strikers*, which was released in the UK under licence to Sony BMG. Vital

managing director Peter Thompson says, given what the band achieved with the major, they are well positioned to take advantage of the Integral set-up.

"The last one grew over a long period of time, whereas with this we'll have the opportunity to make more of an immediate impact," he says.

It will mark the second time Memphis Industries and Integral have teamed together. The two first teamed up for the release of *The Pipettes'* debut, which was released last year. "Everybody was pretty happy with how that worked out," says Thompson. "Having worked with Sony BMG on the last Go! Team album, I think Memphis were keen to keep this one closer to home."

The campaign will begin with the release of the single *Grip Like A Vice* on July 2, with the album to follow in September.

THE PLAYLIST

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

Supported by



THE WOMBATS
album (title track)
(4x4 Floor)
Destined to be one of the biggest acts in Britain in 2008, there's still time for you to discover them before they discover you. (album, October 1)



FEIST
1234 (Polydor)
A wonderful song backed by an even more wonderful clip. This is an act whose cult status is about to explode. (single, July 23)



ARCTIC MONKEYS
Adolescents (Domino)
Brianstorm's follow-up promises to be a festival anthem, with a voice echoing Subotain by the Beastie Boys. (single, July 9)



YVES LAROCK
Rise Up (Data)
A big summer release for Data. Rise Up is already a staple at Kiss and Top Five on the Shazam tag chart. (single, July 30)



PASSENGER
Do What You Like (Challamark)
Always a song clamoured by Jo Whalley, Passenger pen cult-favorite pop scores that set themselves apart from the rest of the pack. (single, July 2)



PAUL STEEL
Your Less (Fascination)
After a series of low-key releases, the *MV favourites'* first single proper drops on the Fascination label this summer. (single, August)



THE SHAPESHIFTERS
Pusher (Positive)
New added to the Radio One C-list, Pusher promises to deliver chart success for Positive as we enter summer. (single, July 2)



DIZZEE RASCAL
Pussylove (Old Skool) (XL)
Despite its frequent use of expletives, this song is set to be a monster for Dizzee. Gets better with every spin. (single, tbc)



RUARRI JOSEPH
Tales Of Crime & Grit (Atlantic)
Despite his number that makes a striking first impression. A bright introduction to Joseph's talents. (single, July 9)



SOFT LIGHTES
Say Not To Being (Modular)
This debut album lives up to expectations. Delightful, dreamy indie pop. (album, August 13)

Issue congestion prompts rethink among executives

Music Business Forum to plan new structure

Organisations

by Robert Ashton

The Music Business Forum is on the verge of a radical overhaul, as the music industry shifts its focus away from having a music council modelled on similar groups run for the film and fashion industries.

Plans for the Forum (the MBF) are set to take shape over the next six months, with the aim of creating an industry wide organisation capable of dealing with the increasingly complex issues which it faces, as well as engaging with Government and other groups.

At a recent meeting of the MBF which includes representatives from groups including AIM, BASCA, MMF and PPI, it decided to move forward with the new structure.

Privately, senior executives concede that the MBF, which often has as many as 30 executives sitting around a table, has had its day because the structure makes it almost impossible to act decisively on many divergent views. One insider says, "It is just not feasible anymore. There are 10 or more organisations and loads of issues. Nothing can be ironed out because

there are too many people and no one can agree on the agenda."

The industry has now decided to progress a plan to split the MBF into four more manageable strands. Each of these will have a more specialised remit, will invite different industry organisations to sign up to them and will meet separately. They are:

- Copyright
- Education
- Not-for-profit, including orchestras and community music
- Live Sector

Over the next six months, each of the four strands will decide on a name, elect a leader, organise how they will be funded and set the agenda to pursue. It is envisaged that National Music Council chairman Robin Oxtley will take a lead on the not-for-profit pillar and Music Education will chair Leonard Davies which help develop the education strand.

It is also expected that an overarching structure will be created at national level, with the meeting at least twice annually under the auspices of this new parent organisation.

This latest development has, temporarily at least, put paid to

plans to develop a music council and follows years of politicking and arguing about it. A council has been a long-held ambition of some sectors, which had wanted to present a more unified and stronger industry voice and have been embarrassed by the MBF's inability to present it. For example, an insider says the MBF totally failed to offer a compelling argument for copyright term extension after inviting Minister for Creative Industries Shaun Woodward to a session.

Momentum for a formal music council increased last year, following backing from former music minister James Purnell and the commissioning of last year's Osberg/SPI report, which proposed two models, including an executive organisation with funding of up to £2m.

However, powerful voices have not been convinced by the arguments for a music council and balked at its cost. A source says, "Key players were just not prepared to pay for it [a council]."

A DCMS spokesman adds, "It is up to the music industry to decide how to represent themselves to government."

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CHERRY GHOST
CAST LIST
 AGG: Jeff Barrett & Martin Kelly
 Heavenly Recordings
 Management: Dave Tate
 National radio: Tina Skinner, EMI

Records, Regional radio: Adrian Tredwell/Mark Cleelt, EMI Records
 TV: Jude Bennett and Parni Koshkara
 EMI TV Promotions: Digital Eric Weisick and

Stuart Freeman, EMI Records, Agent: Emma Banks/Becky Wedlake, CAA
 Product manager: Paul Ebdine, EMI Records, Press: Julie Dard/Sarah Collins, GPR

CHERRY GHOST

SNAP SHOT

Substantial airplay support for Cherry Ghost's second single People Help The People has persuaded Heavenly to step up the marketing activity for the Manchester act's forthcoming debut album.

The follow-up to limited-edition single Mathematics has enjoyed a solid grounding at radio with support at Radio One and Radio Two, while being named record of the week by both Jo Whalley and Zane Lowe. It will be released by Heavenly/EMI Records digitally on June 11 and as a seven-inch two weeks later, with no plans to issue it as a CD single.

Heavenly managing director Jeff Barrett says the label had not counted on such strong support this early in the campaign. "We always knew it was a fantastic

song and would get there in the end, but it has happened very quickly, and very much on its own merit," he says. "I've never had this level of radio support for an artist at this stage [of their career] before."

Online promotions and advertising in print are carrying the opening line of the song "God knows what is hiding in that weak and drunken heart" as the label looks to tap into the arresting nature of the song's lyrics. "It's something that stands out when you first hear the song," says Barrett.

Cherry Ghost, aka Simon Aldred, was Heavenly's managing director after the label renegotiated its deal with EMI last October. The debut album, entitled *Thirst For Romance*, will be released on July 9.



Record labels begin adopting the "Robbie

From a stream to a

Analysis

by Ben Cardew

Robbie Williams signed a new deal with EMI in 2006, but attracted focus largely on the mind-boggling, if greatly exaggerated, multi-million-pound sums involved.

Pushed further down the page was the fact that the deal represented what Williams' management called a "multi-platform" approach to the "respective elements of recording, live work, film and television." In short, EMI would take a cut from Williams' touring, publishing profits and merchandise revenues, in what was at the time considered a groundbreaking deal.

Fast forward five years and the agreement looks remarkably prescient: physical music sales are down, with the concurrent rise in download sales far from enough to plug the gap. At the same time, the live music industry is going from strength to strength, and heads are to be found promoting everything from mobile phones to frocks.

Unsurprisingly, across the industry, labels are starting to experiment with deals that stretch

beyond the traditional model of recorded music. As Parlophone managing director Miles Leonard told *Music Week* after his company parted ways with Jamelia, "[Labels] invest a lot of money in making an artist - the exposure to

We can sell 400,000 records and not recoup, but still do a very profitable live business
 Mike Smith, Columbia Records

the public is huge. The knock-off effect is celebrity endorsements, which we don't share the income from. Going forward, that is going to have to change. Income from record sales isn't enough to sustain the artist."

One of the record companies at the forefront of this phenomenon in the UK is Atlantic, which has recently inked deals with acts such as The Rifles (through subsidiary 679) and Hadouken! that open it up to new revenue streams, while encouraging innovation in sales and marketing.

Scissor Sisters' PR supremo flies Poydor's nest to go SuperSonic



Boutique PR: (l-r) Sreenivasan and Osojole

Music Week Awards PR winner Sundraj Sreenivasan is taking Gwen Stefani, Scissor Sisters and Girls Aloud with him after ending his nine-year stay at Polydor to set up his own company.

Sreenivasan, who picked up the PR campaign of the year prize in March for Girls Aloud, will also be working with Jamie Scott and The Town and David Guetta through his newly launched SuperSonic PR venture,

which he is billing as a "boutique PR agency".

"There was a gap in the market for a PR agency that could work everything from international superstars to up-and-coming bands," he says. "We're able to go from handling potentially explosive stories in the tabloids with one artist, whilst arranging a shoot with a music magazine with another."

Sreenivasan has based the company in London's vibrant East End with offices on Great Eastern Street in Shoreditch, a location that he believes is reaped with benefits. "Obviously I'm biased [being born and bred in the East End], but it's the most vibrant and creative part of London. The most exciting music scenes of the last few years all developed in the East End - from urch-rack to grime to nu-rave. It's the perfect place to base a music PR company," he says.

Managing the operation

alongside the former Polydor executive is Asha Osojole, who worked previously at Universal and the BBC. A third member of staff, yet to be named, will join the company in the coming weeks with a planned fourth addition in September. "For the time being, SuperSonic PR isn't going to expand a huge deal," says Sreenivasan. "I want to stay working in PR rather than HR."

Other artists on the SuperSonic roster include Wu Tang Clan, who return with their first studio album in six years this year, and Polydor acts Gabrielle, Sophie Ellis-Bextor and Marilyn Manson. "We don't specialise in one specific type of artist. That would be crazy. We're in an age when someone can like both Girls Aloud and Bonde Do Role. We understand how the media landscape has changed and provide a service that reflects this," he says.

Optimism in air as Woolies appoints senior music buyer

Woolworths goes into summer in an optimistic mood for entertainment sales, having appointed former Tesco music senior buying manager Alan Hunt as its new trading manager for music and DVD.

Hunt, who has previously worked for Woolworths' distribution arm EUK as music buyer and trading manager, will start in his new role in late summer, replacing Brian Hill, who has moved to EUK.

Hunt, who has helped Tesco to become one of the biggest music retailers with a market share of around 12% in the most recent TNS Audio Visual 'Track Survey', is charged with driving Woolworths' music and video operations. He will head a team of seven people, including music product manager Keith Black and DVD product manager Steven McGunigel, reporting to head of trading entertainment and mobile content Jim Batchelor.

Batchelor says the appointment demonstrates Woolworths' continued strength in the entertainment market. "We are still a massive player in entertainment and we still enjoy a good market share," he says. "Bringing Alan on board really



Big plans: 100 new Woolworths stores ahead

strengthens our team."

"The music market remains challenging and entertainment remains challenging, but we are pleased with the progress that we are making," Batchelor adds.

Woolworths' optimism was underlined by a relatively strong set of trading figures released last Wednesday in advance of its AGM: like-for-like sales across the retailer fell 0.6% for the 17 weeks to June 2, a result that was broadly in line with expectations and reflected a period of aggressive stock clearing in the previous year. Meanwhile, third party sales at EUK increased 28.4%.

In addition, Woolworths recently announced plans to open 100 new stores over the next four years.

By contrast, in its annual results to February 24, Tesco said that sales of entertainment products had been weak as a result of "internet downloading and deflation". The supermarket giant has also revealed that it is to cut the amount of space it devotes to DVDs and in March stopped selling CD singles in its stores, although a Tesco spokesman said music remains as important to the company as ever.

Batchelor explains that, while Tesco may be a bigger company than Woolworths, Hunt's new role will be more high-profile. "You could argue that Tesco is a bigger company, but this is a more senior role," he says. "Entertainment is definitely a bigger part of Woolworths' business than Tesco's, therefore it is probably higher profile in the business."

Hunt adds, "There are bags of potential to develop music and video in-store and online at Woolies, as well as an unrivalled brand heritage. The company has an enviable set of loyal customers and fantastic relationships with suppliers. I can't wait to get started and contribute to the future success of the company."

pie-style" multi-revenue record deal with new signings in the face of falling physical music sales

a river: the rise of the multi-platform deal

"We are in a place within the music business where we are starting to look at different forms of distribution opportunities and relationships with our artists have to start changing," says Atlantic managing director Max Lousada, who nonetheless stresses that such deals are very much in their infancy and may not be appropriate for all signings. "This is about trying to create an enriched product base and a traditional long tail. It is about creating a portfolio business," he adds.

"By doing joint-venture deals, we are able to do things that we could not do otherwise. It means we can work on an act's career," adds Mike Smith, managing director of the Columbia Label Group, which has signed a number of joint venture deals with artists, encompassing aspects such as live income and merchandising. "We can spend a fortune getting an act to sell 400,000 records and still not recoup, but they can still do a very profitable live business."

While every deal is bespoke - Sony BMG, for example, has created a booking agency, for which Calvin Harris is one of its first signings - Lousada explains that a typical



Breaking new ground: new acts such as Atlantic's Madoucent are signing similar deals to Robbin Williams' then-astonishing 2002 deal

agreement can see the record company sharing income streams from recording music, publishing, merchandising and brand/sponsorship work. In return, the record company works with artists and management to develop new ways of exploiting revenue streams and driving interaction with fans, outside of the traditional cycle of record, release, tour.

"We sit down and look at their merchandise product list, looking at how we can drive consumers to it, looking at how to 'eventise' a campaign," Lousada says.

"The big problem is that we develop an audience for six months, then sell to them for six months, then expect them to be there a year later. It is imperative once you build an audience to maintain a dialogue."

And this, Lousada explains, can be accomplished through activity such as streaming concert audio, selling T-shirts sporting the new album title ahead of the release date and giving access to exclusive concerts via the artist's website.

"Consumers demand direct access to the artist," Lousada adds.

"We are trying to create channels that allow fans direct access to the act. They can really have ownership of artists."

Naturally, such a change in the workings of the record company has also entailed a change in working practices at Atlantic. Lousada explains, for example, that many product managers will now think about merchandising as well as when the next single is released.

Referring to Warner's recent announcement that it would be cutting jobs in more traditional areas of physical music sales, while

creating positions in growth areas such as digital, Lousada says, "Part of what we have been going through is bringing in the skill set that can move this forward. This is an exciting challenge. The people that grasp it are getting off on the idea. There are going to be a lot of firsts."

Not everyone agrees with this enthusiasm, of course - Beggars Group chairman Martin Mills, for one, believes that the 360-degree model is not right for his company, despite looking to forge closer links with the live music industry. Yet for Lousada, the logic of the model is patent - a troubled time for the industry.

"This is a way that we can keep up investment levels in a difficult market," Lousada says. "I want to create better services, to create stability for artists and to try to create an entity for a music company in the 21st Century."

"The way of encouraging everybody to think is that we are in the business of building successful artists," Smith concludes. "I hate to think of them as brands, but I suppose that is what they are."

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With 1m ticket sales recorded even before it has opened, AEG's O2 Arena prepares to rise from the London's former white elephant transf

Venues

by Adam Benzine

When AEG agreed to take on the Millennium Dome in May 2005, with the aim of turning it into a world-class entertainment destination, many wrote the move off as madness. Indeed, even today, a Google search of "Dome" and "white elephant" still produces some 700,000 results.

Yet, as the 23,000-capacity venue prepares to open on June 24, when Bon Jovi will play the arena's first show, AEG appears on the cusp of proving all doubters wrong. The only Madness evident is the band of the same name, who are the latest big act announced to play what is now the O2 Arena – joining the likes of The Rolling Stones, Take That, Barbra Streisand, Keane, Justin Timberlake, Scissor Sisters, Snow Patrol and Prince, whose record-breaking residency at the North Greenwich venue has just been increased from its 21 shows.

The jaw-dropping first season line-up, which has so far netted more than 1m ticket sales pre-opening, represents a sweet victory



That's entertainment: the 23,000-capacity O2 Arena will spring into life on June 24 when Bon Jovi returns to the capital

for AEG Europe president and CEO David Campbell, whose company has invested nearly £505m in the project, £178m of which has been on the O2 Arena.

"Someone said to me in an interview, 'You must have done a lot

of research into the fact that this has a lot of bad stigma attached to it.' I said we did absolutely none whatsoever, because you'd have to be an idiot not to figure out that it was a white elephant under its previous guise," says Campbell.

"But we haven't gone in to just be a bit better than somewhere else. We've gone in to set a new standard in terms of what can happen. I think this will transform indoor live entertainment in London, and indeed in Europe."

The O2 Arena will host approximately 150 shows in its first year, operating in two modes. When operating "in the round", for the likes of Justin Timberlake and Prince, 360° seating will accommodate 16,000–18,000 people, while a standard set-up can accommodate 8,000 to 15,000 fans, depending on sight lines.

The arena boasts 98 corporate boxes, almost all of which have been sold, at annual prices ranging from £110,000 to £150,000. Companies who have bought suites so far include Morgan Stanley, Red Bull, RBS, BT and KPMG.

In addition, AEG has produced one of the most technologically advanced arenas in Europe. Having partners such as O2, AOL and NEC has allowed the venue to install a raft of features allowing for Bluetooth connectivity, smart-card chip technology for electronic ticketing and multiple easy access points for film crews.

