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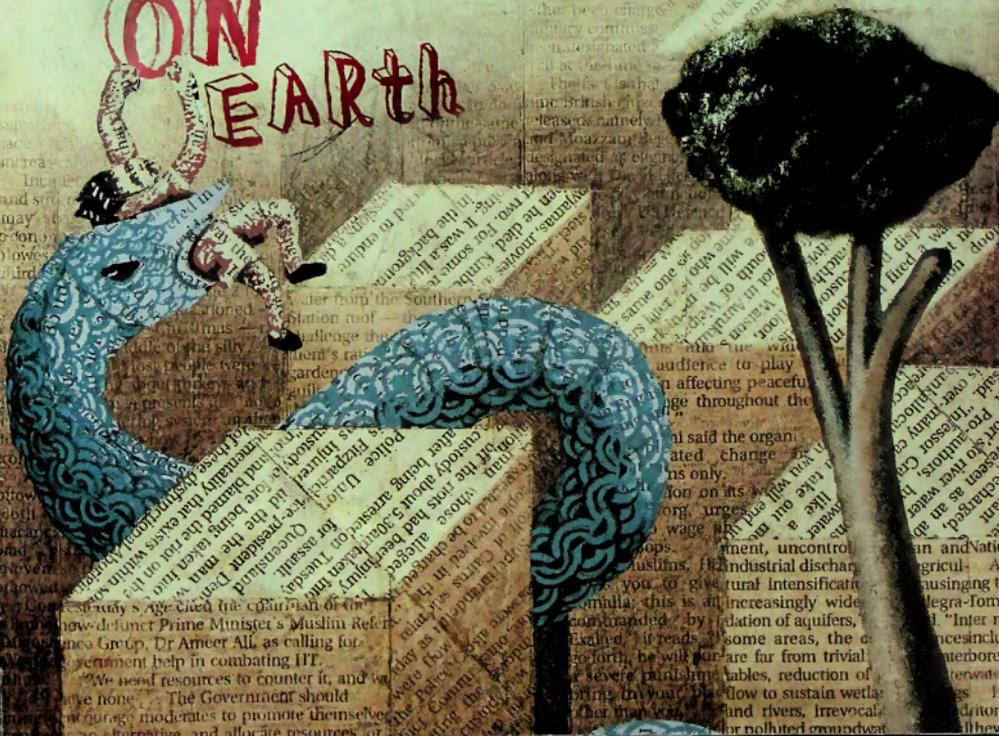
In this week's issue: **Universal scoops Sanctuary;**  
**White Stripes break record. Plus: the charts in full**

# MUSICWEEK



# Crowded House

## TIME ON EARTH



We need resources to counter it, and we have none... The Government should encourage moderates to promote themselves as an alternative and allocate resources or

...said the organization... change... only... on its... wage... ment, uncontrol... Muslims, industrial discharg... you to give rural intensificati... formula; this is an increasingly wide... commanded by... of aquifers, Exalted, it reads... some areas, the... forth, he will... far from trivial... several... tables, reduction of... bring in your... flow to sustain wetla... and rivers. Irrevoca... and polluted groundwa

# Crowded House

## TIME ON EARTH

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NATIONWIDE ARENA TOUR TO BE ANNOUNCED

# MUSICWEEK



● **Publishing:**  
number one worldwide

● **Records:**  
biggest in the world

## UNIVERSAL

● **Management:**  
artist roster  
including Elton  
John, James Blunt  
and The Who

● **Live:**  
agent for more  
than 200 artists,  
merchandising for  
hundreds of acts

With its Sanctuary bid on the table, Universal is looking to add to its recording and publishing empire by moving into live, artist management and merchandising businesses

# Universal domination

### Companies

By Gordon Masson

Universal is looking to consolidate its position as the market leader in music worldwide by turning its attention to the one area it does not dominate – the live sector.

Having recently assumed the title of the world's biggest music publisher through its acquisition of BMG Music Publishing, the company, which has dominated the recorded music market globally for the past decade, is now focusing on the live sector with its takeover bid for Sanctuary Group.

While rival majors are looking to set up their own in-house artist management and agency operations, Universal is attempting to bypass that process by exploiting

the successful artist services division of Sanctuary's business and immediately tap into the experience of established staff who boast existing relationships with hundreds of acts.

The boards of both companies announced last Friday that they had agreed a 20p-per-share transaction, which would value Sanctuary at about £14.2bn. Universal would also assume Sanctuary's debts of £99.8m, valuing the takeover at £104.3m, if it is successful.

The deal is expected to close within 60 days, provided Sanctuary's shareholders agree to the proposal and that competition regulators also give the green light. Given Sanctuary's relatively small recorded music and publishing businesses, observers are not anticipating objections to the takeover.

*Music Week* understands that Universal will not look to offload any of the current Sanctuary assets and, while insiders describe the company's recorded music catalogue as "interesting", it is the merchandising, artist management and agency side of the business that is the real lure for UMG.

In a statement, Universal chairman/CEO Doug Morris says, "The Sanctuary business will be a good strategic fit for us and our objective over the coming months is for Lucian Grainge and his team to work with [Sanctuary CEO] Frank Pressland and the Sanctuary management team, and their artists.

"We have a great opportunity to strengthen Sanctuary's position as a significant player in artist management, agency and merchandising, as consumers' appetite for

music grows worldwide."

Sources suggest that Universal's move signals a new strategy to build a business in the live music sector. "Management, agency and merchandising are all businesses that are growing and Universal is not in the habit of just buying something and sitting back," says one observer. "They always look to grow the businesses they are in."

That means Sanctuary's existing affiliates might be reinvented by new investment, or Universal may start looking at similar businesses around the world to grow its live portfolio.

Among Sanctuary's existing subsidiaries are: Trinifold, which manages Robert Plant and The Who; Twenty First Artists, which manages Elton John, James Blunt, Just Jack and Lulu; and BravoDo,

which is the global market leader in artist merchandise. In the US, Sanctuary employs 16 artist managers, who look after acts including Fleetwood Mac and ZZ Top.

Sanctuary also owns Helter Skelter, which has a roster of more than 200 acts, including Amy Winehouse, Avril Lavigne, Corinne Bailey Rae, Delays, Dido and James Morrison.

Welcoming the financial stability that Universal would bring, Sanctuary chairman Robert Ayling says, "[Universal's] acquisition of Sanctuary can allow the Sanctuary business to benefit from the already well-established relationships between Sanctuary and Universal and from a more supportive capital structure."

gordon@musicweek.com  
● Analysis, p3

### White Stripes boost vinyl sales

Record seven-inch sales for The White Stripes' new single underline the format's resurgence **p6**

### MTV revamp to reverse fortunes

MTV aims to return to glory via a radical relaunch, with new collaborations high up the agenda **p9**



### A tribute to Crowded House

MW looks at the act's legacy and profiles Time On Earth, their first studio album since 1993's *Together Alone* **p11-15**

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



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## Universal's Sanctuary acquisition will force the majors to hasten search for new revenue streams

# Aiming for 360 degrees of success

### Acquisitions

by Gordon Masson

Universal is looking to make a success of the all-encompassing business model that Sanctuary Group previously staked its future on, but failed to exploit.

The 360 degrees model, as Sanctuary co-founder Andy Taylor coined it, was designed to allow Sanctuary to offer artists access to established managers, agents to book their live appearances, record labels to release their product, publishing to exploit the copyright on songs and merchandising to sell T-shirts and other branded product to their fans. However, the group's lack of frontline repertoire proved to be a key contributor to the model's lack of success.

**The only way that the music industry can survive is by joining the hands that have historically been at odds with each other**

Bob Miller, manager, Corinne Bailey Rae

The same cannot be said for Universal, which has been the biggest record company globally now for the best part of a decade, enjoying a market share of 26% of all recorded music sold around the world. Add to that Universal's new position as the market leader in publishing – and the performance rights that division is reaping through the health of the live music industry – then the move to using its might to leverage more revenue streams through the fastest-growing part of the business is not altogether unexpected.

Demonstrating the different revenue streams that the takeover would give Universal is Elton John; the company would have the artist signed for management, recorded music, publishing and merchandising.

Executives at both companies are remaining tight-lipped until the deal is done, but a source acknowledges that Universal sees artist services as a key area for growth. "This is the first inroad Universal has made into the sector, but with its geographical reach, the company will be looking to see what it can bring to the table to begin building this side of the business," says the source.