"Every inch of the place is wireless-enabled by O2," says AEG Enterprises managing director Jessica Koravos. "Because this is a new building, rather than a re-fit, there are electronic panels everywhere

Musicians' Union calls for revisions to Government legislation to reinvigorate "micro-venues" Union attacks Licensing Act's impact on live music

Legislation

by Robert Ashton

The Musicians' Union has delivered a stinging indictment on the Licensing Act's impact on live music at the grass-roots level and called for a series of measures to shake up the two-year-old law.

Just weeks before Feargal Sharkey's Live Music Forum delivers to government major research on the Act's impact, the MU is making five recommendations it hopes will offset the negative effect it believes the legislation has had on small pubs and bars – it calls them "micro-venues" – since it became law in November 2005.

MU general secretary John Smith, who played a key role in helping to soften some of the Government's more hardline, and musician-unfriendly proposals during the draft stages, accepts that the Act has not been detrimental to big venues or festivals.

But he suggests a "significant" number of licences who previously staged music using the two-in-the-bar rule exemption no longer do so and he



There's a crowd: many venues no longer host music under the two-in-a-bar rule

questions whether the "pain" of implementing the act has been worth it.

"We've been through [the Licensing Act] and come out of the other end. It has not been the end of live music, but it has also not led to an explosion in live music. There has been an explosion in live music, but that has not been down to the Act," he argues.

Smith is fundamentally against music and entertainment being

wrapped up in legislation primarily designed to prevent crime and disorder and improve safety. Citing research conducted by the union throughout last summer, Smith says he believes the inclusion of regulated entertainment in the Licensing Act is unnecessary and has stopped many musicians – from classical pianists to a jazz duo – from putting on one-off gigs in their local or smaller venues who have not applied for music licences. Smith realises the

Government will not comprehensively overhaul the Act, but may make revisions. "Culture Minister" Tessa Jowell said the Government would be open for discussion," adds Smith. To this end the MU is pushing five recommendations:

- to introduce an exception for "micro-venues" with a capacity of 100 or less;
- introduce a fast-track method to vary a licence to include entertainment;
- encourage live music by providing incentives such as tax breaks;
- remove volume as a test of whether music is incidental or not;
- encourage licensees to be more adventurous in seeking variations to their licence.

As the Act progressed through Parliament in 2004 and 2005, the MU lobbied for an exemption for venues with a capacity of 200 or less. Smith now believes that may have been too ambitious and has revised his proposed exemption that would still enable thousands of small venues without licences – and thousands of musicians – to stage music. He adds that there

have been many "micro-venues" that have been affected by the removal of the two-in-a-bar rule under the old PEL licence system and they need more help or encouragement.

A system of tax breaks or other monetary incentives to those who stage regular gigs could help – as would fast-tracking licence variations.

A DCMS spokeswoman says, "If venues have stopped staging live music, we need to understand why. However, both our own and the MU's research show that these instances are rare and it is encouraging that most venues that want to put on live music have secured a licence."

She adds, "We never claimed that the Act would change things immediately and we remain confident that, as the new regime settles down, more venues will secure licences for live music."

The Live Music Forum will shortly recommend how government can better promote live music and the spokeswoman says the Government "will continue to work with the music industry and others to ensure live music can thrive". robert@musicweek.com

THE O2'S VITAL STATISTICS

- The O2 has an overall diameter of 305 metres and an internal diameter of 300 metres.

- It is 50 metres high at its central point and its 12 steel masts are 100 metres high.

- The total circumference of the bowl is 1km.
- It encloses a ground-floor area of more than 80,000 square metres.

- All pits at the venue can be joined in seven seconds. It saved upside down, the arena would take 1m pits of beer to fill it.

- The O2 has more than 600 toilets
- The venue will employ approximately 1,500 people

- The Eiffel Tower lying on its side would fit into the O2, as would 18,000 double-decker buses, 10 St Paul's Cathedrals, or 72 tennis courts.

- Founding partners: O2, ADI, Credit Suisse, HREX, NEC, ADI, BMW, Nestlé, Pepsi and Vivitar.

The ashes of the former Millennium Dome and become a world-class entertainment venue formed into an unforgettable venue

which film crews can use. People can just plug in to shoot videos. You don't have to run cables everywhere. We've already had a lot of enquiries from bands wanting to shoot their videos or DVDs here."

Yet the arena itself is just one part of the O2 project. In a bid to overcome the fact that, for all its strengths, the O2 is in the middle of London's Docklands, AEG has set out to create a complete destination.

The O2 complex will offer more than 20 restaurants and bars, as well as a museum, an 11-screen cinema boasting the second biggest screen in London, and – crucially for the music sector – a 3,000-capacity sister venue in the form of the Indigo, which will act both as a location for after-show performances and promotional events relating to the main venue, and as an independent venue in its own right.

Indeed for many promoters, the promise of a new 2,000 capacity venue – following the closure of Hammersmith Palais and continuing questions over the fate of The Astoria – is as appealing as the main venue itself, with artists as

diverse as Joss Stone, Crowded House, Jools Holland, DJ Shadow and the Magic Numbers all signing up to play shows there.

"I think the future of indoor live entertainment is all about entertainment destinations where you've got more than one activity all together," says Campbell. "It used to be that you had shops scattered on the high street and then you had shopping centres. You had individual cinema screens and then you had multiples. We're only doing the same thing in terms of grouping for a destination.

"I think, going to see a gig at Wembley Arena, people want to see the show and get back as quickly as they can. I don't think that's what people will do here – I think they'll see a show, get a drink, have a meal, and hang around afterwards.

"The fact that you can go and you have a choice of 20 good bars, restaurants and cafes to go to should mean that people will go in their own right for that, or they'll just go to see a film, or to see a gig at Indigo or to see the Tutankhamun exhibition. It's not just the arena events that will drive people into it."



Prize (right) is among the artists mooted to perform an after-show at the Indigo (above)

Metropolis Music founder Bob Angus adds, "I don't see it being problematic location-wise. Location isn't a problem when you've got artists that call on launching it. People have this view of what it was like six or seven years ago, but the new venue is forward-thinking and more prominent. I think it's going to be a wonderful arena, which will be well received in London."

While the venue has – in contrast to Wembley Stadium – managed to remain both on time and on budget, AEG has nevertheless had to deal with challenges aloft the way. "The key problem we've faced has been building an arena with a four-metre height difference between the top of the tent and the roof of the arena," says AEG Live senior vice president Rob Hallett. "It meant using cranes

has been out of the question, so we've had to winch up the roof.

"The second problem has been being over the Blackwall Tunnel and making sure we didn't affect that while working. And the third thing that has been managing the sheer number of buildings in here – we've built a village 20 acres in size. The logistical planning, just scheduling the planning, was an enormous production."

But, despite the scale of the project, promoters are hailing the venue as a remarkable success. "They've done an amazing job at the O2," says Live Aid and Live 8 promoter Harvey Goldsmith, who

– as a consultant to AEG – was at the heart of the plans to create an entertainment destination at the former Millennium Dome. "It looks fantastic and it marks the first time that London will have a custom-built arena that everyone can be proud of. I, personally, am very proud of being involved in coming up with a solution for the Dome that worked."

"You don't spend that much money on producing a venue when you're a company as experienced as AEG and come up with something that isn't going to be a spectacular," adds Live Nation UK managing director Stuart Galbraith. "I think it's going to be probably the best arena that we have in Europe and a welcome addition to the complete of venues we have in London."

"Two years ago, Wembley was in refurbishment, we didn't have a proper arena in the capital, we didn't have the planning, we had no concerts in. We've gone from that to having Wembley Arena fantastically refurbished, Wembley Stadium up and running, and now the O2 coming online. It's a good time to be a concert promoter in London."

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Music events under threat from alcohol advertising ban

Government proposals to hit alcohol advertising and sponsorship could severely damage Britain's live music industry, according to those who rely on the drinks industry for financial support.

The possible crackdown on brewery support for the live sector stems from recommendations made in the National Alcohol Harm Reduction Strategy consultation document, which was published last week. Its conclusions have met with derision from promoters and the breweries that leverage live events to promote their products.

"To ban alcohol sponsorship of music events would be seriously detrimental for the future growth of the music industry as a whole," insists Geoff Ellis, whose DF Concerts has a long-standing arrangement with Tennent's for the T in the Park festival. He adds, "I don't think that the majority of politicians support this misguided proposal."

Geoffrey Hegarty of brewing giant Coors, which owns the Carling brand, believes the Portman Group, which acts as a watchdog for his industry, will take a close look at the report to ensure proper representation is made to government.



Brewing up a storm: support from alcohol companies has backed live arts councils for music events

"The Portman Group has just introduced new guidelines that will see alcohol product logos removed from all children's sizes of sports shirts later this year," says Hegarty, "so the industry has been very effective at self-regulating.

"We really don't know what the scope of the Government's investigation is as yet, but we think it is an absolute right in its targeted approach so far."

Certainly, the sums of money the music industry might lose are significant, with Carlsberg ploughing £5m into the relaunch of Tuborg.

"A significant part of that invest-

ment is tied up in buying music rights," says Carlsberg spokesman Gareth Roberts.

"Through our deal with Live Nation, Tuborg has the pouring rights to five key festivals – Download, Global Gathering, Escape and the two Wireless Festivals – as well as 45 Live Nation venues across the UK."

Agreeing with Hegarty about the importance of the Portman Group's work, Roberts states, "Looking at festivals, for instance, we are working with the Challenge 21 campaign to make sure that people are challenged to prove their age. People need to understand that the public house criteria of who can be served alcohol also carries into live music venues and festivals – they have to comply with exactly the same licensing laws as anywhere else."

DF's Ellis concludes, "Tennent's Lager has acted like an arts council in Scotland for many years. Without them, would famous events such as T in the Park and T On The Pringle have been founded to get off the ground in their early years, because there certainly wasn't the option of government or arts council funding."

Vodafone injects va-va vooom

The Vodafone Live Music Awards are being freshened up this year with the addition of new categories covering best live male and best live female.

Coinciding with the end of the festival season, the 2007 ceremony takes place on September 19 at Brompton Hall in west London. It follows on from the success of the operator's Vodafone TBA gigs, which kicked off an April 19 with a performance by Amy Winehouse. Five further Vodafone TBAs will be staged in London across the UK in the build-up to the awards.

Last year's event was held at the legendary Camden Roundhouse and featured performances by acts as diverse as Razorlight, Jamiroquai, My Chemical Romance, The Automatic and Girls Aloud. The winners included Take That, who took home the gong for best live return; Razorlight, who collected a brace for live impact and live music DVD; while the Freddie Mercury Lifetime Achievement in Live Music was won by The Who and the coveted Vodafone Live Act award went to Muse.

Vodafone is now soliciting

nominations for this year's awards. The public can champion their favourite through the website www.vodafone.co.uk/music. A panel of industry experts will use those suggestions to announce a shortlist, which the public then gets to vote on.

Categories include best live act, international live act, best of the year, live impact, lifetime achievement, live return, show production, tour roadie, live music DVD, music venue, breakthrough act, festival of the year, unsigned act and the new live male and female prizes.

"By bringing exclusive Vodafone TBA and Vodafone Live Music Awards content together in a unique act and the new live male and female prizes, consumers will be able to enjoy the complete Vodafone music experience through one website or on Vodafone Live," says the company's head of sponsorship Daragh Perse.

"We are expecting a fantastic consumer and industry response to both the music activity and web-based experience in 2007, and looking forward to once again celebrating the importance of live music in the UK," adds Perse.



Back for good: Take That win best live return at the 2006 Vodafone awards

Lesley Douglas on streamlining the BBC's musical reach and relationship with the industry

Radio Two chief reaches out to the music industry with new Beeb role

Broadcast

by Paul Williams

Anyone tuning into BBC TV or radio in the next few weeks has a good chance of stumbling across Arcade Fire on one of the Corporation's many music strands.

In Neon Bible, the Canadian outfit has undoubtedly made one of 2007's stand-out albums, but forthcoming support the BBC has lined up for the band is as much indicative of new approach it has introduced across its popular music platforms as it is of its executives' admiration for the record.

Across just 11 days, the Sonos/Universal signings will appear on Jonathan Ross's BBC1 chat show (June 22), play a session on Mark Radcliffe and Stuart Maconie's Radio Two evening programme (June 28), play the 6 Music Hub (June 29) and perform on Zane Lowe's Radio One show (July 2). In addition, the band will feature on various BBC websites.

The extent of this widespread promotional support by the BBC follows the appointment of Radio Two and 6 Music controller Lesley Douglas to an additional new role of controller BBC popular music, in which she is tasked with improving the way the Corporation utilises the same act across its different platforms. The new job also aims to simplify lines of communication with the music industry.

In her new job, Douglas is working across the BBC's TV, radio, online and other platforms with the aim of improving what is already a strong relationship between the Corporation and the music industry. It will make her the first point of call for labels when they are looking to promote their artists through the BBC.

According to Douglas, the creation of the role – which came out of discussions last year for the BBC's first music strategy – has been greeted with warm enthusiasm by the industry. "I have had massive reaction from the industry, broadly speaking; at long last, this is what we wanted – a single point so we know who to pick the phone up to," says Douglas. But she also acknowledges that some people thought that what was she was doing all along.

"In a way they are right, but the new job description and title that goes with it puts an official stamp to an informal role operating across the BBC's popular music output.

"I think people who work on the outside from the BBC would find



Bible bashing: Arcade Fire are set to enjoy widespread promotional support across the BBC's various platforms

me quite easy to deal with, so there were already lots of relationships in place," she says. "I already have a relationship with the BPI; I already have a relationship with Aim; I have a relationship with some of the managers, so there are lots of relationships that are key that are already in place.

"It's sort of broadening those out and, internally – Radio Two in particular – has such a broad church, not just in music but speech and comedy and talent, that again I have a lot of internal contacts. So putting the two together sort of makes sense as a focal point.

"That's probably why it looked obvious to give it to me. I can be an intersection point between all of the people internally and all the people externally."

One of the new role's aims is to ensure that anyone from the music industry with an idea they want to pitch to the BBC is not

dissuaded if they do not know who to approach initially. It is a problem Douglas recognises and one which she has, until now, had to deal with informally.

"You will frequently get people saying, 'I don't know the right person to talk to about X and Y' and I talk to about things across more platforms than just Radio Two or just 6 Music?"

"Adam Kemp, for instance, commissions music in television, but a lot of people in the music industry didn't know that."

Having someone as a central point, Douglas believes, will also aid rights negotiations; as the BBC looks to secure rights to music in podcasts, for instance, Douglas will be

able to act as a go-between with the editorial side of the BBC and the rights negotiators.

But the new role is not just likely to improve communications between the BBC and the music industry, it could also aid dialogue on popular music projects within the walls of the Corporation itself. While matters appear to be getting better, Douglas acknowledges the lack of a "joined-up" approach in the past has sometimes resulted in one part of the BBC not knowing what the other is doing – even on related projects.

She cites an example when Rufus Wainwright was on seemingly every single part of the BBC a few years ago "and none of us knew". She adds, "We could have done more to join that up and make decisions about where he should have been and, if he were on all those things, could we have made a greater impact?"

By contrast, the Arcade Fire promotional slots have been carefully co-ordinated to ensure each performance by the band on the various BBC platforms is not replicating what occurred on another outlet. For example, the band's Jonathan Ross BBC1 appearance will be a traditional performance, but the 6 Music session will be stripped down. "What we want to do, and what is key now, is we can offer listeners and users of online services content that's unique and different," says Radio Two's head of music Jeff Smith, whose station is also featuring the band.

Similarly, the way different parts of the BBC can work together has been illustrated by the Sgt Pepper project, which saw contemporary acts such as Kaiser Chiefs and Razorhillt re-record the Beatles album to mark its 40th anniversary. This has featured not only on Radio Two, but on BBC2 and also on the BBC digital "red button" service.

In addition, the BBC is learning other lessons in how it can bring its different strands together. "One of the things that came out of the music strategy is how local radio works with network radio and with television," says Douglas. "There are loads of local radio stations around the country who do a lot with unsigned and new acts; it just seems obvious there should be a way of connecting that into 6 Music, Radio One, Radio Two. So that came out of the music strategy as well, looking at how they can work together."

Clearly, the BBC already provides a plethora of avenues to support music-industry projects, but Douglas believes her new role will allow that support to be more effective. "We do a huge amount of music. Whether we make the impact that huge amount of music deserves or not is up for discussion, but I think what has been given to me is the ability to step back and to look at exactly how we make it all work," she says.

Despite this wider remit, Douglas insists she will be careful not to busy herself in matters where she is not needed. While the new role provides a platform to move into all sorts of areas of the BBC, Douglas is desperately keen not to get in the way of any existing personal relationships between the industry and the broadcaster. Nor does she want to interfere with anyone else's role within the Corporation: Douglas will not begin to make music TV programmes or lend a direct hand to Radio One – although dialogue with Mark Cooper and Andy Parfitt is and will remain part of her remit.

"The job is not about treading on anyone else's toes, it's not about changing that level of creativity that is already here," she says. "It's about trying to make a greater impact of what we do. It's trying to make those lines of communication better externally between the two."

All that is likely to result in even more calls to Douglas's phone and a more closed-up email inbox. But, BBC for the music industry, it will have been worth it. paul.w@bbc.co.uk

Impact: Lesley Douglas is seeking to harmonise the BBC's lines of communication, both internally and externally

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Mocha with McCartney is a success

EDITORIAL
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There is something exhilarating about doing something for the first time. Especially something which everyone tells you will soon become as common as fish and chips.

Last week – like many other music consumers – I bought a CD from a coffee shop.

Yes, I know, Starbucks have sold assorted CDs for a long time, but I have never seen one on the racks I wanted to buy before. I bought the McCartney album, *Memory Almost Full*.

The CD cost me £12.95, close to the price in many other stores. Frankly – despite the tasty coffee – I would much rather browse through the racks of a traditional record shop.

But that is not really the point. As I ventured through central London, I passed one Virgin store, an HMV and a couple of WH Smiths – but around a dozen Starbucks.

The fact is that this coffee chain will reach hundreds of thousands of consumers nationwide who won't think of going into a music store. And when they go in for their latte and muffin, they will be bombarded with piped-in music, huge window posters, CDs on the counter, even McCartney-themed Starbucks charge cards.

How many of these people will be planning to

buy a McCartney album is another thing – and how many will do so will be difficult to tell.

Of course, while McCartney enters the Top 10 he should send hearty thanks to those often overlooked trojans – the conventional record shop.

None of the Starbucks' sales count because the coffee shops are not chart return stores. But the first signs last week were that sales from record shops were set to match the first-week sales of McCartney's last studio album, even without Starbucks' sales.

Could it be that, as far as CD sales are concerned, Starbucks sales will be cream on top? Now that would be a win-win.

I write this after returning from Inverness for the latest Go North, a small but sublimely-formed festival which highlights how much excellent music there is out there right now – and what a burgeoning, localised independent industry has emerged around the UK.

In my Q&A with manager Jazz Summers last Thursday, he predicted that record labels will be unrecognisable in five years' time – but remains optimistic about the opportunities which exist for all small music companies. It is hard to disagree.

US broadcast royalties need uniformity

VIEWPOINT
MIKE PEARS



Once again, a fierce debate is raging across the Atlantic between the webcasting community and the recording industry.

The debate in itself is not a new one, but what is new is that "big media" has now thrown its hat into the ring with the webcasters in the form of the National Association of Broadcasters (NAB).

Why is this pairing between the NAB and the online players surprising? Surely it makes sense for smaller, new media broadcasters to side with "big boys" to obtain maximum negotiating power?

Well not necessarily, as under US law, terrestrial broadcasters don't need to pay performance royalties for sound recordings. Even new digital terrestrial radio is exempt, and huge corporations still only have to pay publishers (to ASCAP, BMI, etc), and not artists or record companies.

So why is the NAB labelling a proposed royalty rate in the US a "performance tax" and asking people to write to their senators? It is because they know the recording industry has a strong case to expand the law, giving performers and copyright holders

It would be such a shame to see a vibrant and music media die because the big boys don't pay their bills

their share of the biggest performance revenue pool in the world.

It is hard to argue that the current situation is fair – small, entrepreneurial companies such as webcasters pay royalties while big corporations don't. Songwriters and publishers get paid, but artists and labels don't. This is the issue, but the focus has moved to pointing fingers and predicting the death of internet radio.

But what if the NAB is successful in availing this right and where does it leave the webcasters?

They'll still have to pay royalties and at a rate that has an entire industry's negotiation, collection and distribution costs baked in. Simply put, the only way for this to work and for webcasters to flourish is if the royalty pool is bigger and the rate is a lower portion of any licensee's

costs. In other words, everyone needs to pay their fair share.

Ironically, by having the NAB join their fight, webcasters could be dooming themselves to an endless cycle of disproportionately high royalty rates, while big terrestrial broadcasters (their real competitors) get away with paying nothing. It would be such a shame to see a vibrant and growing music media die simply because the big boys don't pay their bills. The webcasters should remember that they may be on the opposite side of the table to the recording industry, but they are very much not on the same side as big terrestrial media.

And one last thing – let's not forget what a broad performance right would mean for UK artists and labels. Given the popularity of UK acts on mainstream US radio, such a right would represent a multi-million-dollar annual windfall in reciprocal royalties. Surely that's good news and worth fighting for, even if you don't think the webcasters are.

Mike Pears heads product development and marketing for London-based digital service provider Stream Digital and previously worked for MusicBox, Live 365, Sound Exchange and the RIAA.

DOOLEY'S DIARY



Tales from North of the border

Remember where you heard it: Inverness meant *Go North* at the end of last week, if you wanted plenty of music and as little walking as possible. The eight venues featured were so close together you could cover them with a picnic blanket. Manager Jazz Summers set the world to rights in a Q&A with MW editor Martin Talbot, recalling his far-from-auspicious start as a manager – his first deal, for Richard Digancie, in 1972, seemed a terrible 45% record royalty for the UK, 2% for the rest of the world. This year Jazz Summers has learned his lesson – 20% is the norm. Besides predicting the demise of conventional record companies within five years, Summers' other revelations included the assertion that Warner approached him with an interest in buying Big Life earlier this year. Musically, the first Go North was

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

You said:
The O2 40% ●●●●●●●●●●
Wembley Stadium 60% ●●●●●●●●●●

This week we ask: who stands to benefit more from the NME's Write Stripes open-act commitment?

a) The NME
b) The White Stripes

Blurring management's boundaries

With a highly successful stint co-managing Blur and Gorillaz under her belt, **Niamh Byrne** takes her leadership skills to her new post as Mercury Records' general manager

Quickfire

After so long in management, what appealed about the Mercury job?

I thought long and hard about it. It was a really exciting opportunity and sometimes you have to jump off the cliff to discover that you can fly. Especially at the moment, it is very challenging times. A lot of people are looking to do things differently.

Coming from management, you have the ability to do that. It seemed like a great opportunity to do that with a label.

A lot of labels are talking about the 360-degree model, where they make money from artists' touring and merchandise revenues. As a former manager, does this sound like a credible plan to you? Is this something Mercury will look to do?

I think that it is important for any label to constantly review its business model. There is no room for complacency, particularly in today's climate. I am sure somebody once said, "Standing still is - in effect - a step backwards in a progressive situation."

Will it be a big step from artist

management to running a label?

In many ways, being a manager gives you an advantage. With management it is important to have a stratospheric birds-eye view of every area, not just one department. Managers are also used to managing. So I suppose in that respect, it's not such a big step, but the multiples are bigger. Every big move comes with its own set of challenges too which is healthy. **Is that why Mercury chose you for the job?**

From my point of view, being a manager gives you an advantage. In management you have an experience of every area of the industry. And managers are used to managing. It is not a massive step. If you are responsible for recording, touring, sync deals.

What do you think labels can learn from managers?

A lot. Both sides can learn a lot from each other. If you put the best bits together you can have a really creative partnership and form a much better strategic alliance, which is worth highlighting. A good manager can offer a holistic view overall; they are closer to the artist so they hold their vision. A good label will support



Focused on breaking acts: (l-r) Niamh Byrne and Mercury group president Jason Taylor

that vision and lay solid foundations therefore creating ultimately more successful campaigns.

What appeals to you about Mercury in particular?

Mercury felt to me quite fresh. Jason Iley has been here just over a year and there are some great people working here. There are also some great signings, which I can't talk about, and we are really focused on UK acts and breaking them. I am just excited by the direction and how people here want to do things.

Gorillaz are obviously known for their innovation - is that something you'll bring to Mercury?

We have to be innovative - you can't be complacent and I think that you can't just launch artists in the traditional areas. You can't rely on what you used to rely on. You could look at Gorillaz and say we knew what we were going to do. But with Gorillaz we had an animated band - they don't exist. We had to think our way around how you can market the band. They didn't do TV or tour originally, so

we couldn't rely on traditional means. We just had to think of ways that were more out of the box. People said that we were crazy. We probably were.

There is a lot of pessimism in the industry after a very bad first quarter. How do you feel about the state of the industry?

There is a lot of doom and gloom. I think we have to be optimistic. We just need to constantly evolve our financial models. Sounds simple doesn't it? Music is such a huge part of people's lives. I am sure that 99% of the world listens to music. The fact that there is a problem with P2P networks shows the demand for music.

Obviously you've worked a lot with Damon Albarn - would you try to sign him if his contract with EMI was up?

[Laughs] Damon is amazing. Any label would want to have him. Former Coroner and Blur co-manager Niamh Byrne took up the post of general manager of Mercury on June 1. After spending 13 years at CMO Management, she left to set up her consultancy firm The Engine Room (left). She will continue to have a working relationship with Mercury's Kevin Lloyd HQ.

one of mixed quality, but with plenty of high quality. One of them was 12-year-old (1) Lucie Trause, a precociously-talented cross between Amy Winehouse and KT Tunstall. Mind-bogglingly good - and co-managed by Jon Turner of Island. On a recent trip to the US to persuade American broadcasters to pay performance royalties, PPL's Fran Nevkirk and Peter Leaham managed to shame RIAA lobbyists when they were shown the other countries in the world - they include Iran, Rwanda and Zimbabwe - that currently don't recognise performer rights. Because these countries aren't particularly hot on other (human) rights issues either, Leaham recounts that one RIAA member was moved to declare, "My God, we are part of the axis of evil."

Leaham is confident the US will eventually see sense and join the more enlightened global powers in paying out to performers whose songs get radio play. Dooley can't help pondering the synchronicity that George Michael was the man who played the first concert at the new Wembley this Saturday just gone - the venue with a world-record 2.61billion. Losing the plot somewhat about the event's aims, a shame-faced Live Earth promoter was quickly backtracking on his offer to fly Dooley long-haul to his particular leg of the global initiative last week. The alcohol was flowing at the BBC Radio Theatre last Monday, as the likes of BBC execs, Jerry Abramsky and Lesley Douglas and CMI chief Tony Wadsworth saw it re-open after four years of refurbishment work. In perfect

symmetry, the opening act were the last to play the venue before it closed - Pet Shop Boys. It could well be latter all round at Starbucks, with Paul McCartney a good bet to score his first US solo number one album this week since 1982's *Tug Of War*. Which major label senior figures are privately fuming about the way a certain online retailer has handled a recent revelation about its product offering? So much for Jay Kay retiring from the recording industry. The Janiroqual frontman is apparently already hard at work on new material. Nice to see some artists recognise the efforts of their press officers. Rufus Wainwright dedicated a song to Barbara Chanson at his Dis Vibe, after attributing all of his success to the MBC co-founder.

Picture the scene. Label representative: "Amy, we've got a presentation to do." Amy Winehouse: "But I'm doing my hair!" Rep: "Honestly, we need to do it now." Winehouse: "Sod it, I'll do it in my rollers." So congratulations then, Amy, on 1m UK sales of current album *Back To Black* and debut set Frank going platinum. Pictured below (l-r... deep breath): front row Sarah Boorman, Island; Nick Gatfield, Island; Amy Winehouse; manager Raye Cosbert. Middle: Ted Cockerle, Island; Paul Franklin (Helter Skelter); Back: Island's Mike Mooney, John Talbot, Charlie Byrne, Marcus Beesse, Charity Baker, Ruth Parrish, Shane O'Neill.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



WEDNESDAY: "Gallows celebrated the re-release of their debut album with a launch about The Yacht Club at Temple Wood last night, performing an intimate set for BBC4 at London's LSO St Lukes Church, which saw the band delving deep into Adams' catalogue and ending with a cover of Alice In Chains' *Down In A Hole*."

FRIDAY: "It was the annual Music Week/City Showcase event last night, an opportunity for us to spotlight some talent we think will break over the next 12 months. Last night, it was Natty who stood out for us."
To read the full entries on Dooley's weblog, go to www.musicweek.com



When you are the world's biggest female solo artist, you just don't do small. So when you've sold a staggering 1.5m units in the UK, you don't want some piddling plaque that would barely grace the toilet. No, you are the bootylicious Beyoncé and you want the big blue board that Craig Logan and Ged Doherty are struggling to hold up. Beyoncé herself looks far too cool to struggle with the weight of the board - but then she did have a concert to play later that night. Pictured (l-r): RCA Label Group managing director Logan, Beyoncé Knowles, Sony A&MG chairman and CEO Doherty.



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For informal enquiries please contact Frazer Mackenzie, Head of School, Music, Entertainment & Moving Image on 01494 522141 extension 4020.

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Club Charts 16.06.07

The Upfront Club Top 40

Rank	Artist	Track	Label
1	STONEBRIDGE SONS	PIRATES OF THE CARIBBEAN AT WORLDS END	Abaka
2	ROBIN MURPHY OVERPOWERED	ROBIN MURPHY OVERPOWERED	EMI
3	RHIANNA FEAT. JAY-Z UMBRELLA	RHIANNA FEAT. JAY-Z UMBRELLA	Parlophone
4	JUST JACK WRITERS BLOCK	JUST JACK WRITERS BLOCK	Mercury
5	MARLAIN TEN VEDEN I WISH U WOULD	MARLAIN TEN VEDEN I WISH U WOULD	Mercury
6	CHICANE COME TALK2MORROW	CHICANE COME TALK2MORROW	Abaka
7	FISH & CHIPS CAN'T GET ENOUGH	FISH & CHIPS CAN'T GET ENOUGH	Abaka
8	NONO FEAT. HUSKI 2 MORE DAYS	NONO FEAT. HUSKI 2 MORE DAYS	Abaka
9	SUMPREZ FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS	SUMPREZ FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS	Mercury
10	THE SHAPESHIFTERS MYSTER	THE SHAPESHIFTERS MYSTER	Mercury
11	4TH CHILD NOW I FOUND YOU	4TH CHILD NOW I FOUND YOU	Mercury
12	FRUIT MACHINE DIVA IN THE DISCO	FRUIT MACHINE DIVA IN THE DISCO	Mercury
13	LOUSHOUSE UK FEAT. SHELLEY HARLAND DIFFERENT WORLD	LOUSHOUSE UK FEAT. SHELLEY HARLAND DIFFERENT WORLD	Mercury
14	GRADE SLOWLY	GRADE SLOWLY	Mercury
15	GIVEN STEFANI 4 IN THE MORNINGS	GIVEN STEFANI 4 IN THE MORNINGS	Mercury
16	TURBO PUNK GOITIA MOVE	TURBO PUNK GOITIA MOVE	Mercury
17	UNDER THE INFLUENCE OF GIANTS IN THE CLOUDS	UNDER THE INFLUENCE OF GIANTS IN THE CLOUDS	Mercury
18	BUNZ WINKLES FEAT. ELESIA DON'T MESS WITH MY MAN	BUNZ WINKLES FEAT. ELESIA DON'T MESS WITH MY MAN	Mercury
19	YVES LAPOCK RISE UP	YVES LAPOCK RISE UP	Mercury
20	HOT 22 FEAT. ANGLE ZEE JUST FRIENDS	HOT 22 FEAT. ANGLE ZEE JUST FRIENDS	Mercury
21	NEW RICHARD GREY WARRIED PASS	RICHARD GREY WARRIED PASS	Mercury
22	NEW DAGWOOD TAKE IT LIKE A MAN	DAGWOOD TAKE IT LIKE A MAN	Mercury
23	NEW WANJA US, SAM & GOLD FEAT. HILARY STRANGER	WANJA US, SAM & GOLD FEAT. HILARY STRANGER	Mercury
24	NEW CORNELIA VS. LISIA MARIE EXPERIENCE KEEP ON JUMPIN'	CORNELIA VS. LISIA MARIE EXPERIENCE KEEP ON JUMPIN'	Mercury
25	NEW THE ABSOLUTE FEAT. SUZANNE PALMER THERE WILL COME A DAY	THE ABSOLUTE FEAT. SUZANNE PALMER THERE WILL COME A DAY	Mercury
26	NEW VISION FACTORY FEAT. MAXINE SUNSHINE	VISION FACTORY FEAT. MAXINE SUNSHINE	Mercury
27	NEW MADRID PICTO TO MAVEB, MAYBE NOT	MADRID PICTO TO MAVEB, MAYBE NOT	Mercury
28	NEW MIGHTY DUB KATZ MAGIC CARPET RIDE 07	MIGHTY DUB KATZ MAGIC CARPET RIDE 07	Mercury
29	NEW ENERGLA FEAT. MARC ANDREWS THIS GAME	ENERGLA FEAT. MARC ANDREWS THIS GAME	Mercury
30	NEW DON DABLO BLOW	DON DABLO BLOW	Mercury
31	NEW CAUVIN HARRIS THE GIRLS	CAUVIN HARRIS THE GIRLS	Mercury
32	NEW ARMAND VAN HELDEN NYC BEAT	ARMAND VAN HELDEN NYC BEAT	Mercury
33	NEW LIR FEAT. FELINA I DON'T WANNA WALK AWAY	LIR FEAT. FELINA I DON'T WANNA WALK AWAY	Mercury
34	NEW CASCADIA A NEVER ENDING DREAM	CASCADIA A NEVER ENDING DREAM	Mercury
35	NEW YOUNG SMYX YOU'RE GOIN' TOO	YOUNG SMYX YOU'RE GOIN' TOO	Mercury
36	NEW COSSUP LISTEN UP	COSSUP LISTEN UP	Mercury
37	NEW CHRIS JAVE FEAT. EMMA HEWITT CANARY NAE AWAY	CHRIS JAVE FEAT. EMMA HEWITT CANARY NAE AWAY	Mercury
38	NEW KELLY ROWLAND FEAT. EVE LIKE THIS	KELLY ROWLAND FEAT. EVE LIKE THIS	Mercury

StoneBridge sends SOS

It is two years since his last single but Sweden's superstar DJ StoneBridge makes a highly satisfactory return with SOS, which darts to the top of both the Upfront and Commercial Pop Charts this week, leaving Molotov's Robin Murphy well beaten in second place on both lists.