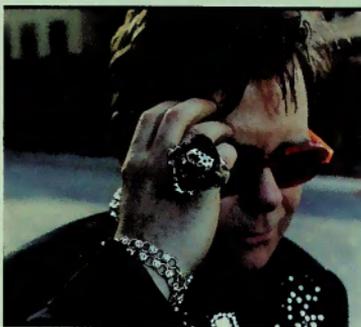
Universal's ambitions are being lauded by managers whose acts will be affected by the Sanctuary acquisition.

"My gut reaction is that this was inevitable," says Bob Miller, who manages Corinne Bailey Rae. "The only way that the music industry can survive healthily is by joining the hands that have historically been at odds with each other."

Rae's agent is Paul Franklin of Sanctuary-owned Heltzer Skelter, which also handles Kaiser Chiefs. The band's manager James Sandham is equally as enthusiastic about Universal's takeover bid.

"It's fantastic news," says Sandham. "Because of all the difficulties that Sanctuary has endured during the past couple of years, there has been a cloud of uncertainty over Heltzer Skelter for some time now and that has only got bigger as bits of the Sanctuary business started dissolving. If Universal is successful in buying the company, it will give Heltzer Skelter some real financial stability."

Universal is not alone among the majors in looking to tap into other business areas as its traditional revenue stream of selling recorded music continues to be squeezed (as detailed in last



Complete control: Universal will gain multi revenue streams for acts such as Elton John

### Sanctuary's assets

- Sanctuary Records – includes the labels Castle, Sonnet, Antidote, Fantastic Plastic, Metal-6 and Trojan
- Sanctuary Music Publishing
- Artist management – Triffold, Twenty First Artists
- Merchandising – Bravado

- International
- Live Agency – Heltzer Skelter
- Recording studios – Sanctuary Town House
- Publishing – Travel Agency
- Sanctuary New Media with design agency

week's *Music Week* analysis). Sony BMG has launched an artist services division. EMI label Relentless is promoting artist gigs, while Parlophone is looking to earn a share of the money its acts make from celebrity endorsements. Meanwhile, Warner recently offered to purchase Jazz Summers' management company *The Life* and is sharing in all revenue streams of some of its new signings, such as The Rifles and Hadouken!.

Sandham suggests Universal's approach to buy into a proven operation makes more sense than other record companies that are attempting to establish in-house artist services divisions.

"Live music is at an all-time

peak and is continuing to grow, so I think what Universal is doing is the most intelligent way to invest in that side of the business," says Sandham. "In my opinion, the record companies that are trying to pioneer their own operations are on to a non-starter."

However, Miller warns that simply buying an agency does not guarantee success, because if individual agents decide to leave, the normal practice is that they take their acts with them. "When it comes to agents, it's all about relationships. Corinne's agent is Paul Franklin, who is a magnificent guy and my relationship is with him, rather than with Heltzer Skelter," says Miller.

gordon@musicweek.com

### City reacts positively to announcement

Universal's proposed takeover of Sanctuary was well-received in the City, with its share price rising nearly 1% last Friday following the announcement of the deal.

The deal closed at 20p by the end of trading on a day which began with two of Sanctuary's biggest shareholders – Actemius Investment Management Ltd and Universities Superannuation Scheme Ltd – agreeing to sell their combined 12.4% stake to Universal ahead of the deal being announced. As a result, the closing price exactly matched the price offered per share by Universal.

"It was an interesting announcement to see Sanctuary, which has in the past been a champion of the indie labels, selling out to a music major," notes Patrick Yau, media analyst at Bridgewater Securities. "That was the strategy under the old management, but perhaps the new management team is focused on delivering shareholder value and is therefore more flexible in its approach."

Dan Cryan, digital music analyst at Screen Digest, suggests the deal came as no surprise. "It's a period of consolidation for the industry as a whole and everyone knew that a sale of Sanctuary was on the cards and it wasn't going to be EMI that bought them," he says.

"I'd Universal buy it for the merchandising and management? That is quite a reasonable idea. The industry is looking beyond the business of selling records. It is quite an interesting way of diversifying and enriching their portfolio."

But Yau remains sceptical about the 360-degree model. "Sanctuary had many problems controlling the artist management side when they were rolling out the model and the synergy argument of providing management services, recorded music, merchandising, live events and music publishing in a single integrated package was never properly demonstrated," he adds.

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

Supported by MUSIC



**T2** Heartbroken (unsigned)  
A massive club hit over the past few months, this has labels and publishers queuing up to sign (white label)



**LIL MAMA** Lip Gloss (RCA)  
Currently the subject of a huge US buzz, Lip Gloss is infectious, attitude-charged pop destined to top the charts. (single, September 3)



**ENVELOPES** Life On The Beach (Brille)  
This band are good. Like some would expect and probably signed to another major label. (single, August 6)



**GHOSTWOOD** Ram (unsigned)  
An Australian group, formerly called Ghosts and previously signed for one EP to Modular, their new songs have a touch of the Nirvana's about them. (demo)



**TOKIO HOTEL** Ready, Set, Go (Fascination)  
Like an emerald-charged Berlin, teenagers Tokio Hotel are a phenomenon in their native Germany. (single, August 20)



**PATRICK WATSON** Luscious Life (V2)  
The Canadian four-piece blew us away at SXSW, and in the UK debut is set to win over audiences here. Shining (from album, tbc)



**I AM FINN** Hard (Ugly Truth/RCA)  
There are not enough interesting people in pop, which is why we are excited about I Am Finn. A character with an affinity for pop hooks. (single, tbc)



**KISSY SELL OUT** Her DJ Touche Remix (Lava/ta)  
Kissy Sell Out's debut is an upbeat, fire-drum saatchi-fest made all the more ruddy by DJ Touche's brilliant remix. (single, July 23)



**YEAH YEAH YEAHS** Tell Me What (Rockers To Sweden Press up/Fiction)  
YY's get exciting again with the lead track from their forthcoming EP. (from EP, July 23)



**KATE WALSH** Don't Break My Heart (Mercury)  
After her strong independent start, Mercury is looking to take Walsh to the next level of commercial success. (single, July 30)

**TUNES FESTIVAL LINE-UP**  
 July 1: Mika, Leon  
 July 2: Crowded  
 July 3: The Roots  
 July 4: The Roots, The  
 Roots

July 4: Black Rebel  
 Motorcycle Club  
 Nine Black Alps  
 July 5: gossits ftc  
 July 6: gossits ftc  
 July 7: Grove  
 Amanda, Mtny  
 Bares, Bowdy Man  
 July 8: Ash, Ben's

Briffar  
 July 9: The View  
 The Dead 60s  
 July 10: Inogen  
 Hiss, Arno Wolf  
 July 11: Editors,  
 GossBeds  
 July 12: Scott  
 Matthews, Tom

Nazari  
 July 13: Architects,  
 Tiny Dancers  
 July 14: Paolo  
 Nicos, Gossits  
 July 15: Gamma  
 Nazari, Edler  
 July 16: Ludovico  
 Arrami, Draker

Youni, Jamie Woon  
 July 17: The Bad  
 Plus, Rebekka  
 Baskin  
 July 18: The Pignon  
 Delectives, The  
 Bates  
 July 19: Beverly  
 Knight, Real Minton

July 20:  
 Stargraphics, Little  
 Man Tate  
 July 21/22: Gossits  
 loc  
 July 23: Sir Sind  
 The Hales  
 July 24: gossits ftc  
 July 25: Arno

Winehouse, The  
 Runthe Strips, Rees  
 Nicole  
 July 29: D-ink  
 Special, Tom McCre  
 July 30: The Coral,  
 Claude Payne  
 July 31: gossits ftc

July 28: The  
 Macabets,  
 Gokipol  
 July 29: D-ink  
 Special, Tom McCre  
 July 30: The Coral,  
 Claude Payne  
 July 31: gossits ftc

# Terra Firma faces competition as major re-enters arena Warner reconsiders EMI takeover plans

## Companies

by Robert Ashten

Warner is rethinking its strategy for buying EMI and has not ruled out making a counter offer to Terra Firma's approved approach in the next weeks.

The US major appeared to have been priced out by the private-equity company's 265p-a-share offer made on May 21. Although Terra Firma denies it wants to split up the business, many analysts are convinced Guy Hands' operation will only want to hold onto the publishing division, which provides consistent and steady income flow. Earlier this month, it also appeared that Warner Music Group chairman/CEO Edgar Bronfman was prepared to wait for Terra Firma to do its own deal and then sell on EMI's recorded music business to him.