No relation to even more famous Swedes Abaka 1975 hit SOS, extends StoneBridge's run of number ones in the Upfront Chart to four, his first three singles - Put 'Em High, Take Me Away and Freak On - all stemmed to the summit in less than a year, between August 2004 and May 2005. Although he has provided mixes for many major club hits in the interim - most recently helping Sophie Ellis-Bextor's The And My Intention and Soul Seekerz Henry For The Weekend to number one - SOS is his first single for more than two years, and will be followed later this year by the album.

StoneBridge has a weekly mix show on America's Sirius satellite radio network. He started his show last week with Hajl & Emanuel's upcoming single If, and half of that duo, Seamus Hajl, provided the main mix of SOS (along with StoneBridge's own) returning the favour StoneBridge granted when he mixed Hajl's recent hit remake of Last Night A DJ Saved My Life.

More recently, Hajl also has the lead mix on the title in second, third and fourth place on the Upfront Chart this week - Robin Murphy's Overpowered. Rihanna's Umbrella and Writer's Block by Just Jack. The London-based Hajl also finds time to run his own Big Love label, as well as working as both a club and radio DJ, and his feat of providing mixes for all of the top four in the Upfront Chart is unique.

The only song in the top 10 of all three of our club charts, Rihanna's Umbrella, has a mixed week. Although it surges 13.3 Upfront, it slips 4.6 on Commercial Pop and remains at number one on the Urban Chart. It has now topped the latter chart for three weeks. Kelly Rowland has emerged as Rihanna's biggest urban rival, moving 30.26-17.53-3.2, with Like This, which also features Eric Rowland, and could take over a fourth-top spot but is now just 9% behind Rihanna, and could take over a week hence.



Swede return: this SOS is no relation to Abaka's.
 Rock party: just Jack tops the prevalence 20

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	GOULDFEAT. JAMES ROBERT REACTIVE	GOULDFEAT. JAMES ROBERT REACTIVE	Abaka
2	THE BONES ALL IN THE JUNGLE	THE BONES ALL IN THE JUNGLE	Abaka
3	FRANKIE WALL & THE FOUR SEASONS ROCK	FRANKIE WALL & THE FOUR SEASONS ROCK	Abaka
4	STEPHANIE MUNCHING MASCARE	STEPHANIE MUNCHING MASCARE	Abaka

THE PLAYLIST

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	STONEBRIDGE SONS	PIRATES OF THE CARIBBEAN AT WORLDS END	Abaka
2	ROBIN MURPHY OVERPOWERED	ROBIN MURPHY OVERPOWERED	EMI
3	RHIANNA FEAT. JAY-Z UMBRELLA	RHIANNA FEAT. JAY-Z UMBRELLA	Parlophone
4	JUST JACK WRITERS BLOCK	JUST JACK WRITERS BLOCK	Mercury
5	OSCARA MAYER FEAT. ELODIE YOUNG	OSCARA MAYER FEAT. ELODIE YOUNG	Mercury



Produced in co-operation with the BPI
and EMI, based on a sample of more
than 100 radio stations.
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As used by Radio One

MUSICWEEK

The Official UK Charts 16.06.07

SINGLES

		UK Art
1	1	Rihanna feat. Jay-Z Umbrella Roc-A-Fella
2	2	Mutya Buena Real Girl Virgin
3	7	Calvin Harris The Girls Sony BMG
4	6	Gym Class Heroes Cupid's Chokehold... Incase Inc./Mercury
5	3	Beyoncé & Shakira Beautiful Liar Columbia
6	4	Hello Goodbye Here (In Your Arms) Dine Thru
7	5	Maroon 5 Makes Me Wonder A&P/Plak
8	12	Reverend & The Makers Heavyweight Champion... A&P/Plak
9	28	Enrique Iglesias Do You Know? (The Ping Pong Song) Interscope
10	7	Timbaland/Furtado/Timberlake Give It To Me Interscope
11	10	Akon Don't Matter Universal
12	11	Snow Patrol Signal Fire Fiction
13	8	The White Stripes Icky Thump XL
14	49	Bob Sinclar/Cutee B/Dollarama Sound of Freedom Interscope
15	13	Booby Luv Shine Red Hook
16	16	Uncle JAM What Am I Fighting For Virgin
17	8	The Twang Either Way B Interscope/Plak
18	6	Kelly Rowland feat. Eve Like This Columbia
19	6	Queens of the Stone Age 3's & 7's Interscope
20	15	Ne-Yo Because of You Def Jam
21	14	Avril Lavigne Girlfriend A&P/Plak

ALBUMS

1	1	Rihanna Good Girl Gone Bad Jib-Fire
2	2	Buffy Clyro Puzzle Jib-Fire
3	3	The Twang Love It When I Feel Like This B Interscope/Plak
4	1	Maroon 5 It Won't Be Soon Before Long A&P/Plak
5	10	Paul McCartney Memory Almost Full Harmonic
6	4	Amy Winehouse Back to Black Island
7	1	Dizzee Rascal Maths & English XL
8	10	Marilyn Manson Eat Me Drink Me Interscope
9	2	Linkin Park Minutes to Midnight Warner Bros.
10	10	Mutya Buena Real Girl Fourth & Broadway
11	5	MIKA Life in Cartoon Motion Columbia/Sirius
12	19	Mark Ronson Version Columbia
13	6	Hank Marvin Guitar Man Universal TV
14	6	Genesis Turn It On Again - The Hits Reggie
15	6	Michael Buble Call Me Irresponsible Jive
16	7	Arctic Monkeys Favourite Worst Nightmare Domino
17	3	The Pigeon Detectives Wait For Me Blast to the Ashes
18	8	Kaiser Chiefs Yours Truly Angry Mob B Interscope/Plak
19	14	The Fray How to Save a Life Epic
20	12	Josh Groban Awake Arista
21	1	Bruce Springsteen & The Sessions Live in Dublin Columbia

ALBUMS CHARTS FIND WHAT YOU'RE LOOKING FOR

NEW RELEASES

ALSO

FOR

MUST-GHEAR MUSIC

EN

UNIVERSAL TV

Ministry Of Sound

EMI/PlayStation

EMI/TeDeo BMG

Ministry Of Sound

WMTV

EMI Virgin

BM Virgin

Universal TV

EMI/TeDeo BMG

Universal TV

Class FM

Ministry Of Sound

Universal TV

Wall Group

DMU/WATV

Ministry Of Sound

Key Singles Releases

Key Albums Releases

Forthcoming

For Jan

Arista

Capitol

Southern Field

Epic

Virgin

Cashmere Record

Barz To The Radio

BludgeonPlayer

Warner Brothers

Gelife

Xtremes

Epic

African

Selena

GoGo

Cashmere Record

TNT

Interscope

De Jan

Arista

Capitol

Southern Field

Epic

Virgin

Cashmere Record

Barz To The Radio

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Gelife

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Epic

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Cashmere Record

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Interscope

De Jan

Arista

Capitol

Southern Field

Epic

Virgin

Cashmere Record

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BludgeonPlayer

Warner Brothers

Gelife

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Epic

African

Selena

GoGo

Cashmere Record

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Interscope

De Jan

Arista

Capitol

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Epic

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Cashmere Record

TNT

Interscope

De Jan

Arista

Capitol

Southern Field

Epic

Virgin

Cashmere Record

Barz To The Radio

BludgeonPlayer

Warner Brothers

Gelife

Xtremes

THE SPANISH LIBRARY ON THE LINE

5	ISSUES	STAYIN' ALIVE	Blondie
7	MAURICE DUBREY	RELEASER	Blondie
7	MAURICE DUBREY	ALMA MATER	Blondie
10	GRANT WESSON	SEASONS OF JOCK	Blondie
11	GRANT WESSON	SEASONS OF JOCK	Blondie
12	GRANT WESSON	SEASONS OF JOCK	Blondie
13	GRANT WESSON	SEASONS OF JOCK	Blondie
14	GRANT WESSON	SEASONS OF JOCK	Blondie
15	GRANT WESSON	SEASONS OF JOCK	Blondie
16	GRANT WESSON	SEASONS OF JOCK	Blondie
17	GRANT WESSON	SEASONS OF JOCK	Blondie
18	GRANT WESSON	SEASONS OF JOCK	Blondie
19	GRANT WESSON	SEASONS OF JOCK	Blondie
20	GRANT WESSON	SEASONS OF JOCK	Blondie

PRE-RELEASE AIRPLAY TOP 20

THE SPANISH LIBRARY ON THE LINE

1	JUST JACK	WINTER'S BLOOD	Heavy	
2	JUSTIN TIMBERLAKE	LOVESTRUCK	Medium	
3	1	BOB SIMON	FEAT GUY & BUNNY	Light
4	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
5	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
6	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
7	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
8	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
9	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
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13	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
14	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
15	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
16	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
17	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
18	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
19	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
20	MARKY MARK	FEAT ALYSON RANDALL	Heavy	

These charts are also available online at musicweek.com



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

COOL CUTS CHART

1	ASHTON KUTCHER	WANT YOUR SOUL	Light
2	DAVE NAVARRO	FEAT LISA MARIJA	Light
3	DAVE NAVARRO	FEAT LISA MARIJA	Light
4	DAVE NAVARRO	FEAT LISA MARIJA	Light
5	DAVE NAVARRO	FEAT LISA MARIJA	Light
6	DAVE NAVARRO	FEAT LISA MARIJA	Light
7	DAVE NAVARRO	FEAT LISA MARIJA	Light
8	DAVE NAVARRO	FEAT LISA MARIJA	Light
9	DAVE NAVARRO	FEAT LISA MARIJA	Light
10	DAVE NAVARRO	FEAT LISA MARIJA	Light
11	DAVE NAVARRO	FEAT LISA MARIJA	Light
12	DAVE NAVARRO	FEAT LISA MARIJA	Light
13	DAVE NAVARRO	FEAT LISA MARIJA	Light
14	DAVE NAVARRO	FEAT LISA MARIJA	Light
15	DAVE NAVARRO	FEAT LISA MARIJA	Light
16	DAVE NAVARRO	FEAT LISA MARIJA	Light
17	DAVE NAVARRO	FEAT LISA MARIJA	Light
18	DAVE NAVARRO	FEAT LISA MARIJA	Light
19	DAVE NAVARRO	FEAT LISA MARIJA	Light
20	DAVE NAVARRO	FEAT LISA MARIJA	Light

URBAN TOP 30

1	SHANELL	FEAT LIZZ LAMBERT	Medium
2	SHANELL	FEAT LIZZ LAMBERT	Medium
3	SHANELL	FEAT LIZZ LAMBERT	Medium
4	SHANELL	FEAT LIZZ LAMBERT	Medium
5	SHANELL	FEAT LIZZ LAMBERT	Medium
6	SHANELL	FEAT LIZZ LAMBERT	Medium
7	SHANELL	FEAT LIZZ LAMBERT	Medium
8	SHANELL	FEAT LIZZ LAMBERT	Medium
9	SHANELL	FEAT LIZZ LAMBERT	Medium
10	SHANELL	FEAT LIZZ LAMBERT	Medium
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19	SHANELL	FEAT LIZZ LAMBERT	Medium
20	SHANELL	FEAT LIZZ LAMBERT	Medium
21	SHANELL	FEAT LIZZ LAMBERT	Medium
22	SHANELL	FEAT LIZZ LAMBERT	Medium
23	SHANELL	FEAT LIZZ LAMBERT	Medium
24	SHANELL	FEAT LIZZ LAMBERT	Medium
25	SHANELL	FEAT LIZZ LAMBERT	Medium
26	SHANELL	FEAT LIZZ LAMBERT	Medium
27	SHANELL	FEAT LIZZ LAMBERT	Medium
28	SHANELL	FEAT LIZZ LAMBERT	Medium
29	SHANELL	FEAT LIZZ LAMBERT	Medium
30	SHANELL	FEAT LIZZ LAMBERT	Medium

1	JUST JACK	WINTER'S BLOOD	Heavy	
2	JUSTIN TIMBERLAKE	LOVESTRUCK	Medium	
3	1	BOB SIMON	FEAT GUY & BUNNY	Light
4	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
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21	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
22	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
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24	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
25	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
26	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
27	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
28	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
29	MARKY MARK	FEAT ALYSON RANDALL	Heavy	
30	MARKY MARK	FEAT ALYSON RANDALL	Heavy	



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Week 23

Upfront p16 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

FAST CHART

SINGLES

NUMBER ONE
RIHANNA FEAT. JAY-Z UMBRELLA
 (Def Jam)
 With Umbrella number one for the fourth week in a row, Jay-Z has bragging rights over girlfriend Beyoncé, whose Beautiful Liar duet with Shakira spent only three weeks at number one. Umbrella is the longest-reigning chart topper since Mika's Grace Kelly ruled for five weeks in January/February.

ARTIST ALBUMS

NUMBER ONE
RIHANNA GOOD GIRL GONE BAD
 (Def Jam)
 Adding the albums chart summit to her portfolio, Rihanna is the first artist from The Caribbean to have a number one album since Shaggy's Hot Shot completed its reign six years ago this very week.

COMPILATIONS

NUMBER ONE
VARIOUS OVER THE RAINBOW (UCJ)
 The three week reign of Massive R&B: Spring Collection 2007 at the top of the compilations chart is over after it was narrowly overtaken by Over The Rainbow, which sold nearly 19,000 copies. A collection of show tunes sung by the likes of Cerys Matthews, Jimmy Osmond and McFly, it is a charity album benefiting The Association Of Children's Hospices.

AIRPLAY

NUMBER ONE
RIHANNA FEAT. JAY-Z UMBRELLA
 (Def Jam)
 Number one on sales for four weeks, Umbrella finally captures the airplay throne, having moved 45-26-17-4-3-1.

THE SCHEDULE

ALBUMS

THIS WEEK
 Calvin Harris | Created Disco (Columbia); Digitalism Idealism (Virgin); Tino Danciers Free School Milk (Parlophone); Bon Jovi Lost Highway (Mercury); Queens Of The Stone Age Era Vulgaris (Polydor); Bob Sinclar Soundz Of Freedom (Defected)
FREE 18
 Clinic Fun! (Domino); The White Stripes Jocky Thump (XL); Gallows Orchestra Of Waves (Warner Brothers); Enrique Iglesias Insinuación (Polydor); Smashing Pumpkins Zeitgeist (Warner Bros)
JUNE 25
 Stoblain Donaghy Ghosts (Parlophone); The Enemy We'll Live And Die In These Towns (Virgin); Kelly Rowland Ms Kelly (RCA); Beastie Boys The Mix-Up (Parlophone); Andrea Cora Tin Feet High (Atlantic); Editors An End Has A Start

The Market

Albums score new chart record

by Alan Jones

The artist albums chart has a record number of Top 10 debuts this week, but album sales fall for the sixth week in a row, and dip below the 2m mark for only the third time since 2001. That, in a nutshell, is the story of a strange week in chart history.

The singles chart record of seven Top 10 debuts first occurred in 1997, and has been equalled but not surpassed in the 16 times. In the download-era that is unlikely to happen again, but it happens on the albums chart for the first time this week, with debuts at number one (Rihanna, 53,800 sales), number two (Biffy Clyro, 37,350), number three (The Ting Tings, 35,600), number five (Paul McCartney, 21,250), number seven (Dizee Rascal, 20,100), number eight (Marilyn Manson, 16,400) and number 10 (Mutya Buena, 15,400). The only survivors from last week's Top 10 are Maxine (5 down, 1-4, 23,600 sales), Amy Winehouse (4-6, 20,200) and Linkin Park (2-9, 15,900).

Although the vast new intake raises the sales required for 10th place by 46.3% week-on-week, sales of most other albums were weak. Overall sales, at 1,980m, were down 1.9% week-on-week, extending the losing run to six



Rihanna rules an albums Top 10 with the most new entries in chart history

weeks, during which time sales have fallen continuously from 2.267m. It is only the third time in the past five years they have slipped below the 2m mark, having plunged to 1.822m eight weeks ago and 1.971m the following week.

On a brighter note, Rihanna achieves a commendable chart double, topping singles and albums lists simultaneously. Her Umbrella single with Jay-Z sold another 46,400 copies, more than three times as many as runner-up Mutya Buena's Real Girl (15,900 sales) in a combined sector which saw sales off 7% week-on-week at 1.316m.

Rihanna's album, Good Girl Gone Bad, fared even better with first-week sales, as noted above, of around 53,800, easily overturning

a small deficit to Biffy Clyro's Puzzle in the first midweek sales flash.

It is Rihanna's third album, following 2004's Music Of The Sun, which debuted and peaked at number 35, and sold 122,000 copies; and 2006's A Girl Like Me, which debuted at number six, peaked at number five and sold 417,000 copies.

While Sgt Pepper returns to the chart on its 40th anniversary, special editions of Bob Marley's Exodus - available on CD in a new sleeve, as a book/CD combination and on USB memory stick - to mark its 30th birthday propel it into the chart at number 44 on sales of 4,600. That is the album's highest placing since 1978 and its first Top 75 appearance since 1981.

KEY INDICATORS

SINGLES

Sales versus last week: -8.4%
 Year to date versus last year: -4.2%

MARKET SHARES

Universal	42.9%
Sony BMG	22.4%
Warner	8.3%
EMI	5.4%
Others	21.0%

ARTIST ALBUMS

Sales versus last week: -2.1%
 Year to date versus last year: -10.9%

MARKET SHARES

Universal	48.4%
Warner	15.6%
Sony BMG	14.4%
EMI	4.7%
Others	16.9%

COMPILATIONS

Sales versus last week: -0.9%
 Year to date versus last year: +5.2%

MARKET SHARES

Universal	40.5%
EMI	24.7%
Music of Sound	20.3%
Sony BMG	8.3%
Warner	6.3%

RADIO AIRPLAY

MARKET SHARES

Universal	41.6%
Sony BMG	22.9%
EMI	10.0%
Warner	7.9%
Others	17.6%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.7% US: 41.3% Other: 8.0%
 Origin of albums sales (Top 75): UK: 56.0% US: 42.7% Other: 1.3%

For fuller listings, see musicweek.com

NEW ADDITION



Relentless has confirmed the September 10 release of KT Tunstall's second studio album, Entitled Drastic Fantastic, it is the follow-up to her five times platinum debut Eye To The Telescope and was produced by Steve Osborne. The album will be preceded by lead single Hold On.

SINGLES

THIS WEEK

Andrea Corr Shame On You (Atlantic); Cherry Ghost People Hate The People (Heavenly); The Fray Over My Head Cable Car (Epic); Editors Smokers Outside The Hospital Doors (Columbia); Fratellis One Black N Blue Eyes (Island); Gossip Listen Up! (Back Yard); Maximo Park Books From Boxes (Ward); White Stripes Jody Troop (XL); Enrique Iglesias Do You Know (Polydor)

JUNE 18

Chemical Brothers Do It Again (Virgin); Ash Prolars (Warner Bros); Siobhan Donaghy So You Say (Parlophone); Muse Problematique (Warner Bros); Clara Get Up (RCA); Take That I'd Wait For Life (Polydor); Just Jack Writer's Block (Mercury); Enter Shikari Jonny Spence (Amush Reality); Paul McCartney Dance Tonight (Mercury); The Bravery

Time Won't Let Me Go (Polydor); Arctic Nash Foundations (Polydor); Arctic Monkeys Da Franc 2R (Domino); Gareth Gates Angel On My Shoulder (Universal)

JUNE 25

The Enemy Had Enough (Warner Bros); Bon Jovi You Want To Make A Memory (Mercury); The Killers For Reasons Unknown (Mercury); Gwen Stefani 4 In The Morning (Interscope); XOsans It's Not Over (Polydor); Amy Winehouse Frank (Island)

JULY 2

Narvin Timberlake Love Stoned (Live); Justin Timberlake Soulmate (Hollywood); Garbage Tell Me Where It Hurts (Warner Brothers); Avril Lavigne When You're Gone (Columbia); Fall Out Boy The Takeover (Mercury); 50 Cent Straight To The Bank (Polydor); Unklejam What Am I Fighting For (Virgin)



SINGLE OF THE WEEK

**Scouting For Girls
It's Not About You**

Epic 88697102422
This debut EP from the hotly tipped Beach Boys-esque guitar-pop London boys has summer hit written all over it. Introducing the trademark sound of lush harmonies and colossal choruses which got them snapped up by Epic in February, this song jingle-jangles along, capturing the fun and pitfalls of everyday life. They are about to embark on an extensive UK tour and have already been playlisted on Radio One, Radio Two and Xfm.

ALSO OUT THIS WEEK SINGLES
The Alexis Robot Man (EMI) (at For Lashes, What's A Girl To Do)
Pavlovsk: The Bow-Lighting Man

(Rykmen): The Enemy
Had Enough
(Warner)
ALBUMS
Dariusz Dempsey
To Hello Or
Martha (Clonk)
Smiling O'Connor
Theology

(Rykmen):
Pavlovsk: Riot
(Atlantic), Kelly
Rowland, Ms. Kelly
(RCA), Two Linc
Swordsmen: Wrong
Meeting 11 (Waters)
Golf Club

Records released 25.06.07



ALBUM OF THE WEEK

**Kelly Clarkson
My December**

RCA 88697069002
The original American Idol is back with her third album and follow-up to 2004's *Breakaway*, which shifted more than 2m copies in the UK. Produced by Grammy winner David Kahne (The Strokes, The Bangles, Sugar Ray), it also features infamous bassist Mike Watts on several tracks. Clarkson wrote most of the material herself, bringing her distinctive rock-tinged vocals to this solid pop album.

Singles

Beirut
Nip Gland EP (EAD 4E027229)
All three songs here are in the vein of Zach Condon's cult debut album *Gulag Orkestar*, which brought a unique blend of Balkan folk references and bewitching vocals to a diverse audience last year. He is returning to Europe later this month for a string of sold-out shows in London, Paris and Berlin, plus a Glastonbury appearance.

Ben Jovi
You Want To Make A Memory (Mercury 1734827)
This anthemic and ridiculously catchy taster from the June 11-released album *Lost Highway* is released to coincide with a one-off appearance at the O2 Arena in London. Although significant support has so far failed to materialise, this still should see the band back in the Top 10.

Cherry Ghost
Heavenly (Heavenly HVN198CD)
The territory of the emotive, male singer-songwriter is hardly an under-served market at moment, so if you're planning an assault, you better have something special hidden up your sleeve. Cherry Ghost offer just that: a simple piano line, a big chorus and a huge dollop of ingredient X. Radio One, Radio Two, Capital and Virgin have all already succumbed.

Cokey Park
Quiet Lanes (Big Potato BPR003)
This four-track EP from dusty alt-country veterans Cokey Park features Ian Parton from The Got Ten. The lead track is a woody pop song with beautifully-crafted lyrics, but the real showstopper here is Thurston Moore, a rich, enveloping taste of broody psychedelia. This serves as an excellent taster to the band's July 2-released long player.

The Hoosiers
Worned About Ray (RCA WNA0051ERS1)
The first single proper from RCA's pop-rock trio, *Worned About Ray* is meant for the airwaves. Upbeat with a punchy verse-chorus-verse formula, it is a memorable track

with enough personality to invoke interest beyond the song; the trick will be maintaining that momentum throughout the campaign and ultimately moving album units. It is currently playlisted on Radio Two's Upfront list.

Klaxons
Not Over Yet (Rine download)
This download-only release from Klaxons' number two album *Myths Of The Near Future* gives Grace's 1995 top 10 hit a effervescent and genuinely thrilling makeover, resulting in a great single that is assured to take 2007's pop playlists up another commercial level.

Crowded House
Don't Stop Now (Parlophone 0096439615520)
Scheduled for release two days after their Hyde Park Calling slot, Crowded House's first single in 10 years is a melody-rich, Steve Lillywhite-produced gem that echoes the brilliance of their classics. Playlisted at Radio Two, it is first single from the forthcoming album *Time On Earth*.

The Killers
For Reasons Unknown (Vertigo 1736030)
This stand-out track from Sam's Town screamed hit single when originally released last autumn. A soaring rocker that builds and builds to an exhilarating climax helped along by what has become a Killers trademark, a synth counter-melody. Released to coincide with the band's headline slot at Glastonbury, the track is enjoying radio support from Radio One and Xfm.

Jack Peñate
Turn On The Platform (XL XLS276CD)
Sticking to the upbeat, foot-shuffling formula which has won Peñate a legion of adoring fans, *Turn On The Platform* is an endearing pop song led by sentimental lyrics. Playlisted at Radio One and Xfm, its release precedes sold-out tour dates that will conclude in Portsmouth on July 1.

The View
Face For The Radio (1965 xxx)
Lifted from the Dundonians'

300,000-selling debut album *Hats Off To The Buskers*, Face For The Radio sees Kyle Falconer showing his sensitive side, which is bound to set thousands of teenage hearts aflatter. More downbeat than their previous singles, the emphasis is on paired-down acoustic guitar and harmonising. With appearances at Glastonbury and Reading/Leeds and support from Radio One and Xfm, this is bound to do well.

XX Teens
Darlin' (Mute Irregulars IRREG13)
This is the first release for the former Xerox Teens on the Mute Irregulars label and comes backed with a remix from Andrew Weatherall. A larger-than-life comeback, Darlin' includes ferocious drumming, heavy guitars, trumpets and warped steel drums, conjuring the image of shippedrunk punk-pirate.

Alboms
Ryan Adams
Eyan Tiger (Mercury/Lost Highway 1735660)
Adams' ninth solo effort in seven years is probably his most accessible and radio-friendly since 2002's excellent *Gold*. Highlights include the sad and beautiful *I Taught Myself How To Grow Old* and the charming acoustic lullaby *Off Broadway*. It isn't his best work, but it is another solid page in what is becoming one of the most remarkable Americana songbooks of the 21st Century.

Art Brut
It's A Bit Complicated (Mute 03098)
Art Brut returns, with Eddie Argos steadfastly sticking to his two traditional lyrical concerns: girls and pop. His talking vocals are an acquired taste, but the band beat out some likable Franz/Blur post-punk to back him up. With two consecutive songs on the subject of making compilation tapes, this is strictly for pop geeks. The album is supported by a five-date UK tour.

The Beastie Boys
The Mix-Up (Capitol 5001112)
In a bold move, Ad Rock, MCA and Mike D have eschewed their traditional hip hop style on their seventh album, concentrating

instead on their heady live funk brew last aired on the 1996 compilation *The In Sound From Way Out*. Simple and lyric-free, it is an ambitious set that, thanks to the trio's enthusiasm and way with a groove, they just about pull off. Commercially, however, it is hard to imagine it shifting the amounts their previous albums did.

Verba Burea
Follow Me (Wrasse WRASS194)
Verba Burea maintain Andrea Levin has had a long and successful career in R&B, working with acts as diverse as Tina Turner and R&B. On this album, he pulls in guests including Celia Cruz and Orishas as well as the wild *Golf Borealis*. The album is one of the most satisfying releases of the year so far.

Andrea Carr
Ten Feet High (Atlantic 5144209312)
This is Carr's debut solo album and was produced by Niles Hooper, with Bono at the helm. It marks a change in direction for the Carr frontwoman, displaying various approaches to lyrics and vocal styles. First single *Shame On You* is a deceptively pretty song full of flutters, but its softness masks a heavier message. The rest of the album floats along as light as air.

Siobhan Donaghy
Gigs (Parlophone 3810542)
A grown-up affair from the former Sugababe sees the 22-year-old deliver an emotional album - lots of atmospherics, lots of melody and a gorgeous production from Keane and U2 programmer James Sargent. Standout tunes are the orchestral *So You Say*, the introspective *There's A Place* and the weird but sparking title cut.

Editors
The End Has A Start (Gigchewerance XGCD37)
Garrett Lee's presence on the follow-up to Editors' double-platinum debut *The Back Room* is pretty much evident from the opening note. The soaring guitars and anthemic vocals he honed so well for *Spno Patrol* and U2 make a similarly glossy appearance here and, while a debt to Joy Division is obvious, The End Has A Start is an album that grows with every listen.

Gareth Gates
Pictures Of The Other Side (19 1730679)
Following his previous heady success, Gates has returned to his roots, but Gates delivers a varied grown-up set here that could win him new fans and nudge him towards the place in the marketplace normally saved for Ronan Keating. The notable cuts here are the charming, melodic first single *Changes*, the rousing pop of *Lost In You* and pulsing, gruff *New Kid In Town*.

Various
Thrify, Brave And Clean (Boy Scout Records/DIB0050)
This introductory compilation from the 'Lost In Love's' Leck new label cooks up a sprinkling of folk, a splash of DIY ethics, a pinch of fey and big old pop of catchy melodies. It showcases the huge talent he's garnered and includes the achingly innocent *My Middle Name Is Joy* by Sargasso Trio and Dawn Landers' atmospheric *Staircase Show*. There's a welcome appearance from Patrick And Eugene too, who are signed to Tim's other label Tummy Touch.

Various
Kitsune Maison Compilation 4 (Kitsune)

From the UK's very own Hadouken to Berlin's Passions via a detour to Riots In Belgium's brilliant Adam Sky rents of La Musique, this is a great album from the French label, it's all good. This is music that uses every colour from the palette and the invents extra ones. Party on plastic, you have to love it.

You Say Party! We Say Die!
Lose All Time (Pierce Panda NONG51CD)

This is the second album from the no-nonsense Vancouverians, who were a big hit at last year's Reading/Leeds festivals. It isn't quite as in-your-face as their debut *Hit The Floor*, but that's not to say they have gone soft. Tracks like *Like I Give A Care* and *Monster* still make a fine noise and their music is committed, though you feel like the really have more on their minds than a career.

This week's reviewers: Alistair Aitch, Christopher Barrett, Jimmy Brind, Adam Bevan, Steve Clarke, Ben Cardew, Edward Cosham, Ed Miller, Nick Tovey, Simon Ward

16.06.07

TV Airplay Chart

Rank	Week	Artist/Track	Label	Days
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM	462
2	3	MUTYA BUENA REAL GIRL	4TH & BROADWAY	317
3	4	GYM CLASS HEROES CUPID'S CHOKEHOLD	DISCOTHEQUE/DEF JAM	305
3	2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	305
5	7	MAROON 5 MAKES ME WONDER	AMAROCITE	258
6	11	HELLOGOODBYE HERE (IN YOUR ARMS)	DEF JAM	257
6	8	LINKIN PARK WHAT I'VE DONE	WARNER BROS	257
8	8	BOOTY LUV SHINE	HEAVEN	253
9	17	CALVIN HARRIS THE GIRLS	COLUMBIA	237
10	12	ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	POLYDOR	230
11	15	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	INTERSCOPE	227
12	5	THE CHEMICAL BROTHERS DO IT AGAIN	VERBEN	223
13	13	TAKE THAT I'D WAIT FOR LIFE	POLYDOR	213
14	9	BOB SINCLAIR & CUTE.B SOUND OF FREEDOM	DEF JAM	210
15	16	KELLY CLARKSON NEVER AGAIN	SBM	203
16	25	GWEN STEFANI 4 IN THE MORNING	INTERSCOPE	193
17	13	CHRISTINA AGUILERA CANDYMAN	RCA	188
18	13	THE KILLERS FOR REASONS UNKNOWN	MERCURY	186
19	38	CASCADA A NEVER ENDING DREAM	AMV	185
20	24	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	ARISTA	183
21	29	MASTERS AT WORK WORK	ALL AROUND THE WORLD	181
22	4	MY CHEMICAL ROMANCE TEENAGERS	REPRISE	175
23	45	THE SHAPESHIFTERS PUSHER	POSTAL	166
24	38	SNOW PATROL SIGNAL FIRE	FACON	165
25	33	NELLY FURTADO SAY IT RIGHT	GETTY	162
26	29	AMERIE TAKE CONTROL	COLUMBIA	159
27	26	AKON DON'T MATTER	UNIVERSAL	158
27	31	KELLY ROWLAND FEAT. EVE LIKE THIS	RCA	158
29	38	NE-YO BECAUSE OF YOU	DEF JAM	157
29	36	CORENELL KEEP ON JUMPIN	DISCO	157
31	30	MIKA LOVE TODAY	DISCALANCE/ISLAND	155
32	40	EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	KELLOGG	150
33	38	GWEN STEFANI FEAT. AKON THE WEEP ESCAPE	GETTY	149
33	21	GARETH GATES ANGEL ON MY SHOULDER	JR	149
35	20	UNIKLEAM WHAT AM I FIGHTING FOR?	VERBEN	146
36	110	SIMON WEBBE RIDE THE STORM	INNOVATE	143
37	41	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	142
38	71	THE FRATELLIS OLE BLAC N' BLUE EYES	VERBEN	141
39	31	ARMAND VAN HELDEN NYC BEAT	SOUTHERN PINE	139
40	45	THE HOOSIERS WORRIED ABOUT RAY	RCA	138

■ Highest Top 40 Entry
■ Highest Top 40 Contour

© Nielsen Music Control. Compiled from data gathered from 1050 radio stations from 10:00pm on Sat 8 June 2007 to 24:00pm on Sat 8 June 2007. The TV airplay chart is compiled based on data from the following channels: The Arts, BBC One, BBC Two, The Food Network, The Hub, TV Music, The Hub, The Hub, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Rihanna is number one for a fifth week, while My Chemical Romance are the highest debutants at 22



YU, Cascada have always won more support from TV than radio, and their new single A Never Ending Dream is not about to change the pattern, moving 28-39 on TV, while creeping up to number 915 on radio. Set in the Middle East, with a fair amount of flesh showing, the clip was aired 205 times last week, with top supporters including MTV Dance (44 plays), Fuse (42) and The Box (28).



22. My Chemical Romance
My Chemical Romance lead the week's highest debut with Teenagers, the fourth single from their current album, Welcome To The Black Parade, which sports to number 22 with a first-week tally of 175 plays from 10 supporters. The song is accompanied by a video showing the band performing in a high school auditorium. It is a combination of about 46 spots from top supporters: MTV2, 45 from Sozz and 33 from MTV Fun.