That stance appears to have changed slightly, with sources close to Warner suggesting the company's directors and lawyers have continued to work on due diligence and how to restructure a merged group, are preparing twin strategies: to make a contested – and in EMI's eyes an unworkable – bid and also to play the waiting game.

However, if Warner bids it will need to do that before the middle of next week, because EMI shareholders have until 1pm on June 27 to



Edgar Bronfman: playing the waiting game?

accept or reject Terra Firma's offer. Sources suggest that Bronfman and his team are now convinced that a combined EMI/Warner will not present any significant regulatory problems in Brussels, so undermining EMI's arguments that it would need to pay a premium to appease shareholders.

Warner would not comment or give any indication of the size of any bid. However, a source says, "The bid has to be enough, but really there are few EMI shareholders who can now believe this will be blocked by the EC and that will mean Warner will no longer have to stack a premium on top of the offer."

Warner offered just 265p for EMI earlier this year and analysts have suggested it would have to bid above the 300p mark to make it attractive. That figure is now being

revised downwards. Making its own improved bid, rather than waiting for Terra Firma's acquisition vehicle Malby to hand over the recorded music business, also eliminates many uncertainties. "The financing is not an issue," says an insider, who also discounts recent press speculation that leading Warner shareholders, the private equity firms Bain Capital and Thomas H Lee, are now against making an offer for EMI. "But, if they do something, they will have to do something within the next week or so. There is nobody else really who would want to buy EMI's recorded music business."

Another source with inside knowledge of Warner's plans also confirms that the mood within Warner has shifted to taking a more proactive stance.

Warner and Terra Firma have been having informal talks since the May offer, but it is not known whether something Warner has heard in those meetings – possibly connected to prior – has affected this has changed. The source explains, "Every single private equity company has been talking to Warner and taking their temperature."

The moves follow a statement from Warner on June 11 which said it "confirms that it continues actively to consider an offer for EMI" and promising a further announcement in due course.

robert@musicweek.com

## TERRA NAOMI

## SNAP SHOT

Terra Naomi captured the attention of millions of music fans around the world last year, when, in a last-ditch attempt to get her music heard, she posted a series of low-key bedroom recordings of her songs on YouTube.

Twelve months on – and with Naomi having secured both recording and publishing deals – Island Records UK, which signed her last December, is taking a similarly global view by launching a live Earth event at the personal invitation of AI Gore.

"The Live Earth performance really was a lesson," says Gatfield. "Say it's Possible is very much to benefit softly release and a statement of intent."

Naomi's first fully-issued, "Not Sorry," will be released physically on August 20, with its as-yet-untilled album to follow a few weeks later.



# Cisac licence dispute continues

The dispute between The International Confederation of Societies of Authors and Composers (Cisac) and European music broadcasters looks set to run and run, with Music Choice branding new concessions made by the rights umbrella organisation as "worthless and unusable."

The long-running battle follows a complaint brought by RTL in 2000 – and joined later by Music Choice – which argued they were barred from buying a single licence to broadcast on a pan-European basis. They said negotiating individual deals with a succession of European societies was expensive.

A statement of objections issued by the EC in January 2006 appeared to substantiate those complaints, because it raised concerns over membership and territoriality clauses contained in the societies' agreements. However, an oral hearing over June 14-16 last year

saw Cisac defend its corner and led to 12 months' of vigorous lobbying.

Cisac director of communications Marianne Rollet says it has now proposed a framework of proposals to address those concerns, which the EC appears to have accepted and has now put forward for a month of market testing. They are:

- that Cisac and their 18 member societies will no longer ask for exclusive rights
  - creators and publishers can now move freely between authors' societies
  - societies agree to grant multi-territorial internet, satellite and cable retransmission service licences
- Rollet says the final commitment will now enable broadcasters who wish to provide a pan-European service to do so. "We have responded directly to every part of the statement of objections and

provided a model framework," she says.

However, the proposals cut no ice with Music Choice. Head of legal Chris Johnstone says that, because the concessions only apply to performing rights, it means broadcasters wanting to provide a pan-European service will still need to go to every territory to pick up a territorial licence. He also argues that the multi-territorial licences only applies to a narrow range of cable, satellite and internet operators and actually excludes broadcasters like themselves.

In addition, he notes the pricing formula is not a simple, single rate, but one that means broadcasters will have to pay tariffs set by each country. "We will make damn sure we will be looking at this because they [the concessions] don't remedy anything," he adds. "It is inconsistent with a single market."

# iTunes Festival could go global after London

Apple will be looking to roll out its iTunes Festival concept around the world, should the inaugural UK event prove a success.

The company announced last week that it was to hold the first iTunes Festival in London during July as an extension of the Live From London initiative, which has seen artists such as Keane and Richard Ashcroft perform at the city's Apple store in Regent Street.

The festival will feature more than 60 acts, beginning with Mika on July 1 and including Travis, Amy Winehouse, Crowded House and Grove Armada, who will perform at the Institute of Contemporary Arts over 21 consecutive nights (see full list at top of page). All tickets are free and available from print media partner the Evening Standard's iTunes UK site, the festival's official website [www.itunesfestival.com](http://www.itunesfestival.com), selected through an online lottery, and via text to DCA members.

In addition, every show will be recorded and made available for purchase from iTunes' 22 worldwide stores within days of

the performances taking place.

"We are not trying to re-invent the live performance or festival in any way, but we are trying to create something that is special that only iTunes can do – capturing these recordings and delivering them around the world. That is very powerful," says iTunes director of programming and label relations Alex Luke.

"Will we do it again in the future? We are going to see how this goes. We started doing live performances on a regular basis. It was a success from Regent Street, so we rolled it out to Tokyo and around the world. If the festival works for us, we will do it again."

The festival's website will feature photos, blogs, interviews, videos and podcasts from the event. "The live shows at Apple Retail in Regent Street and around the world have worked very well. It is a touch point for artists with their fans and we get fantastic recordings that we can distribute around the world," says Luke.

Details of more performers will be announced shortly.

**TERRA NAOMI**

**CAST LIST**  
 Marketing: Sarah  
 Boorman, Island TV;  
 Andrea Eptonson,  
 Island National;  
 radio: Steve Pilon &  
 Charley Byrnes,  
 Island Regional

radio: Phil Watts,  
 Charley Byrnes &  
 Jackie Pennington,  
 Island Press;  
 Barbara Charone,  
 M&M PR;  
 Management: Ian  
 Watt, Machine  
 Management



## Ash to concentrate solely on singles in Warner deal

Irish rockers Ash are to continue their relationship with Warner, despite announcing they will cease making traditional albums to switch their efforts to singles instead.

The band's manager Stephen Taverner reveals the group's sixth album *Twilight Of The Innocents*, which will be released on July 2, will be the last under their present deal with the major.

However, he adds, "We're about to renegotiate our deal with the label, but instead of now being for a certain number of albums, it will probably be for a certain number of years, with a guaranteed output of tracks during that period.

"Everything is still under discussion, but Warner will still handle promo and marketing and, contrary to rumours, there will still be physical product in terms of singles and compilation albums."

Despite intending to only issue singles in the future, compilation albums of those singles will also be released.

Ash were one of the first acts to embrace online marketing, so the latest move highlights their growing belief that the future of the industry lies in the digital arena.

Taverner reveals, "This is Tim's



Still burning bright: Ash to continue recording from their New York studio

idea, but it should benefit everyone – the record company included – as it means the band is not tied in to manic promo periods when an album is released and that will allow them to be more flexible when it comes to touring. It also means that the marketing spend can be spread out rather than using the vast majority of it around an album launch.

Owning their own New York recording studio will also allow the band to write, record and release their music almost instantly, although there are one or two complications, as frontman Tim Wheeler tells *Music Week*.

"Mark and I live in New York, but Ricky lives in Edinburgh, so he'll be on a plane a bit more. He likes spending a couple of weeks here in the studio, though, so it

won't be a problem," he notes.

Wheeler admits to being overexcited about the prospects of what lies ahead, but in the meantime, Ash is concentrating 100% on the launch of *Twilight Of The Innocents*.

"We're really proud of this album, so that is our main priority at the moment and we'll be working it for the rest of the year. After that, though, we'll be able to spend a lot more time in the studio, which is my favourite part of the process."

Wheeler adds, "It's like the Wild West at the moment and a time to take chances and try out new ideas. When you're tied to the album format, you find yourself waiting six months between finishing a record and releasing it. By leaving this behind we can enter a new phase of spontaneity and creativity."

## Digital company announces a raft of new customer features in wake of Last.fm partnership

# 7digital unveils revamped online store

### Digital

by Adam Benzine

Nobody can accuse 7digital of lacking ambition. As it introduces the biggest overhaul yet of its online record store, the B2B solutions provider has set itself the bold task of addressing no less than four of the biggest obstacles to the advancement of the digital music market: interoperability, variable pricing, quality and back-up.

The company, which claims to power approximately 700 of the UK's estimated 800 digital music stores through its B2B offering, unveiled a raft of new features to its online store last week, including a variable pricing structure offering tracks from 50p; the entire EMI catalogue in 320kbs MP3 format; and, in what it bills as a first for an online retailer, a digital locker where users can back up their media purchases.

Other features revealed include: one-minute previews of

audio tracks from Universal, Sony BMG and EMI artists; a host of long-form video releases such as Bob Marley and The Wailers' *Live At The Rainbow 1977* concert; and an improved search engine.

**One-minute previews are really important, for genres like dance, where 30 seconds is not enough to get a feel for a track**

Bon Drury, 7digital

"Being able to back up purchases is our number one most-requested feature," says 7digital managing director Ben Drury. "The other most requested features were DRM-free content and higher quality, and the new store offers all of these things. The one-minute previews are really important as well, especially for genres like dance and

classical, where it's not really enough to get a feel for a track with 30 seconds."

On the issue of DRM, Drury echoes Steve Jobs' prediction that at least one more major will drop copy-protection technology by the end of the year, adding that EMI had taken "an irreversible step" that would almost certainly be followed by all of the majors in time.

"MP3 really is the only ubiquitous format," he says, adding that where other companies offer both MP3 and WMA, the MP3 format outsells WMA by a margin of five to one.

The EMI announcement means that more than half of the tracks offered on 7digital are now available DRM-free. As a

promotion to tie-in with the launch, 7digital is selling all of Paul McCartney's EMI albums in the new format at a reduced price of £5 – which for some albums works out at just 29p per track. However, 7digital users will not be able to buy an iTunes Plus-style upgrade for their existing DRM-protected EMI content because the 20p per track that users

would have to pay to upgrade the old files to the new format is much smaller than the cost of processing the transaction would outweigh the price. 7digital has now

Bandwidth on the run: 7digital is selling DRM-free Paul McCartney albums for just £5

registered more than 900,000 unique download sales since its launch in 2004, while since launching its DIY download store in February, where unsigned artists can sell music online, more than 130,000 bands from more than 24 countries have signed up.

It is this triple offering of a download store, DIY and B2B services, Drury notes, that makes the business's revenue model work. "We make more through the download store, but we get a higher margin on the business-to-business solutions," he says. "The brand stuff is such a growth area for us."

Meanwhile, 7digital also revealed last week that it has become the preferred retail partner for Last.fm – famously the subject of a \$200m (£14.7m) takeover by US media giant CBS at the end of last month – adding to a long list of existing companies it works with, including Addidas, Channel Four, O2, MTV, Nokia and ITV.

sd@m7musicweek.com





Speakers from Starbucks, AEG and O2 add gloss to fresh perspective on the business

# Music & Brands conference takes shape

## MUSIC MEETS BRANDS

THE LANDMARK LONDON 18 07 07

Starbucks' latest music initiative will go under the microscope at next month's MusicMeetsBrands conference.

Ken Lombard, president of entertainment for Starbucks, will be the subject of a keynote interview at the event, which takes place at London's Landmark Hotel on July 18.

Lombard will talk about the brand's signing of Paul McCartney to its Hear Music label and how this fits into the store's overall music strategy.

Another case study will feature representatives from AEG and O2 discussing their partnership in transforming the Dome into the new £200m entertainment O2 Arena complex in North Greenwich.

### Music Meets Brands speakers

Giulio Brambini, CEO  
BrandLens.

Matt Black, Colcutt and  
co-founder Nigej Tune.

Jim Compiling, VP of  
sponsorship, Live Nation.

Marcel Engh, VP brand  
entertainment Sony

BMG Europe.

Angel Gambino, VP  
music Bebo.

Phil Guest, MD Habbo  
UK.

Geoff Gray, group  
managing partner,  
Naked.

Andy Griffiths, head of  
communications, Diesel  
UK.

Eric Harle, DEF  
Management.

Amanda Jennings, head  
of sponsorship, O2.

Jessica Koravos, MD  
AEO Enterprises.

Pete Lawrence, founder,  
PeaceFrog.

Ken Lombard, president  
of entertainment,  
Starbucks.

Lea Ottolenghi, CEO  
Intent Media Networks.

Karen Phipson, head of  
brand communication, T-  
Mobile UK.

Sergio Pimentel, music  
licensing and AAR  
manager, Sony  
Computer

Entertainment Europe.

Justin Shadok, GM &  
partner, Primary Wave  
Publishing.

Tony Wadsworth, CEO  
and chairman, EMI  
Music UK and Ireland,  
non-executive chairman  
BPI.

Other speakers include BPI chairman Tony Wadsworth, Bebo's VP music Angel Gambino, Habbo UK managing director Phil Guest and Sony Computer Entertainment Europe Sergio Pimentel, as well as representatives from Live Nation, Ninja Tune, PeaceFrog, Sony BMG, Diesel, Hugo Boss, T-Mobile and others.

Music Week editor Martin Talbot says, "This year's brands conference is shaping up well, with

some truly high-class speakers.

"In hosting speakers from Starbucks, AEG and O2, we will be offering in-depth case studies on the three most significant music/brand partnerships of the year, which is hugely exciting.

"And, with representation from the management community, digital services such as Habbo and Bebo, additional brands such as Diesel and T-Mobile all represented, as well as the chairman of

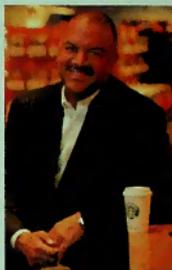
the BPI, we really will be covering all bases."

Panel sessions will focus on how brands can assess the success of partnerships, who they should go to in order to strike partnerships, how music can work within games and virtual reality sites and the growing interest in brand-backed grassroots projects.

In addition, Entertainment Media Research will give an insight into their Popcores research study, which allows brands, labels and management to assess the demographic breakdown of artists' popularity.

The IPA (Institute of Practitioners in Advertising), ESA (European Sponsorship Association) and BCMA (Branded Content Marketing Association) have all signed up as supporters for the conference. CPD (Continuous Professional Development) hours are available for the conference through the IPA.

An early bird delegate rate for the conference will be available online until the end of today (Monday, June 18) - from



Lombard to discuss Starbucks' approach

[www.musicmeetsbrands.com](http://www.musicmeetsbrands.com) - where updates to the conference programme will also be provided. Updates will also be published in future issues of Music Week.

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

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### TV Promotion

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28th June	GMTV
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**NATIONAL GRID WIRELESS PROGRAMMING PARTNERS**  
Two 4 Digital group services, Premier Christian Radio, Fun Radio,

Radio Luxembourg, Multi-cultural speech radio operator Colourful NGW is also planning to set spectrum space aside for the BBC's Asian Network,

which is already a national DAB station broadcast on the BBC's multiplex.

## NGW unveils national digital radio plans

by Ben Cardew  
National Grid Wireless has for the first time unveiled details of its bid for the new national digital radio multiplex, which it says is modelled after that of Freeview digital TV.

The company is one of two applicants for the licence, alongside Channel 4's 4 Digital Group. To date, details of NGW's bid have been scant, in part because the company was bought by Maguare Bank in April, six days after submitting its application to Ofcom. However, the company is now going public with more information.

Central to its bid, explains NGW general manager of broadcast Tony Moretta, is a parallel with Freeview, of which the company is a founding shareholder.

"We believe ours is the only bid which is suggesting something on the marketing and promotion of DAB that uses Freeview as a model," Moretta says. However, 4 Digital disputes this, pointing out that Channel 4 chief executive Andy Duncan, who has been closely involved with the 4 Digital bid, was chairman of Freeview at all of its launch.

"On Freeview, all of the multiplex operators work together, we push Freeview, we push digital TV - it is about getting more people to buy them," Moretta continues. "Once people have got that, channel providers compete for viewers."

Other key points of the NGW bid include: a £14m investment into the Digital Radio Development Bureau to spend on services that will benefit DAB as a whole; an agreement with the BBC and national commercial digital radio provider Digital One on marketing plans; a launch date of February 29 2008; a pledge to start marketing spend later this year should the bid succeed; and a commitment to using 96% of the network

capacity for pure radio. 4 Digital Group, by contrast, plans to use 20% of the capacity for other data applications.