MTV MOST PLAYED

Rank	Artist/Track	Label
1	2 GYM CLASS HEROES CUPID'S CHOKEHOLD	DISCOTHEQUE/DEF JAM
2	4 MAROON 5 MAKES ME WONDER	AMAROCITE
2	1 RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM
4	4 LINKIN PARK WHAT I'VE DONE	WARNER BROS
5	10 THE WHITE STRIPES IOKY THUMP	XL
6	5 EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	KELLOGG
7	3 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
7	8 MUTYA BUENA REAL GIRL	4TH & BROADWAY
7	6 HELLOGOODBYE HERE (IN YOUR ARMS)	DEF JAM
10	10 TAKE THAT I'D WAIT FOR LIFE	POLYDOR

THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	5 MAROON 5 MAKES ME WONDER	AMAROCITE
2	2 RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM
3	31 MELANIE C CAROLINA	MERCURY
4	6 HELLOGOODBYE HERE (IN YOUR ARMS)	DEF JAM
5	1 SCISSOR SISTERS KISS YOU OFF	POLYDOR
6	10 CALVIN HARRIS THE GIRLS	COLUMBIA
6	9 KELLY CLARKSON NEVER AGAIN	SBM
8	3 GWEN STEFANI 4 IN THE MORNING	INTERSCOPE
9	6 AKON DON'T MATTER	UNIVERSAL
9	7 THE CHEMICAL BROTHERS DO IT AGAIN	VERBEN

KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	7 LINKIN PARK WHAT I'VE DONE	WARNER BROS
1	1 GOOD CHARLOTTE THE RIVER	COLUMBIA
5	5 FUNERAL FOR A FRIEND (NO ON YOUR MIND)	ATLANTIC
4	1 HELLOGOODBYE HERE (IN YOUR ARMS)	DEF JAM
4	1 MARILYN MANSON HEART SHAPED GLASSES	POLYDOR
6	1 FALL OUT BOY THYRS FOR TH IMMS	MERCURY
7	6 MY CHEMICAL ROMANCE WOLFOPE TO THE BLACK PARADE	REPRISE
8	8 RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS
9	11 MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISED)	REPRISE
10	11 MY CHEMICAL ROMANCE I DON'T LOVE YOU	REPRISE

MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	1 BIFFY CLYRO LIVING IS A PROBLEM CAUSE EVERYTHING DEAD	REPRISE
2	1 MY CHEMICAL ROMANCE TEENAGERS	REPRISE
3	2 THE WHITE STRIPES IOKY THUMP	XL
3	22 THE WHITE STRIPES SICK, SICK, SICK, SICK	POLYDOR
5	5 EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	KELLOGG
6	7 GALLOWS ABANDON SHIP	WARNER BROS
6	4 THE KILLERS FOR REASONS UNKNOWN	MERCURY
8	22 THE VIEW FACE FOR THE RADIO	JMS
8	22 LINKIN PARK WHAT I'VE DONE	WARNER BROS
9	9 MAXIMAD PARK BOOKS FROM BOOKS	WARP

MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	1 RIHANNA FEAT. JAY-Z UMBRELLA	DEF JAM
2	2 TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	DEF JAM
3	4 BOBBY VALENTINO ANDYBORGUS	MERCURY
3	1 NELLY FURTADO SAY IT RIGHT	GETTY
5	8 LLOYD YOU	ISLAND
6	17 KELLY ROWLAND FEAT. EVE LIKE THIS	RCA
7	7 GYM CLASS HEROES CUPID'S CHOKEHOLD	DISCOTHEQUE/DEF JAM
8	4 BONE THROUS-N-HARMONY FEAT. AKON I TRIED	POLYDOR
9	9 AMERIE TAKE CONTROL	COLUMBIA
9	9 R. KELLY I'M A FLIRT	JIVE

ON THE BOX THIS WEEK
BBC1
Seven Apps Of Rock: We Are The Champions - Stadium Rock (54)

ITV
This Morning
Rozay Watson (40), Ennace (48), Louise Wener (48) C (Web)

GMTV
Andrea Cox (40), Mark Mc (41), Jon Blain (41), Buddy Brun (41) (F)

CHANNEL FOUR
Power To The People: Norma (41), Pats (41), Britney Spears (41), The Roots (41), O'Jays (41)

ITV
Idol Of Wight (41), Festival (41), Video Exclusive: Mark Ronson/Ty (41), Alan (41), O2 Wireless (41)

ITV
Festival White (41), Shires, Queens Of The Stone Age, Scatilla Party (41), Thunk, Fathead, Mark Ronson, Kicks (41), Klean, Busy (41), Down By Law, Harris, Duff, Pusk, LEO SoundSystem, CCS, Linda Park, Jon Milder, Walford (41), Kuber, Chris, Editors, The O'Jays (41)

Download Chart
My Chemical Romance Linkin Park, Iron Maiden, Eminem, 4K, My Chemical Romance (Thurs), Gwyneth (Thurs), 4Music: The Automatic (Fri), JD Sex (Fri)

T4
The Korners

POPWORLD
Music: Take That, Mark Ronson, Editors, Enrique, My Chemical Romance, Simon Vicky, Alan Rowland

THE HITS ADDS
Tribute: Throw It On Me, Natru: Jubilee, Scatilla, Gareth Gales: Angel On My Shoulder, Fergie: Big Girls Don't Cry, Avie L: Lovin' Without You: Joe, Tanya: Scatilla: Jean



Rihanna climbs to number one to make it a clean sweep of the main charts as Mutya Buena holds at two, Maroon 5 fall to three, while Cherry Ghost race 16-5

The UK Radio Airplay

RADIO ONE

Pos	Last	Artist	Title	Label	Wk	Wks	Airplay
1	2	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM	25	23	2322
2	7	ARMAND VAN HELDEN	NYC BEAT	SOUTHERN FRENCH	21	23	2061
3	1	CALVIN HARRIS	THE GIRLS	COLUMBIA	22	22	1968
4	7	GYM CLASS HEROES	CUPID'S CHOKEHOLD	RECYCLED MUSIC/PIGALLEY BY RAMEN	21	21	1901
5	13	THE NOLOWAYS	GENERATOR	ONYX	16	21	1784
6	13	ROBYN AND THE MAKERS	REMYRIGHT CHAMPION OF THE WORLD	WALL TO WALL	17	20	1760
7	23	EDITORS	SMOKERS OUTSIDE THE HOSPITAL DOORS	KI LEMMING	12	19	1722
8	15	THE FRAY	OVER MY HEAD	CABLE CAR	18	18	1693
9	2	STEREOPHONICS	BANK HOLIDAY	MONDAY FOR	22	18	1670
10	20	KAISER CHIEFS	EVERYTHING IS AVERAGE NOWADAYS	INDIE/ROCK/PUNYON	13	18	1607
11	5	MUTYA BUENA	REAL GIRL	4TH & BROADWAY	21	18	1603
12	9	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	COLUMBIA	18	18	1570
13	15	UNKLEJAM	WHAT AM I FIGHTING FOR?	EPIC	16	18	1539
14	5	LINCOLN PARK	WHAT I'M DOING	WARRIOR	19	18	1512
15	9	MAROON 5	MAKES ME WONDER	ADMIRALTY	18	16	1478
16	13	SCISSOR SISTERS	KISS YOU OFF	PUNYON	17	15	1284
17	2	PIGMENT DETECTIVES	TAKE THAT SHINE	EPIC	15	15	1262
18	13	HELLOGOODBYE	HERE (IN YOUR ARMS)	SONIC DRIVE	16	14	1176
19	10	THE FRATELLES	OLE BLACK N BLUE EYES	PARLOTT	14	14	1172
20	23	THE ENEMY	HAD ENOUGH	WARRIOR	10	14	1072
21	23	THE CHEMICAL BROTHERS	LOVE IS IT AGAIN	WIGGLE	13	13	1020
22	5	JUSTIN TIMBERLAKE	LOVESLOVED	JIVE	4	12	1040
23	25	JACK PENATE	TORN ON THE PLATFORM	REGGAE BANGBET	10	12	1000
24	20	THE WHITES STRIPES	LOVE TUMPAL	AL	13	12	890
25	23	KLAXONS	IT'S NOT OVER YET	PUNYON	10	12	760
26	20	CORNEAL	KEEP ON JUMPIN	GLSD	13	11	983
27	10	SCOUTING FOR GIRLS	IT'S NOT ABOUT YOU WHITE BUNNET	AL	4	11	900
28	10	CHERRY GHOST	PEOPLE HELP THE PEOPLE	HEAVENLY	11	11	836
29	11	MIKA	LOVE TUDOR	CARIBBEAN/CAVALRY	18	11	757
30	10	MAXIMO PARK	BOOKS FROM BODIES	WRAP	7	11	653

1 = New Music Central. 2 = Chart from 4th & BROADWAY on Sun. Jan 29 to 24:00 on Sat. Jan 30 2007

INDEPENDENT LOCAL RADIO

Pos	Last	Artist	Title	Label	Wk	Wks	Airplay
1	6	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM	19	16	2220
2	1	NELLY FURTADO	SAY IT RIGHT	OFFEN	15	16	2107
3	2	MUTYA BUENA	REAL GIRL	4TH & BROADWAY	16	17	2099
4	2	GWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	OFFEN	16	16	2049
5	5	PINK	LEAVE ME ALONE (I'M LONELY)	LAFACE	15	16	2030
6	10	GYM CLASS HEROES	CUPID'S CHOKEHOLD	RECYCLED MUSIC/PIGALLEY BY RAMEN	17	16	2022
7	8	MAROON 5	MAKES ME WONDER	ADMIRALTY	12	16	2000
8	4	TAKE THAT	SHINE	PUNYON	13	16	2007
9	7	KAISER CHIEFS	EVERYTHING IS AVERAGE NOWADAYS	INDIE/ROCK/PUNYON	12	16	2002
10	13	HELLOGOODBYE	HERE (IN YOUR ARMS)	SONIC DRIVE	16	16	2000
11	11	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	JIVE	10	16	1992
12	20	KAISER CHIEFS	EVERYTHING IS AVERAGE NOWADAYS	INDIE/ROCK/PUNYON	10	16	1941
13	12	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	COLUMBIA	16	16	1936
14	18	MIKA	GRACE KELLY	CARIBBEAN/CAVALRY	8	16	1877
15	16	THE FRAY	HOW TO SAVE A LIFE	EPIC	8	16	1871
16	15	BOOTY LUV	SHINE	RED	16	16	1849
17	9	MIKA	LOVE TUDOR	CARIBBEAN/CAVALRY	15	16	1829
18	17	SNOW PATROL	SIGNAL FIRE	FECTORS	10	16	1822
19	21	SCISSOR SISTERS	SHES MY MAN	PUNYON	10	16	1803
20	22	CALVIN HARRIS	THE GIRLS	COLUMBIA	16	16	1807
21	28	AMY WINEHOUSE	BACK TO BLACK	ISLAND	7	16	1802
22	14	MARC ROSSON	FEAT. D MERRIWEATHER STOP ME	COLUMBIA	9	16	1732
23	19	MARK SIMON	PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	COLUMBIA	8	16	1643
24	28	NE-YO	BECAUSE OF YOU	AS JAM	6	16	1634
25	26	SCISSOR SISTERS	KISS YOU OFF	PUNYON	6	16	1631
26	23	SNOW PATROL	CHASING CARS	WRAP	10	16	1617
27	25	ROSS COPELAND	ALL SHE WROTE	PHONOGRAM	6	16	1616
28	10	THE HOOSIERS	WORRIED ABOUT RAY	WCA	6	16	1608
29	10	JAMES MORRISON	UNDISCOVERED	PUNYON	5	16	1770
30	1	TAKE THAT	TO WAIT FOR LIFE	PUNYON	3	16	1617

1 = New Music Central. 2 = Chart from 4th & BROADWAY on Sun. Jan 29 to 24:00 on Sat. Jan 30 2007

Pos	Last	Artist	Title	Label	Wk	Wks	Airplay
1	2	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM	1702	29	56.02
2	2	MUTYA BUENA	REAL GIRL	4TH & BROADWAY	1534	3	51.27
3	1	MAROON 5	MAKES ME WONDER	ADMIRALTY	1347	3	45.43
4	5	GYM CLASS HEROES	CUPID'S CHOKEHOLD	RECYCLED MUSIC/PIGALLEY BY RAMEN	1322	14	41.52
5	16	CHERRY GHOST	PEOPLE HELP THE PEOPLE	HEAVENLY	410	228	36.47
6	6	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	COLUMBIA	969	18	30.82
7	8	NELLY FURTADO	SAY IT RIGHT	OFFEN	1505	4	30.73
8	9	KAISER CHIEFS	EVERYTHING IS AVERAGE NOWADAYS	INDIE/ROCK/PUNYON	1031	4	29.73
9	13	CALVIN HARRIS	THE GIRLS	COLUMBIA	805	35	29.46
10	10	GWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	OFFEN	1446	3	28.28
11	27	ENRIQUE IGLESIAS	DO YOU KNOW	INTERSCAPE	554	30	28.23
12	13	TAKE THAT	SHINE	PUNYON	1309	7	28.17
13	30	UNKLEJAM	WHAT AM I FIGHTING FOR?	WARRIOR	539	23	27.57
14	25	THE FRAY	OVER MY HEAD (CABLE CAR)	EPIC	499	21	27.35
15	4	SCISSOR SISTERS	KISS YOU OFF	PUNYON	66	26	26.69
16	12	KAISER CHIEFS	RUBY	INDIE/ROCK/PUNYON	1110	15	26.39
17	18	PINK	LEAVE ME ALONE (I'M LONELY)	LAFACE	1347	0	25.82
18	11	HELLOGOODBYE	HERE (IN YOUR ARMS)	SONIC DRIVE	1036	1	25.32
19	17	SIMPLY RED	STAY	SHIMMERS/SONIC	318	2	25.32
20	31	REVEREND & THE MAKERS	REMYRIGHT CHAMPION OF THE WORLD	WALL TO WALL	530	16	24.48
21	32	ARMAND VAN HELDEN	NYC BEAT	SOUTHERN FRENCH	181	45	23.02
22	26	ROBIN THICKE	LOST WITHOUT U	PUNYON	439	34	23.01
23	29	THE TWANG	ETHER WAY	COLUMBIA	405	18	22.68
24	36	MIKA	GRACE KELLY	CARIBBEAN/CAVALRY	972	7	22.41
25	15	BOOTY LUV	SHINE	RED	875	-12	21.57

1 = Highest Top 50 Entry 2 = Biggest Increase in Airplay 3 = Airplay Increase 4 = Highest Top 50 Chart 5 = Biggest Decrease in Airplay 6 = Airplay Decrease of 50% or more

1. Rihanna Feat Jay-Z
On its fourth week at number one on singles and fifth week at number one TV airplay, Rihanna and Jay-Z's *umbrella* finally moves to the top of the radio airplay chart. It was its number one billing courtesy of an audience of 56,056, nearly 5% more than its nearest rival. It also has the biggest bill of plays at 1,702 but, surprisingly, was aired last week by only 72 of the 115 stations on the Music Control panel - a tally beaten by 22 other tracks.

18. Hellogoodbye
R&B/afro-trio Unklejam's debut *What I'm Doing* fails to enter the single Top 100 when it was released in February. But follow-up *What Am I Fighting For?* is faring much better and much of the credit for its number 16 sales debut this week must be given to radio, where the track has progressed 37.90-11 in the post for print. Radio One aired the track 18 times last week.