The latter point, Moretta says, will allow NGW to offer more stations and a better audio quality - 128kpbs stereo compared to the 112kpbs as proposed by 4 Digital.

With the remaining 4%, NGW will offer an enhanced Electronic Programme Guide (EPG) podcasts; digital downloads; and a service that allows manufacturers to update their software over the air.

Moretta says that the NGW bid will offer "the most cost effective way" for commercial radio to get on the new multiplex, which he says will help to encourage smaller speciality radio stations.

"That makes a big difference to the economics of digital radio," he says. "Commercial radio has a lot of challenges at the moment. There has got to be a question of whether speciality radio can afford this new multiplex."

One key difference between the two bidders is content: while 4 Digital's application has focused on its creative profile, with extensive details of the 10 new stations it plans to offer (11 including a dedicated podcast station), NGW is more reticent about giving details of its programming.

However, Moretta reveals that his bid proposes 12 stations (see list above), and explains that his company's decision to offer purely third party content will work to its advantage. "We don't have our own content, so we don't compete with our customers," he says. "We are completely neutral about that."

Ofcom has said it will announce the winner of the licence in July.

ben@musicweek.com

Ours is the only bid which is suggesting something on the marketing and promotion of DAB that uses Freeview as a model

Tony Moretta, NGW general manager of broadcast



GGCap and Emag are in prime position for next month's Arjiva Commercial Radio Awards, after claiming more than half of the nominations to date.

GGCap are shortlisted individually 13 times and Emag 11 times across 14 categories for the annual event, which was given an additional profile last Thursday with the first nominations launch in the awards' history. Held at Bay Solo in London, it featured a performance from Sony BMG act Newton Faulkner (pictured).

GGCap's nominations includes two mentions for its digital-only service The Jazz, which launched on Christmas Day last year. It is shortlisted as digital station of the year where it is up against fellow GGCap station Planet Rock, which won the award last year, and QSoft Consulting Gaydar, which won the equivalent prize at April's Sony Radio Academy Awards.

The Jazz is also represented in the commercial radio programme of the year section through Classic FM/The Jazz managing director Darren Henley, his competition here includes Heart brand programme

director Francis Currie, who was named Station programme of the year's Sony Radio Awards at this year's subject of one of five nominations overall for the Cityways-owned Heart brand at the commercial radio event.

Three other GGCap stations, West Midlands-based Beacon, Choice and Classic FM, also appear more than once in the nominations, while GGCap shares a nomination with Emag, Chrysalis, Virgin and Switch Digital in the commercial radio technical innovation category.

The two leading commercial radio groups are pitched against one another in the radio presenter of the year category, where Adam Carrivick of Emag's Preston and Blackpool station 97.4 Rock FM and GGCap-owned Trent FMS Jo & Twiggy are nominated, alongside SMC-owned Virgin Radio's Christie O'Connell who will be hosting the awards ceremony itself. The event takes place at the Royal Lancaster Hotel in London on Monday, July 2.

Emag's 11 nominations are led by Liverpool-based Radio City with three nods, including in the station of the year category for services



with a 1m plus TSA. Its competition here is Choice (GGCap) and TalkSport (TUT)/Diffused City Beat (CH Group), South Wales' Red Dragon (GGCap), Stockton-on-Tees-based TFM (Emag).

Competing to be named station of the

## 'Introducing' brand to link diverse Beeb outlets supporting BBC to back fresh talent under

### Media

by Paul Williams

The BBC is planning a series of monthly new music showcases as part of its latest strategy to co-ordinate its support for emerging talent.

BBC Introducing... will bring together all BBC outlets which expose new artists, ranging from national networks such as Radio One to local radio stations, and will be a feature of this year's Glastonbury festival where 24 acts will perform on a stage bearing the new initiative's name.

The new strategy is being overseen by Radio One and iXtra live events editor Jason Carter, who was tasked by BBC audio and music director Jenny Abramsky to exploit the Beeb's support for new music. While the BBC is recognised as being a significant champion of new talent across its many outlets, internally there was an acknowledgement that this support needed to be better co-ordinated.

"It's very clear if you were to do an audit of the BBC and looked at all our areas from Radio One and Radio Two and 6 Music, iXtra, sessions, at Maida Vale and local stations, there's a lot going on in exposing new music, but we've not been joined up," says Carter. "The lines of communication were very thin and there was a sense there were quite a lot of different brands that were very confusing in the organisation - and it was confusing for the organisation if it was very



Radio Luxembourg: playing Glastonbury under 'BBC Introducing' banner

confusing for the audience outside. So my job is to draw together that expertise and share information."

The new initiative will primarily target a young audience and will result in programming across the BBC supporting new music being branded with the "Introducing..." name. This includes Radio One presenter Huw Stephens' 12 midnight to 2am Thursday programme, which will now be billed

If you look at all the BBC's areas... there's a lot going on in exposing new music, but we've not been joined up  
Jason Carter, BBC

as Huw Stephens Introducing.

"The headline criteria are drawn through the younger platforms of the BBC, so it's new contemporary music," says Carter. "It isn't just about unsigned artists, but about finding brand new music."

Stephens is one of a panel of 11 BBC new music experts tasked with drawing up a final list of acts to play the BBC Introducing... stage at the June 22 to 24 festival, from recommendations made by a mixture of national analogue and digital services and regional and local stations such as BBC Radio's Berkshire, Manchester and Oxford.

"The best way to describe the process is we have basically asked our experts across the country to recommend a couple of artists that are doing good stuff and the second

Company to boost digital focus and merge UK and international operations

# MTV aims to win back lost ground with radical revamp

TV

by Ben Cardew

MTV is to radically overhaul its UK and International operations this summer, as the broadcaster looks to encourage collaboration and freshen up its UK brand.

Over the coming months, the company will effectively merge its UK and International arms (excluding the talent and music departments), with International moving from its London Oxford Street offices to the company's UK and Ireland base in Camden.

In addition, the company is to re-brand its UK stations, launch a new "best of MTV vaults" entertainment channel in autumn; re-focus its online services to include exclusive programming such as regular live sessions, and will work to forge closer links with the UK music industry.

MTV Europe vice president talent and music marketing says that merging UK and International will allow the teams to more effectively share content and ideas.

"Any company that is divided by two miles of London will suffer," he says. "Having the teams together means there is a huge amount of shared expertise. The idea was to pool departments that will want content and pool the talent so we can work very closely together."

The changes follow a turbulent period for the broadcaster, in which 250 jobs have been lost across 20 offices in London, Budapest, Warsaw, Miami and Buenos Aires, as part of a global restructuring. Several key executives have also departed, including UK & Ireland director of marketing James Scroggs, who left last week; UK & Ireland executive vice president Michi Bakker; UK & Ireland vice president talent and music Mardi Caugh; and UK & Ireland vice president of commercial strategy and digital media Angel Gambino.

Anglo Plugging national radio and TV pluggger Dylan White notes that MTV is increasingly facing stiff competition from the proliferation of music TV channels, as well as online sites such as YouTube. However, he believes that the broadcaster is on the right track.

"MTV is a phenomenally well-known brand," he says. "We have just got to compete with the fact there are so many channels. But obviously they are smart enough to do that, therefore they are doing more online stuff."



Editors: Lead singer Tom Smith performing at a London church as part of the MTV Live Initiative

The revamps have been largely welcomed among the TV plugging community, which recognises the difficulties that the broadcaster faces. However, there is concern that the move could mean homogeneous, pan-European programming, which Caring fiercely denies.

"There is a lot of stuff we are doing from a UK perspective," Caring says, citing the MTV Live initiative, which started with a performance with The Editors last month, Spanking New Music Week, the Gumbo Tour and a session with an "established UK artist", to be filmed in November in the UK, which will air as part of the revived MTV Unplugged series.

"We are trying to make sure that things we do with international artists satisfy the UK agenda, for example getting UK VJs to interview artists, or trying to do as many things as we can in the UK," he says. And this focus will bleed into

the company's re-branding of its UK channels, MTV1, MTV2, MTV Dance, MTV Base, MTV Hits and the website mtv.co.uk, which takes effect on July 22. "The re-brand is to freshen up the channels," Caring says. "They haven't changed the way they look in the past few years. If you look at the graphics and the packaging it can seem a bit tired. We are trying to make it look more cutting edge."

Another key objective will be to drive integration between MTV channels – using the new "best of" channel to drive viewers towards the specialist music programming for example – as well as closer assimilation of MTV's online offering.

To drive through these changes, the company has hired former EMI senior international project manager Matt Cook as director of talent and music for the UK network, alongside former Radio One music producer Chris Price, who

will be heading music programming.

Her appointments follow the departure of vice president talent and music Mardi Caugh, who left MTV in January to become general manager of Columbia Records. Caring explains that he took the opportunity that arose from Caugh's departure to re-structure her position, effectively splitting her responsibilities between Cook and Price.

"On music programming, I wanted someone who could think like a scientist and respond to audience needs. For talent and music, I wanted someone with amazing relationships with labels and someone from a marketing background," he says.

Cook and Price will not be the only new faces at MTV. In April, the company announced the appointment of former TwoFour Group executive director Philip O'Ferrall as vice president of digital media and former Virgin Television director of scheduling and broadcasting David Booth as vice president of programming.

Caring says that the company goes into this new period in a positive mood, despite the generally difficult market for music TV. "There has been a slight decline in music television as a sector, but our second quarter of this year was up on the first quarter," he says. "We are still the dominant music network in the UK. We have had hard times but we are still holding our own." [ben@musicweek.com](http://ben@musicweek.com)

## ing emerging talent one banner

filter is then a panel of people who are the last filter to select the 24 acts to play Glastonbury," says Carter.

The final panel ranges from Radio One and Two heads of music George Ergatoudis and Jeff Smith, 6 Music head of programmes Ric Blagill, to Northern Ireland head of music Mike Edgar. DJs including Radio One and 6 Music's Steve Lamacz and Radio One/BBC Asian Network's Bobby Friction also figure on the panel, alongside Glastonbury Festival's Emily Eavis.

The selected acts will not only have a slot at Glastonbury itself, but can expect to secure other exposure as the Beeb is making audio and film recordings of all the performances as part of its extensive coverage of the festival. The performances will be streamed online ([bbc.co.uk/introducing](http://bbc.co.uk/introducing)), while on the Sunday evening of the festival all of the live sets will be available on video on demand on a Glastonbury mini-site.

Carter says the plan is to make the BBC Introducing... stage an annual fixture of Glastonbury, while there are already talks underway with Mear Fidler about the initiative having a presence next year at the Carling Leeds and Reading festivals. In addition, Carter says he is looking by the end of the year to introduce once-a-month residencies in different cities in the UK in support of new artists. The residencies will use the same filtering process put in place for the Glastonbury line-up. [pariv@musicweek.com](http://pariv@musicweek.com)

## Viewers to have a say at MTV Music Awards

The 2007 MTV Europe Music Awards will include a new award category allowing viewers to vote for the emerging band they would most like to perform on the show.

The New Sounds of Europe Award will see European MTV channels select the top breakthrough acts from their markets. These will then be whittled down to one act per region, who will go head to head in a

pan-European battle of the bands competition.

At the end of this, the three competitors with the highest number of online and mobile votes will be flown to Munich, where the awards take place on November 1. On the day of the show, online and SMS voting for the finalists will start, closing during the show. The act with the highest number of votes will then perform at the show.

MTV Networks International senior vice president content and music and executive producer of the show Richard Gottroy says, "We are always looking at ways to innovate the award show format and to surprise and delight our audiences. This year we want to give our audiences more of a voice than ever before, enabling them more control over the show, across platforms."

In 1976 Chrysalis, an  
independent music  
company, signed a  
recording contract with  
upcoming new wave band  
Split Enz, based on the  
other side of the earth in  
New Zealand.

A year later in 1977, an  
aspiring young musician and  
brother of the bands founder,  
joined that band. His name  
was Neil Finn, 30 years of  
we are in the year 2007. Through  
his solo releases and records  
with Split Enz, Crowded House  
and the Finn Brothers, Neil Finn  
has become one of the finest  
and most influential song writers  
of his generation in the world  
and known universe. Chrysalis  
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Chrysalis Music is proud to  
represent Neil Finn. We salute him  
for re-forming Crowded House and  
hail the release of their new  
album "Time On Earth" and beyond...

May The Songs Be With You.

Crowded House, one of modern pop's best-loved bands, are back. *Paul Sullivan* looks at the act's legacy and profiles *Time On Earth*, their first studio album since 1993's *Together Alone*

# Together again

"It wasn't about any strategy, it was just a mindset," says Neil Finn of the reprise of Crowded House. "There was never much chance of a one-off reunion tour. It had to be a rekindling of spirits."

The kind of passion and confidence that led Crowded House to lift themselves towards international success still emanates from the band's frontman as they prepare, once again, to take their rightful place on the world stage.

Crowded House, or The Crowdsies as they're affectionately known by their many fans, are as likeable as their hard-to-dislike melodies.

"They were, and still are, the nicest bunch of people you could ever meet," says CAA's Emma Banks, who has been the band's agent since the early Nineties. "They have a complete lack of any delusions of grandeur and they know how to behave like decent, reasonable human beings, even through the rigours and stresses of touring. While it's their songs rather than their personalities that got them where they are, their characters helped, if only because people – promoters and such – often give 10% more to those who don't behave like arseholes."

Crowded House arose from the ashes of New

Zealand's foremost New Wave/Glam-Pop group Split Enz, who disbanded in 1984.

After a brief stint as The Mullanes, the band – then made up of Neil Finn (vocals, guitar), Paul Hester (drums) and Nick Seymour (bass), and living in Melbourne – descended to Los Angeles, where they inked a deal with Capitol and renamed themselves Crowded House in tribute to their congested living conditions.

Teaming up with then-unknown producer Mitchell Froom, the trio recorded their eponymous debut album in 1986. With minimal promotional support from the label, they were forced to rely on their own resourcefulness to make their way. A slew of low-profile gigs in record stores, restaurants and small downtown venues, aimed at industry insiders and other interested parties, created a word-of-mouth following that would eventually prove successful.

Their inimitic style of intelligent, dreamy pop caught on, buoyed by appearances on North American chat shows, where they displayed a winning mixture of down-to-earth Antipodean charm and boisterous antics.

The band's hard work eventually paid off. By 1987 they were sailing up the US charts with Don't Dream It's Over and Something So Strong, both songs taken from their debut.

The sequel, 1988's *Temple Of Low Men*, was a less exuberant,

**They were and still are the nicest bunch of people you could ever meet.**

Emma Banks,  
CAA

more reflective album. Its darker tone rendered the album less accessible than its predecessor and again there was little promotional support.

Despite its disadvantages, *Temple Of Low Men* saw tracks such as *Better Be Home Soon*, *I Feel Possessed* and *Sister Madly* cement Finn's reputation as an erudite, if occasionally unpredictable, songwriter.

Nonetheless, due to relatively disappointing sales, plans for a major US tour were eventually dropped, and by mid-1989 Crowded House were all but defunct and Neil reunited with his brother (and Split Enz founder) Tim Finn.

But Crowded House were far from over. The duo penned songs for a proposed Finn Brothers album that subsequently found their way onto the new Crowded House album, the acclaimed *Woodface*. At the same time, Tim was made a full-time member of the band.

Though *Woodface*'s first single, the anti-American *Chocolate Cake*, effectively stymied the band's chances of success in the US, the song *Weather With You* smashed into the UK charts, and gained the band a huge UK and European following.

*Woodface* went on to achieve platinum status in the UK and gave the band their chance to showcase their superlative live skills at prestigious venues such as Wembley Arena.

"One thing a lot of people forget is that Crowded House always had



a great reputation for their live shows," says the band's manager, Ignition Management's Alec McKinlay. "Quirky and unconventional, they are exceptional musicians and have a very special chemistry together."

"There are not many gigs you go to that make you just feel good to be alive," agrees Emma Banks. "You wouldn't be bored if it went on for three hours. There are great songs and a great interaction. Paul was always a special character, very quirky. I remember a gig at Wentley when he disappeared off the stage and turned up at the mixing desk mid-gig. At Hammersmith he just got up and went to the loo. They could get away with murder. As a member of the public, you watch and think 'they would be great to go to the pub with.'"

Tim Finn left the band in November 1991, though both Neil and Tim were awarded OBEs from the Queen in 1993 for their contribution to New Zealand music. The same year, having recruited American guitarist Mark Hart and the former Killing Joke bassist-turned-producer Youth, the band unleashed their fourth album, *Together Alone*.