CAPITAL

Pos	Last	Artist	Title	Label
1	2	KAISER CHIEFS	EVERYTHING IS AVERAGE NOWADAYS	INDIE/ROCK/PUNYON
2	1	PINK	LEAVE ME ALONE (I'M LONELY)	LAFACE
3	4	GWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	OFFEN
4	5	NELLY FURTADO	SAY IT RIGHT	OFFEN
5	3	KAISER CHIEFS	RUBY	INDIE/ROCK/PUNYON
6	9	GYM CLASS HEROES	CUPID'S CHOKEHOLD	RECYCLED MUSIC/PIGALLEY BY RAMEN
7	14	RIHANNA	FEAT. JAY-Z UMBRELLA	DEF JAM
8	6	TAKE THAT	SHINE	PUNYON
9	12	REVEREND & THE MAKERS	REMYRIGHT CHAMPION OF THE WORLD	WALL TO WALL
10	31	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE

CHRYSLIS

Pos	Last	Artist	Title	Label
1	1	NELLY FURTADO	SAY IT RIGHT	OFFEN
2	2	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM
3	4	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	COLUMBIA
4	5	NE-YO	BECAUSE OF YOU	AS JAM
5	6	GYM CLASS HEROES	CUPID'S CHOKEHOLD	RECYCLED MUSIC/PIGALLEY BY RAMEN
6	7	DANCE TROUPE	MOVE YOUR LOVE	DATA
7	11	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	JIVE
8	4	MUTYA BUENA	REAL GIRL	4TH & BROADWAY
9	1	TIMBALAND	ANDY CUBANO/TIMBERLAKE GIVE IT TO ME	INTERSCAPE
10	12	SONICBLK	FEAT. SANDY BASHY BABY	ELITE

irplay Chart

Nielsen
Music Control

PRE-RELEASE

Rank	Artist	Title	Label	Score	Weeks on Chart
1	CHERRY GHOST	PEOPLE HELP THE PEOPLE	REALLY	36.47	
2	DUKE SPECIAL	LAST NIGHT I NEARLY DIED (BUT I LI)	WEA	21.13	
3	EDITORS SMOKERS	OUTSIDE THE HOSPITAL DOORS	KITSON/HARE	21.01	
4	FOUNTAINS OF WAYNE	SOMEONE TO LOVE	WEA	20.78	
5	SIMON WEBBE	GRACE	ATLANTIC	20.76	
6	STEREOPHONICS	BANK HOLIDAY MONDAY	Y&N	20.07	
7	THE FRATELLI	OLE BLACK 'N' BLUE EYES	FINIAL	19.48	
8	ANDREA CORR	SHAME ON YOU	ATLANTIC	18.77	
9	BEVERLY KNIGHT	AFTER YOU	IMPULSE	18.41	
10	THE ENEMY	HAD ENOUGH	IMPULSE	18.00	
11	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	DECCA	17.49	
12	SCOUTING FOR GIRLS	ITS NOT ABOUT YOU	Y&N	17.45	
13	JACK PENATE	TORN ON THE PLATFORM	IMPULSE	16.91	
14	THE HOODIERS	MORROWDAD ABOUT RAY	WEA	16.13	
15	KINGS OF LION FUNK	GRIMM	WEA	15.95	
16	THE BEES	LISTERING MAN	WEA	15.85	
17	CROWDED HOUSE	DONT STOP NOW	PERIPHERAL	15.85	
18	MARK RONSON	FEAT. LILY ALLEN ON MY COO	GRIMM	15.63	
19	TAKE THAT	TO WAIT FOR LIFE	PICTURE	15.89	
20	PHAROAHE MONCH	BOY BABY	loaded	15.60	

ON THE RADIO THIS WEEK

Rank	Artist	Title	Label
1	CHERRY GHOST	PEOPLE HELP THE PEOPLE	REALLY
2	DUKE SPECIAL	LAST NIGHT I NEARLY DIED (BUT I LI)	WEA
3	EDITORS SMOKERS	OUTSIDE THE HOSPITAL DOORS	KITSON/HARE
4	FOUNTAINS OF WAYNE	SOMEONE TO LOVE	WEA
5	SIMON WEBBE	GRACE	ATLANTIC
6	STEREOPHONICS	BANK HOLIDAY MONDAY	Y&N
7	THE FRATELLI	OLE BLACK 'N' BLUE EYES	FINIAL
8	ANDREA CORR	SHAME ON YOU	ATLANTIC
9	BEVERLY KNIGHT	AFTER YOU	IMPULSE
10	THE ENEMY	HAD ENOUGH	IMPULSE
11	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	DECCA
12	SCOUTING FOR GIRLS	ITS NOT ABOUT YOU	Y&N
13	JACK PENATE	TORN ON THE PLATFORM	IMPULSE
14	THE HOODIERS	MORROWDAD ABOUT RAY	WEA
15	KINGS OF LION FUNK	GRIMM	WEA
16	THE BEES	LISTERING MAN	WEA
17	CROWDED HOUSE	DONT STOP NOW	PERIPHERAL
18	MARK RONSON	FEAT. LILY ALLEN ON MY COO	GRIMM
19	TAKE THAT	TO WAIT FOR LIFE	PICTURE
20	PHAROAHE MONCH	BOY BABY	loaded

RADIO GROWERS

Rank	Artist	Title	Label	Score	Weeks on Chart
1	RIHANNA FEAT. JAY-Z	UMBRELLA	ROCK	38.4	
2	CHERRY GHOST	PEOPLE HELP THE PEOPLE	REALLY	28.5	
3	TAKE THAT	TO WAIT FOR LIFE	PICTURE	22.4	
4	GALVIN HARRIS	THE GIRLS	IMPULSE	20	
5	JUSTIN TIMBERLAKE	LOVESTONED	CONCORD	17.6	
6	THE FRATELLI	OLE BLACK 'N' BLUE EYES	FINIAL	16.7	
7	GYM CLASS HEROES	CUPTOS CHICKENOLD	loaded	16.6	
8	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	WEA	16.1	
9	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	DECCA	13.6	
10	ENRIQUE IGLESIAS	DO YOU KNOW (PING PONG SONG)	IMPULSE	12.9	

RADIO TOP

Rank	Artist	Title	Label
1	RIHANNA FEAT. JAY-Z	UMBRELLA	ROCK
2	CHERRY GHOST	PEOPLE HELP THE PEOPLE	REALLY
3	TAKE THAT	TO WAIT FOR LIFE	PICTURE
4	GALVIN HARRIS	THE GIRLS	IMPULSE
5	JUSTIN TIMBERLAKE	LOVESTONED	CONCORD
6	THE FRATELLI	OLE BLACK 'N' BLUE EYES	FINIAL
7	GYM CLASS HEROES	CUPTOS CHICKENOLD	loaded
8	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	WEA
9	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	DECCA
10	ENRIQUE IGLESIAS	DO YOU KNOW (PING PONG SONG)	IMPULSE

RADIO TWO

Rank	Artist	Title	Label
1	CHERRY GHOST	PEOPLE HELP THE PEOPLE	REALLY
2	DUKE SPECIAL	LAST NIGHT I NEARLY DIED (BUT I WORE UP JUST 10)	WEA
3	FOUNTAINS OF WAYNE	SOMEONE TO LOVE	WEA
4	SIMON WEBBE	GRACE	ATLANTIC
5	ROBIN THICKE	LOST WITHOUT U	IMPULSE
6	ENRIQUE IGLESIAS	DO YOU KNOW (PING PONG SONG)	IMPULSE
7	CHRIS STILLS	IS OUTSIDE	IMPULSE
8	ANDREA CORR	SHAME ON YOU	ATLANTIC
9	PAUL McCARTNEY	DANCE TONIGHT	HEARST
10	THE BEES	LISTERING MAN	WEA
11	BEVERLY KNIGHT	AFTER YOU	IMPULSE
12	CROWDED HOUSE	DONT STOP NOW	PERIPHERAL
13	OWEN STEFANI	4 IN THE MORNING	IMPULSE
14	NATASHA BEDINGFIELD	SOLMATE	IMPULSE
15	MARON'S MAKES ME WICKER		IMPULSE
16	FRANK WALKIE AND THE FOUR SEASONS	BEGGIN	IMPULSE
17	SCISSOR SISTERS	KISS YOU OFF	IMPULSE
18	SIZANNE	VEGA FRANK & AWA	IMPULSE
19	ASH POLARS		IMPULSE

Rank	Artist	Title	Label	Score	Weeks on Chart
26	DUKE SPECIAL	LAST NIGHT I NEARLY DIED...	WEA	87	4
27	EDITORS SMOKERS	OUTSIDE THE HOSPITAL DOORS	KITSON/HARE	332	-8
28	FOUNTAINS OF WAYNE	SOMEONE TO LOVE	WEA	56	37
29	SIMON WEBBE	GRACE	ATLANTIC	95	20
30	STEREOPHONICS	BANK HOLIDAY MONDAY	Y&N	290	-4
31	THE HOWLAYS	GENERATOR	Y&N	168	29
32	THE FRATELLI	OLE BLACK 'N' BLUE EYES	FINIAL	467	56
33	LINCOLN PARK	WHAT I'VE DONE	WEA	391	-9
34	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	CONCORD	996	-1
35	MIKA	LOVE TODAY	CASALARI/CATALANO	891	33
36	GHOST	THE WORLD IS OUTSIDE	MERIDIAN	252	-7
37	OWEN STEFANI	4 IN THE MORNING	IMPULSE	262	42
38	SCISSOR SISTERS	I DONT FEEL LIKE DANCIN'	IMPULSE	548	10
39	AMY WINEHOUSE	BLACK TO BLACK	ISLAND	756	4
40	SCISSOR SISTERS	SHE'S MY MAN	IMPULSE	805	5
41	JUSTIN TIMBERLAKE	LOVESTONED	CONCORD	379	87
42	THE FRAY	HOW TO SAVE A LIFE	EPIC	871	0
43	THE PIGEON DETECTIVES	I'M NOT SORRY	DANCE 123	263	11
44	MARK RONSON	FEAT. D MERRIWEATHER STOP ME	CONCORD	734	35
45	ANDREA CORR	SHAME ON YOU	ATLANTIC	107	20
46	TIMBALAND/FURTADO/TIMBERLAKE	GIVE IT TO ME	IMPULSE	487	0
47	MANIC STREET PREACHERS	YOUR LOVE ALONE IS NOT ENOUGH	CHRYSLER	715	-7
48	NATASHA BEDINGFIELD	SOLMATE	IMPULSE	316	28
49	CORENELL/LISA MARIE	ESPERANCE KEEP ON JUMPIN	GLORY	26	13
50	BEVERLY KNIGHT	AFTER YOU	IMPULSE	99	0

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to provide 50.53% of its audience, although Kiss 100's 27 plays was its top tally.

28. **Fountains of Wayne** follows its latest offering, *Someone To Love*, is enjoying a good reception, leading 59-28, although 17 plays from Radio 20 provide a huge 70.85% of its total 20.79m

audience. The exposure should help turn around their Traffic Aid Weather album, which has sold around 2,700 units since its release five weeks ago. 29. **Simon Webbe** scores is the little brock from Webbe's second solo album, a tribute to his daughter Alana, and one side of his new double *A World Apart*, which reached a number six airplay peak last November.

EMAP BIG CITY

Rank	Artist	Title	Label
1	MARON'S MAKES ME WICKER		IMPULSE
2	MUTYA BUEHA	REAL GIRL	IMPULSE
3	THE FRAY	HOW TO SAVE A LIFE	EPIC
4	BOOBY LOU SHINE		IMPULSE
5	MIKA	LEAVE ME ALONE (IM LOVING)	WEA
6	MIKA	LOVE TODAY	CASALARI/CATALANO
7	NELLY FURTADO	SO RIGHT	IMPULSE
8	BELLOSGUARDIA	HERE (IN YOUR ARMS)	IMPULSE
9	RIHANNA	FEAT. JAY-Z UMBRELLA	ROCK
10	OWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	IMPULSE

XFM

Rank	Artist	Title	Label
1	KATSIER CHIKS	EVERYTHING IS AVERAGE	IMPULSE
2	LINCOLN PARK	WHAT I'VE DONE	WEA
3	MIKE DIVINCULO		IMPULSE
4	PIGEON DETECTIVES	I'M NOT SORRY	DANCE 123
5	JAMIE T PEEKS		IMPULSE
6	MAXIMO RYBA	SHOULDERS FROM BOXES	IMPULSE
7	STEREOPHONICS	BANK HOLIDAY MONDAY	Y&N
8	RELATIONS	ITS NOT OVER YET	IMPULSE
9	EDITORS SMOKERS	OUTSIDE THE HOSPITAL DOORS	KITSON/HARE
10	BEVERLY AND THE MANDERS	HEAVYWEIGHT CHAMPION	WEA

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Singles Chart

As used by Radio One
 Chart compiled from actual sales data. Singles in italics are a range of new CDs, EPs or DVDs. In the UK and iTunes. Company 2007. Produced with PR and UKPA assistance.

39	75	4	THE HOLLOWAYS GENERATOR	TMG	10112020 (7/04)
40	34	20	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope	721150 (4/2)
41	30	3	DIZZEE RASCAL SIRENS	XL	50112010 (7/04)
42	9	1	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia	60112010 (7/04)
43	21	5	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	Mercury	60112010 (7/04)
44	39	17	FERGIE GLAMOROUS	Atlantic	721150 (4/2)
45	40	20	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	BMG	570101 (1/0)
46	13	3	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Mercury	60112010 (7/04)
47	37	6	JAMIE T SHEILA	Mercury	60112010 (7/04)
48	18	6	TAKE THAT SHINE	Mercury	60112010 (7/04)
49	50	5	BIFFY CLYRO LIVING IS A PROBLEM BECAUSE EVERYTHING D	Mercury	60112010 (7/04)
50	19	1	MARILYN MANSON HEART-SHAPED GLASSES	Interscope	721150 (4/2)
51	46	15	CHRISTINA AGUILERA CANDYMAN	BMG	570101 (1/0)
52	39	4	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury	60112010 (7/04)
53	4	1	LLOYD FEAT. LIL WAYNE YOU	The Hit	711010 (1/0)
54	48	10	SNOW PATROL CHASING CARS	Mercury	60112010 (7/04)
55	50	10	AMY WINEHOUSE BACK TO BLACK	Island	60112010 (7/04)
56	37	7	AMERICA TAKE CONTROL	Columbia	60112010 (7/04)
57	17	3	FALL OUT BOY THINKS FR TH MIMRS	Mercury	60112010 (7/04)
58	62	15	CALVIN HARRIS ACCEPTABLE IN THE BOS	Columbia	60112010 (7/04)
59	59	1	CARBON/SILICON THE NEWS	Columbia	60112010 (7/04)
60	58	8	MICHAEL BUBLE EVERYTHING	Mercury	60112010 (7/04)
61	61	16	P DIDDY LAST NIGHT	Mercury	60112010 (7/04)
62	64	2	PENDULUM BLOOD SUGAR	Mercury	60112010 (7/04)
63	10	1	GOSSIP STANDING IN THE WAY OF CONTROL	Mercury	60112010 (7/04)
64	NEW	1	GWEN STEFANI 4 IN THE MORNING	Interscope	721150 (4/2)
65	71	35	PINK LEAVE ME ALONE (I'M LONELY)	Mercury	60112010 (7/04)
66	67	7	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia	60112010 (7/04)
67	53	9	THE ENEMY AWAY FROM HERE	Mercury	60112010 (7/04)
68	39	1	AMY WINEHOUSE REHAB	Mercury	60112010 (7/04)
69	58	2	OMARION ENTOURAGE	Mercury	60112010 (7/04)
70	44	5	SCOOPH FLYING THE FLAG (FOR YOU)	Mercury	60112010 (7/04)
71	31	2	TINY DANCERS HANNAH WE KNOW	Mercury	60112010 (7/04)
72	NEW	1	ARCTIC MONKEYS FLUORESCENT ADOLESCENT	Mercury	60112010 (7/04)
73	48	10	ARCTIC MONKEYS BRIANSTORM	Mercury	60112010 (7/04)
74	73	39	JAY-Z/LINKIN PARK NUMB/ENCORE	Mercury	60112010 (7/04)
75	NEW	1	KLAXONS GOLDEN SKANS	Mercury	60112010 (7/04)

28. Klaxons 'Myths Of The Near Future' album delivers its fourth Top 40 hit this week, as it's Not Over debut at number 23 on sales of around 3,500. It has already topped the chart peaks of their debut single 'Myths Of The Near Future' and their second single 'Gravely's Rainbow' - which peaked at 35 and 29, respectively - and end challenge Golden Skans' number seven peak when released physically. It's Not Over is actually a cover of Grace's 1995 number six hit Not Over Yet. Number two in February, Myths Of The Near Future has climbed to 55-43-37 in the past three weeks.