The album entered the UK charts at number four, pre-empting a successful European tour. But, on the eve of the US tour, Hester opted to leave the band in order to spend more time with his new family. Hiring a session drummer, the band com-

pleted their schedule, eventually returning to Australia where Neil resumed his solo work and a Finn Brothers project.

In 1996, the end of Crowded House was formally announced. That same year, *Recurring Dream*, a career-spanning collection of greatest hits featuring a few new songs, was released, which duly went straight to number one in the Australian and UK charts. The success of the album provoked the decision to "give the band a proper send-off", with a final concert in Sydney.

On November 24, 1996, the original members of Crowded House, including Hester, got together and played a memorable finale on the steps of the Sydney Opera House to an audience of over 100,000. It turned out to be one of the biggest concerts in Australian history.

"It was extraordinary," recalls Finn. "Although it was a benefit gig, it kind of converged with the break-up of the band and just gathered momentum. Sydney parties like no other town on earth anyway, so to be in that particular spot was just unbelievable. Even now, it's an unusual occurrence for bands to play there. That day was like a photograph for a lot of people, in their memories, and it is in mine as well. There was something about being there that was extraordinary."

After the split, the former Crowded House members continued to be musically active. Hester

**Although the album is obviously more than Paul, his spirit was definitely there**

Nick Seymour,  
Crowded House

formed the Largest Living Things, hosted a music show on Australia's ABC network and enjoyed a recurring role on the children's TV show *The Wiggles*. Finn forged a successful solo career, and with his sibling Tim, released two Finn Brothers albums (Finn in 1995 and 2004's *Everyone Is Here*).

Meanwhile, Seymour moved to Ireland, where he joined Deadstar and produced bands such as *Blotooth* and *Bell XI*.

With interest in Crowded House remaining high, *Afterglow*, a collection of rare and unreleased recordings, was warmly received in 1999.

According to Finn, there were "some murmurings of reforming", but the tragic events of 2005 sharply refocused their minds – following a long battle with depression, Paul Hester took his own life. He was 46. "In the aftermath, [reforming] wasn't in our minds at all," says Finn.

The following year, to commemorate the 10th anniversary of the band's farewell live extravaganza in Sydney, a double CD/DVD set was released, entitled *Farewell to the World*.

Soon after, Neil Finn started work on a new solo album alongside Seymour and producer Ethan Johns. At some point during those sessions, it was decided that the time was finally right for a Crowded House revival.

The result, *Time On Earth*, is dedicated to the memory of Hester and, according to Seymour, is infused with his personality.

"Although the album is obviously about more than Paul, his spirit was definitely there," he says. "We noticed it especially on the occasions when Neil and I were discussing the songs. We started to realise that many of the expressions we were using for how good or bad a song was, were expressions that Paul would have used, expressions we wouldn't normally use outside this context at all. He had such a great gift of the gab. He was a proper larkin Aussie and he is sorely missed."



Four's a Crowd: Crowded House members past and present (left) Nick Seymour, Neil Finn and Mark Hart; (below) Hart, Seymour, Neil Finn and Tim Finn



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RAK Studios would like to wish  
**Crowded House**  
AND  
Steve Lillywhite  
every success with their new album  
**'Time On Earth'**

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## Long players: three of the band's best

### Crowded House, 1986

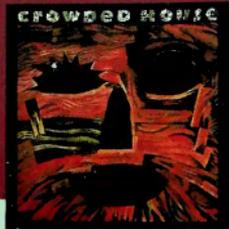
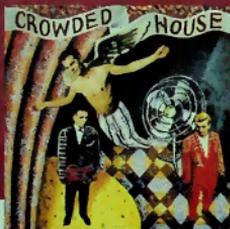
The band's debut album was a decisive effort to mark a departure from the coruscating keyboard pop of Split Enz in favour of a more stripped-down, melodic, guitar-led sound. Aided by Mitchell Froom's capricious production, the album contains the band's two inaugural US hits, Don't Dream It's Over (which peaked at number 27 in the UK) and Something So Strong, but despite its relatively mainstream approach, the band's eponymous debut featured a dark brooding mood evident on World Where You Live and Hole In The River.

### Woodface, 1991

Crowded House's third album united the songwriting powers of both Neil and Tim Finn to provide the band with its European breakthrough. Merging crisp harmonies and memorable hooks, Woodface produced four UK Top 40 hits with Weather With You reaching seven, Fall At Your Feet (17), Four Seasons In One Day (26) and It's Only Natural (29). Despite their UK success, the lyrical content of Chocolate Cake, which ridiculed Americans as obese gluttons, momentarily halted the band's chances of US success, but Woodface's charm would endure and it remains one of the band's most lauded long players.

### Together Alone, 1993

Crowded House's fourth album, Together Alone, saw the band drop their long-term production collaborator Mitchell Froom in favour of former Killing Joke bassist Youth. It was also the first Crowded House album to feature guitarist Mark Hart. It proved a conspicuously darker affair than its predecessors, with its accordion solos, didgeridoos, log drumming and input from a Maori choir. Together Alone is also the band's most adventurous album and features an array of engaging material, not least the two UK hit singles Distant Sun and Nails In My Feet.



# Crowded House

We're thrilled that you're playing Hyde Park Calling and looking forward to working with you on your UK tour.



LIVE NATION

# The evolution of Time On Earth

After an 11-year hiatus, Crowded House return with a new album. *Music Week* discusses the project with the album's creators

*Time On Earth*, released via EMI on July 2, is the first Crowded House album since 1993's *Together Alone*. Originally intended as a Neil Finn solo album, the project gained momentum and personnel before the announcement of Crowded House's return in January.

According to Crowded House's frontman, Time On Earth producer Ethan Johns was key to the enthused spirit in the studio, "when he got on the floor and played, something just clicked".

"After a few sessions we rang Mark Hart in LA and asked him to come back into the band," says Nick Seymour. "Then we decided we needed a full-time drummer in order to recreate the energy of a touring combo."

Having auditioning around 42 drummers in 10 days in Los Angeles, Matt Sherrod stood out as an ideal fit. "He is not only a charming and enthusiastic guy but also has great musical ideas and seemed to fit in with our fairly streamlined methodology," explains Seymour.

"It gets to the point in a band when you only say things when they are absolutely necessary, and he was as confident as any of us with that."

Recorded at Roundhead Studios in Auckland, RAK in London and Real World in Wiltshire, the 14-track album features The Smiths/Modest Mouse guitarist Johnny Marr on the charismatic lead single Don't Stop Now and the upbeat Even A Child, a song co-

written with Finn a couple of years ago. Another collaboration resulted in Silent House, co-written by Finn and the Dixie Chicks, whose own version appears on their Grammy Award-winning *Taking The Long Way*.

"I'd always wanted to work with Neil," says Johns, whose production credits include the work of Kings Of Leon, Ryan Adams and Rufus Wainwright. "Finn and Seymour are inspiring, both in the way they play and as people," he enthuses. "They have a unique approach to making records, in that it's always about the constant search, that that quest for originality and new ground. The nature of some of the material on the record is definitely Neil coming to terms with what happened. I think emotionally he was rediscovering what it means to be in a band, to be in Crowded House."

Following the Roundhead sessions in Auckland with Johns, Finn pulled in legendary producer Steve Lillywhite to work on four songs, including Don't Stop Now, Even A Child and Transit Lunge. Meanwhile, Tchad Blake provided what Finn describes as a "production bridge" between Johns and Lillywhite to lend the overall project more coherence.

"The album was almost done when my old friend Chris Briggs, A&R at EMI, called me and said 'do you fancy cutting a couple of songs with Crowded House?'" explains Lillywhite.

"It all turned out well and we had a heavy but enjoyable two-week flurry in the studio," he

continues. "The new drummer, Matt, is fantastic, and of course Johnny Marr was also there for three days. It felt like the beginning of something new. What I also realised from the sessions is that Neil is a fantastic guitar player, almost primal. You think of him as an acoustic player but his electric guitar was great."

Far from sounding like a new record by a new line-up, *Time On Earth* boasts the timeless instrumentation and compelling sonority of a classic Crowded House record.

"There were times when I thought we should be thinking about contemporary sounds," admits Seymour, "but I realised that would happen in the mix and that we should run with our intuition about which instruments would sound good. With that in mind we stayed around the same kind of palette we've used in the past: Wuritzer, Hammond, the odd cheesy electronic organ,

acoustic guitar and acoustic piano. Neil has a way of phrasing that I respond to and, between us, we make a sound that, even to this day, has the same counterpoints. I think you can identify it as a trademark of this band." The themes of the album are evident from its title and are reflected in Seymour's potent artwork, which references Renaissance painters such as Giotto, making use of symbols such as *In the Face of Life* and the menacing Leviathan that – in Seymour's words – "lurks in the emotional landscape and can take us under at any time."