39	75	4	THE HOLLOWAYS GENERATOR	TMG	10112020 (7/04)
40	34	20	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope	721150 (4/2)
41	30	3	DIZZEE RASCAL SIRENS	XL	50112010 (7/04)
42	9	1	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia	60112010 (7/04)
43	21	5	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	Mercury	60112010 (7/04)
44	39	17	FERGIE GLAMOROUS	Atlantic	721150 (4/2)
45	40	20	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	BMG	570101 (1/0)
46	13	3	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Mercury	60112010 (7/04)
47	37	6	JAMIE T SHEILA	Mercury	60112010 (7/04)
48	18	6	TAKE THAT SHINE	Mercury	60112010 (7/04)
49	50	5	BIFFY CLYRO LIVING IS A PROBLEM BECAUSE EVERYTHING D	Mercury	60112010 (7/04)
50	19	1	MARILYN MANSON HEART-SHAPED GLASSES	Interscope	721150 (4/2)
51	46	15	CHRISTINA AGUILERA CANDYMAN	BMG	570101 (1/0)
52	39	4	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury	60112010 (7/04)
53	4	1	LLOYD FEAT. LIL WAYNE YOU	The Hit	711010 (1/0)
54	48	10	SNOW PATROL CHASING CARS	Mercury	60112010 (7/04)
55	50	10	AMY WINEHOUSE BACK TO BLACK	Island	60112010 (7/04)
56	37	7	AMERICA TAKE CONTROL	Columbia	60112010 (7/04)
57	17	3	FALL OUT BOY THINKS FR TH MIMRS	Mercury	60112010 (7/04)
58	62	15	CALVIN HARRIS ACCEPTABLE IN THE BOS	Columbia	60112010 (7/04)
59	59	1	CARBON/SILICON THE NEWS	Columbia	60112010 (7/04)
60	58	8	MICHAEL BUBLE EVERYTHING	Mercury	60112010 (7/04)
61	61	16	P DIDDY LAST NIGHT	Mercury	60112010 (7/04)
62	64	2	PENDULUM BLOOD SUGAR	Mercury	60112010 (7/04)
63	10	1	GOSSIP STANDING IN THE WAY OF CONTROL	Mercury	60112010 (7/04)
64	NEW	1	GWEN STEFANI 4 IN THE MORNING	Interscope	721150 (4/2)
65	71	35	PINK LEAVE ME ALONE (I'M LONELY)	Mercury	60112010 (7/04)
66	67	7	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia	60112010 (7/04)
67	53	9	THE ENEMY AWAY FROM HERE	Mercury	60112010 (7/04)
68	39	1	AMY WINEHOUSE REHAB	Mercury	60112010 (7/04)
69	58	2	OMARION ENTOURAGE	Mercury	60112010 (7/04)
70	44	5	SCOOPH FLYING THE FLAG (FOR YOU)	Mercury	60112010 (7/04)
71	31	2	TINY DANCERS HANNAH WE KNOW	Mercury	60112010 (7/04)
72	NEW	1	ARCTIC MONKEYS FLUORESCENT ADOLESCENT	Mercury	60112010 (7/04)
73	48	10	ARCTIC MONKEYS BRIANSTORM	Mercury	60112010 (7/04)
74	73	39	JAY-Z/LINKIN PARK NUMB/ENCORE	Mercury	60112010 (7/04)
75	NEW	1	KLAXONS GOLDEN SKANS	Mercury	60112010 (7/04)

5. Sales increase +5%
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HIT 40 UK

1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	MULTYA BUENA REAL GIRL	4th & Broadway
3	CALVIN HARRIS THE GIRLS	Columbia
4	CYM CLASS HEROES CYPHO'S CHOKEHOLD	Decca/Interscope
5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
6	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
7	MAROON 5 MAKES ME WONDER	ADAM12
8	REVEREND AND THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	Real Gone Music
9	ENRIQUE IGLESIAS DO YOU KNOW	Interscope
10	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope
11	MELIY PURDOW SAY IT RIGHT	Def Jam
12	ROOFTOP LIV SHINE	Mercury
13	SNOW PATROL SIGNAL FIRE	Mercury
14	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
15	KAISER CHIEFS RUBY	Mercury
16	AKON DON'T MATTER	Interscope
17	UNKLEJAM WHAT AM I FIGHTING FOR?	Virgin
18	THE FRAY HOW TO SAVE A LIFE	Capitol
19	PINK LEAVE ME ALONE (I'M LONELY)	Mercury
20	NE-YO BECAUSE OF YOU	Def Jam
21	TAKE THAT SHINE	Mercury
22	BOB SINCLAIR/GITTEE & DOLLARMAN SOUND OF FREEDOM	Def Jam
23	KELLY ROWLAND FEAT. EVE LIVE LIKE THIS	Mercury
24	THE TWANG EITHER WAY	Mercury
25	MIKA LOVE TODAY	Capitol
26	MIKA ROCK KELLY	Capitol
27	THE WHITE STRIPES (DO)X THUMP	Atlantic
28	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Mercury
29	AMY WINEHOUSE BACK TO BLACK	Island
30	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury
31	MIKA THIS IS WHY I'M HOT	Capitol
32	QUEENS OF THE STONE AGE 35 & 75	Interscope
33	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia
34	ARVIL LAVIGNE GRIFFIN	Mercury
35	SNOW PATROL CHASING CARS	Mercury
36	THE FRAY OVER MY HEAD (CABLE CAR)	Mercury
37	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Mercury
38	ARMAND VAN HELDEN NYC HEAT	Mercury
39	THE PIGEON DETECTIVES I'M NOT SORRY	Mercury
40	LINKIN PARK WHAT I'D DONE	Mercury

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TOP 30 PHYSICAL SINGLES

1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	QUEENS OF THE STONE AGE 35 & 75	Interscope
3	MULTYA BUENA REAL GIRL	4th & Broadway
4	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
5	CALVIN HARRIS THE GIRLS	Columbia
6	HELLOGOODBYE HERE (IN YOUR ARMS)	Decca
7	AKON DON'T MATTER	Interscope
8	CYM CLASS HEROES CYPHO'S CHOKEHOLD	Decca/Interscope
9	THE ZIMMERS MY GENERATION	Mercury
10	CORNEILIA LISIA MAKE EXPERIENCE KEEP ON JUMPIN'	Mercury
11	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope
12	KIM SOZZI BREAK UP	Substance
13	ARVIL LAVIGNE GRIFFIN	Mercury
14	UNKLEJAM WHAT AM I FIGHTING FOR?	Virgin
15	ROOFTOP LIV SHINE	Mercury
16	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	Real Gone Music
17	GHOSTS OF THE WORLD IS OUTSIDE	Atlantic
18	MAROON 5 MAKES ME WONDER	ADAM12
19	NE-YO BECAUSE OF YOU	Def Jam
20	THE TWANG EITHER WAY	Mercury
21	CARBON/SILICON THE NEWS	Mercury
22	MIKA THIS IS WHY I'M HOT	Capitol
23	SNOW PATROL SIGNAL FIRE	Mercury
24	MARILYN MANSON HEART-SHAPED GLASSES	Interscope
25	SCOPH FLYING THE FLAG (FOR YOU)	Mercury
26	ARMAND VAN HELDEN NYC HEAT	Mercury
27	TINY DANCERS HANNAH WE KNOW	Mercury
28	LLOYD FEAT. LIL WAYNE YOU	The Hit
29	BLACK LIPS COLD HANOS	Mercury

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

Rihanna leads a top three of all new entries and seven new arrivals in the Top 10, with Biffy Clyro arriving at two and The Twang at three, while Paul McCartney lands at five

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TOP 20 MUSIC DVD

Pos	Last	ARTIST / TITLE	Label/Chart Date
1	1	ORIGINAL CAST RECORDED: JOSEPH & THE AMAZING TECHNICOLOR	Universal Music UK
2	1	BRUCE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	Columbia TriStar
3	2	PINK LIVE FROM WESSLEY'S ARENA	U.F.O. Music
4	1	VARIOUS ARTISTS EUROVISION SONG CONTEST - HELSINKI 2007	Capricorn
5	5	BOB DYLAN DON'T LOOK BACK	Columbia TriStar
6	6	JEFF BUCKLEY LIVE IN CHICAGO	Sony Music
7	7	LIVE CAST RECORDED: LES MISERABLES IN CONCERT	Video Collection UK
8	5	LEVIS PRESLEY LEGENDS IN CONCERT	VNU (UK)
9	10	ERIC CLAPTON & FRIENDS LIVE 1966	BY Classics (UK)
10	4	PAUL RODGERS LIVE IN GLASGOW	Capricorn
11	30	VARIOUS GLASTONBURY	Rain (UK)
12	9	PET SHOP BOYS CLASSIC IN CONCERT	Warner Bros Music (UK)
13	1	UBALO LIVE AT MONTREUX 2007	Capricorn
14	13	FLORIAN LEVI AT THE GREEK THEATRE	Capricorn
15	19	NON JOVI THE CRUSH TOUR	Universal Music UK
16	16	PINK FLOYD PULSE - 2010/04	PARLO
17	25	ELD ZOOM - LIVE	BMG Video (UK)
18	15	LEVIS PRESLEY LEVUS LIVES	EMI (UK)
19	8	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WIRE (UK)
20	20	DUSTY SPRINGFIELD PEOPLE GET READY	Deluxe (UK)

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TOP 20 COMPILATIONS

Pos	Last	ARTIST / TITLE	Label/Chart Date
1	1	VARIOUS OVER THE RAINBOW	Capricorn
2	1	VARIOUS MASSIVE R&B - SPRING COLLECTION 2007	Universal Music UK
3	1	VARIOUS CLUBBERS GUIDE SUMMER 2007	Ministry Of Sound (UK)
4	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMG Music (UK)
5	4	VARIOUS JUST GREAT SONGS	EMI Music (UK)
6	5	VARIOUS RETURN TO SOZA - EUPHORIA	Capricorn
7	3	VARIOUS R&B LOVE CLASSICS	Ministry Of Sound (UK)
8	8	VARIOUS TOP GEAR ANTHEMS	Capricorn
9	6	VARIOUS 101 JAMMER DISCOS	Capricorn
10	6	VARIOUS THE BEST CLASSIC IN TOWN	Universal Music UK
11	6	VARIOUS DAD ROCKS	Capricorn
12	10	VARIOUS 1977 - THE SPIRIT OF PUNK	EMI Music (UK)
13	10	VARIOUS CLASSIC FM AT THE MOVIES - THE SEQUEL	Capricorn
14	9	VARIOUS 90S ANTHEMS	Universal Music UK
15	7	VARIOUS MAXIMUM BASS 2007	Ministry Of Sound (UK)
16	8	VARIOUS DADS ANTHEMS	Capricorn
17	15	VARIOUS PLAY IT LOUD	Universal Music UK
18	1	1ST YEAR SCHOOL MUSICAL	Capricorn
19	18	VARIOUS FLOORFILLERS ANTHEMS	Capricorn
20	14	VARIOUS DANCEWAVE - SUMMER ANTHEMS	Ministry Of Sound (UK)

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THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST / TITLE	Label/Chart Date
1	1	AMY WINEHOUSE BACK TO BLACK	Island
2	2	TAKE THAT BEAUTIFUL WORLD	Mercury
3	3	MIKA LIFE IN CARTOON MOTION	Columbia TriStar
4	4	KAISER CHIEFS YOURS TRULY ANGRY MOB	Capricorn
5	5	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Brownlee Records
6	6	SNOW PATROL EYES OPEN	Capricorn
7	7	NELLY FURTADO LOOSE	Capricorn
8	8	CASCADA EVERYTIME WE TOUCH - THE ALBUM	All Around The World
9	9	JAMES MORRISON UNDISCOVERED	Mercury
10	10	VIEW HATS OFF TO THE BUSHES	Nonesuch
11	11	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Capricorn
12	12	FRATELLI COSTELLO MUSIC	Capricorn
13	13	KILLERS SAMS TOWN	Nonesuch
14	15	FALL OUT BOY INFINITELY HIGH	Mercury
15	14	LILY ALLEN ALRIGHT STILL	Capricorn
16	17	FRAY HOW TO SAVE A LIFE	Capricorn
17	16	RAZORLIGHT RAZORLIGHT	Mercury
18	18	PAQUITA NUNO THESE STREETS	Nonesuch
19	19	RAY QUINN DOING IT MY WAY	Sympatico
20	20	BLOCC PARTY A WEEKEND IN THE CITY	Mercury

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2. Biffy Clyro
Saturday Superhouse and Living Is A Prediction Because Everything Dies
They were the first two singles from two singles from Biffy Clyro's new album Puzzle and became their first Top 20 hits, overturning the band's previous chart singles to peak at 13 and 19 respectively. No surprise then that Puzzle for outperformer Biffy Clyro's three previous albums to debut at number two of 37,350. The Ayrshire band's Sliced Six reached number 78 in 2002, while The Vertigo Of Bliss peaked at number 43 in 2003 and Infinity Land went one better in 2004, reaching number 47.



3. The Twang
When It Feels Like This
This eagerly-anticipated debut album Love It When It Feels Like This reached its expected high debut 21st week, arriving at number three on sales of 35,600. The Brummie band, runners-up to Mika in the 2005's Sound Of 2007 poll, have already scored two Top 20 singles this year. Voice Analogue in March reached number 15 in March, while recent single Either Way reached number eight last week. The Twang are the third act on the 9-11 single list to make the Top 10, following the Kaiser Chiefs and The Astronauts.

Pos	Last	ARTIST / TITLE	Label/Chart Date
1	NEW	RIHANNA GOOD GIRL GONE BAD	Capricorn
2	NEW	BIFFY CLYRO PUZZLE	Capricorn
3	NEW	THE TWANG LOVE IT WHEN I FEEL LIKE THIS	Mercury
4	1	MIKA LIFE IN CARTOON MOTION	Columbia TriStar
5	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL	Capricorn
6	4	AMY WINEHOUSE BACK TO BLACK	Island
7	NEW	DIZZEE RASCAL MATHS & ENGLISH	Capricorn
8	NEW	MARILYN MANSON EAT ME DRINK ME	Capricorn
9	2	LINKIN PARK MINUTES TO MIDNIGHT	Capricorn
10	NEW	MUTYA BUENA REAL GIRL	Capricorn
11	5	MIKA LIFE IN CARTOON MOTION	Columbia TriStar
12	19	MARK RONSON VERSION	Capricorn
13	NEW	HANK MARVIN GUITAR MAN	Capricorn
14	NEW	GENESIS TURN IT UP AGAIN - THE HITS	Capricorn
15	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE	Capricorn
16	7	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Brownlee Records
17	3	THE PIGEON DETECTIVES WAIT FOR ME	Capricorn
18	15	KAISER CHIEFS YOURS TRULY ANGRY MOB	Capricorn
19	4	THE FRAY HOW TO SAVE A LIFE	Capricorn
20	12	JOSH GROBAN AWAKE	Capricorn
21	NEW	BRUCE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	Columbia TriStar
22	9	CASCADA EVERYTIME WE TOUCH	Capricorn
23	NEW	THE CLASH THE SINGLES	Capricorn
24	13	NELLY FURTADO LOOSE	Capricorn
25	NEW	DREAM THEATER SYSTEMATIC CHAOS	Capricorn
26	22	TAKE THAT BEAUTIFUL WORLD	Mercury
27	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Capricorn
28	15	AVRIL LAVIGNE THE BEST DAMN THING	Capricorn
29	11	SIMPLY RED STAY	Capricorn
30	31	THE FRATELLI COSTELLO MUSIC	Capricorn
31	28	PINK I'M NOT DEAD	Capricorn
32	10	R KELLY DOUBLE UP	Capricorn
33	27	JOE COCKER HYMN FOR MY SOUL	Capricorn
34	35	ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR	Capricorn
35	40	KINGS OF LEON BECAUSE OF THE TIMES	Capricorn
36	24	NE-YO BECAUSE OF YOU	Capricorn
37	41	KLAXONS MYTHS OF THE NEAR FUTURE	Capricorn
38	11	OZZY OSBOURNE BLACK RAIN	Capricorn

ARTIST & ALBUM	WEEKS IN CHART	HIGHEST POS.	LAST WEEK	WEEKS IN CHART	HIGHEST POS.	LAST WEEK
AMY WINEHOUSE BACK TO BLACK	14	1	4	1	1	1
BRUCE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	1	1	1	1	1	1
ERIC CLAPTON & FRIENDS LIVE 1966	1	1	1	1	1	1
FLORIAN LEVI AT THE GREEK THEATRE	1	1	1	1	1	1
JEFF BUCKLEY LIVE IN CHICAGO	1	1	1	1	1	1
JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	1	1	1	1	1	1
LEVIS PRESLEY LEVUS LIVES	1	1	1	1	1	1
MIKA LIFE IN CARTOON MOTION	1	1	1	1	1	1
NON JOVI THE CRUSH TOUR	1	1	1	1	1	1
PINK FLOYD PULSE - 2010/04	1	1	1	1	1	1
RIHANNA GOOD GIRL GONE BAD	1	1	1	1	1	1
THE TWANG LOVE IT WHEN I FEEL LIKE THIS	1	1	1	1	1	1
MIKA LIFE IN CARTOON MOTION	1	1	1	1	1	1
PAUL MCCARTNEY MEMORY ALMOST FULL	1	1	1	1	1	1
AMY WINEHOUSE BACK TO BLACK	1	1	1	1	1	1
DIZZEE RASCAL MATHS & ENGLISH	1	1	1	1	1	1
MARILYN MANSON EAT ME DRINK ME	1	1	1	1	1	1
LINKIN PARK MINUTES TO MIDNIGHT	1	1	1	1	1	1
MUTYA BUENA REAL GIRL	1	1	1	1	1	1
MIKA LIFE IN CARTOON MOTION	1	1	1	1	1	1
MARK RONSON VERSION	1	1	1	1	1	1
HANK MARVIN GUITAR MAN	1	1	1	1	1	1
GENESIS TURN IT UP AGAIN - THE HITS	1	1	1	1	1	1
MICHAEL BUBLE CALL ME IRRESPONSIBLE	1	1	1	1	1	1
ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	1	1	1	1	1	1
THE PIGEON DETECTIVES WAIT FOR ME	1	1	1	1	1	1
KAISER CHIEFS YOURS TRULY ANGRY MOB	1	1	1	1	1	1
THE FRAY HOW TO SAVE A LIFE	1	1	1	1	1	1
JOSH GROBAN AWAKE	1	1	1	1	1	1
BRUCE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	1	1	1	1	1	1
CASCADA EVERYTIME WE TOUCH	1	1	1	1	1	1
THE CLASH THE SINGLES	1	1	1	1	1	1
NELLY FURTADO LOOSE	1	1	1	1	1	1
DREAM THEATER SYSTEMATIC CHAOS	1	1	1	1	1	1
TAKE THAT BEAUTIFUL WORLD	1	1	1	1	1	1
JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	1	1	1	1	1	1
AVRIL LAVIGNE THE BEST DAMN THING	1	1	1	1	1	1
SIMPLY RED STAY	1	1	1	1	1	1
THE FRATELLI COSTELLO MUSIC	1	1	1	1	1	1
PINK I'M NOT DEAD	1	1	1	1	1	1
R KELLY DOUBLE UP	1	1	1	1	1	1
JOE COCKER HYMN FOR MY SOUL	1	1	1	1	1	1
ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR	1	1	1	1	1	1
KINGS OF LEON BECAUSE OF THE TIMES	1	1	1	1	1	1
NE-YO BECAUSE OF YOU	1	1	1	1	1	1
KLAXONS MYTHS OF THE NEAR FUTURE	1	1	1	1	1	1
OZZY OSBOURNE BLACK RAIN	1	1	1	1	1	1



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