Such symbolism is an overt nod to the memory of their friend Paul, though Finn maintains that this is only one thematic strand of the project.

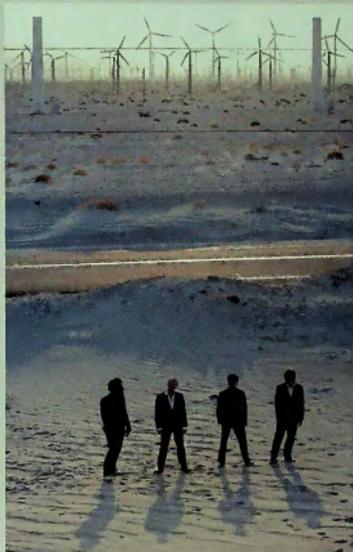
"I didn't want it to be a eulogy," he states. "Songs like *Pour Le Monde* and *Silent House* may seem like direct tributes to Paul Hester, but the former has a more general origin and the latter was co-written with the Dixie Chicks, and is actually about someone whose mother is suffering from Alzheimer's."

"The album is about the times when major events happen in your life; the kids leave home, you suddenly have more personal space, you contemplate your parents' generation – the times when you become starkly aware of the limited amount of time you've got and you want to just stop messing around and get to the real stuff," explains Finn.

Parlophone managing director Miles Leonard is delighted with the results. "I definitely think they've retained their impeccable musicianship," he enthuses.

"Neil has developed as a songwriter, there is depth and integrity in the songs. *Pour Le Monde* is amazing and *English Trees* is beautifully delicate," he continues. "There are many classic moments but it's not a retrospective – it's a new album. They have made something the fans will embrace."

As for live shows, the new line-up is set for a busy year with over 70 shows planned, including a major tour of North America, Europe, Australia



and, of course, New Zealand.

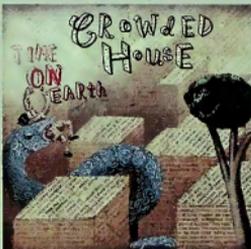
"I've represented Neil Finn since 2001 and have had the privilege of seeing him play some amazing shows with a lot of talented musicians," says the band's manager Alec McKinlay. "But the moment I walked into their Coachella rehearsal room in Los Angeles, the hairs on the back of my neck stood up."

"I'm really looking forward to seeing Crowded House touring this year," says Live Nation promoter Toby Leighton Pope. "They are playing Hyde Park Calling this summer with Peter Gabriel and The Feeling and it's going to be a great day. I was lucky to see them play their first comeback gig on a boat called the *Thetis* in Bristol earlier this year. The show was amazing – it's like they'd never been away."

Leighton Pope has found working with Crowded House a particular joy, not least due to the personalities involved. "The best thing about working with Crowded House is that they have a great team – from manager, to agent, to tour manager to the actual band. They are a great bunch of people."

The question of whether *Time On Earth* represents a one-off experience or a whole new beginning for the band is, for the time being, officially unconfirmed. But all the band members certainly seem to think a continuation likely and Finn can't quite hide his enthusiasm. "Making a whole album with Mark and Matt is the next ambition," he says.

Don't dream it's over: the architects of *Time On Earth* (l-r) Matt Sherrod, Nick Seymour, Mark Hart and Neil Finn



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# show & tell

## London Calling...

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**LONDON CALLING LEVEL**  
The most cutting-edge talents will be showcasing their latest acts at a network of partner venues across London.

**WEDNESDAY, JUNE 27**  
**Neighbourhood - The London Calling Launch Party** - Valt, Circus, Gipsy, Imicos  
**Westborne Studios -**

**International Night**: Crystalia Turin, Kariv, Booty Coloque, Chris Letticher, Malvina  
**THURSDAY, JUNE 28**  
**London Calling**

**presenters: AIM Independent Sessions**  
**The Cobble Club**: Kay Elizabeth, Sila Frenz, Steve Ryder, Jump Ship, Jade Borneo, The Dunes

Lucy Lawrence, Mr. Lala, Nate James, Nicks  
**Neighbourhood**: Kariv, COMO, Mr Lala, Chris Lunn, The Ransom  
**GINGLIKING**: Sarah Harrison, Jo Hardin,

Lucy Lawrence, Emily and The Organ Addicts  
**Westborne Studios - MI Records**  
**International showcase**: Mapped Man, Da Musica,

Sein One  
**My Place Lounge - Nerd Productions & Kenmore Music Present:**  
Christyette, Jennifer O, Tony Ozer, Nina Prevencal, Evh and

Sly Morrison  
**The Slaughtered Lamb - Electroacoustic Club**: Blue Rose, Code, Matt Kerkar, Audrey Ryan, The Blisters, Henry Dogie

# Calling the shots on tomorrow's world

Thousands of senior decision-makers from across the music industry will gather at London's Calling on June 28 and 29 to swap cards, brush Blackberries and cut deals. *Music Week* previews what is becoming an increasingly important international event



Since its launch in 2005, London Calling's trajectory has been nothing short of extraordinary. The reasons why the UK's capital city has never hosted a business conference of note, is one of those strange anomalies. But, last year, London Calling made a significant impact, on these shores and beyond.

Much of this can be attributed to a change of focus. By forging partnerships with events organisation specialists Ithaca Business Media - who also provided around £500,000 of backing - and music strategy and communications agency Fruk, London Calling identified its gap in the market and seized the opportunity.

In 2006, London Calling brought together established and forward-thinking members of the music world, including the BPI, AIM, MCPS-PRS, UK Trade & Investment and the British Council, along with brands and technology companies such as Nokia, Heineken, MySpace and Last.FM. This was quite clearly a new type of event: ambitious, fresh, egalitarian and thought-provoking - but also a welcome antidote to the turbulent market conditions rocking traditional business models, and a glimpse of how the music industry might reinvent itself.

It was also World Cup year, with 3,500 delegates watching the footie on big screens, drinking beer, eating chips, and being entertained by showcases of exciting new talent at Koko, Neighbourhood and Cargo.

Surely trade shows were not meant to be like this, and certainly not in SW5...

"I was genuinely taken aback with what happened at London Calling last year," says Ithaca Business Media managing director Andy Center. "The event really came of age. I saw loads of likeminded people talking, listening to each other and it was a brilliant vibe. Our one ambition is that when people leave at the end of the day, they think 'that was worth it'."

It says much that, in 2007 - its third year - Lon-



don Calling is beginning to feel like an established event. This year will see speakers representing everyone from Coca-Cola to the London Symphony Orchestra and Sony BMG India to Universal McCann. Packed with twice as many panellists and exhibitors, along with practical workshops, keynote interviews, inspirational forums and a significant push to increase the number of international delegates, Center is adamant that, in the current business climate - changing so fast, not tied to past/old business models - the event's lack of legacy is an advantage.

Still reeling from the seismic shockwaves of the digital revolution, Earls Court, between June 28 and 29 will be where the music industry will be pieced back together by the broad church of people who can determine its future and make sense of this brave new world.

Appropriately, the conference's tag line is Music Business 2.0.

"The whole point of London Calling is that we're trying to make it all about tomorrow," says Center. "Nobody knows what shape it's going to be, and what we aim to do is create the maximum number of opportunities for the maximum number of interactions between people with shared interests."

"That's what the internet and digital business are about, aren't they? We're trying to allow people the opportunity to customise their presence by drawing upon a mix of expert advice, panels and one-to-one sessions to simulate something different. London Calling will become whatever its audience wants to make it."

"Hopefully, what makes London Calling different is that all these new elements to the business, like the integration and investment in music by brands and technology companies, and concepts like personalisation and social networking, are not bolted on," adds Fruk's creative director Jack Horner. "This is what London Calling was about when it was conceived in the first place. These concepts are not an afterthought. Music 2.0 is all these



London Calling, Earls Court, June 28 and 29: Chris Lunn (left) is among the many acts performing; delegates network at last year's successful event (middle); Square (right) are confirmed on BPI-sponsored session about the making of their classic Cool For Cats album

things working together, not separated."

Alluding to recent events, where three twentysomethings got from living in a tent in Shore ditch to selling their music recommendation service for a cool \$280m, everyone involved with the event's organisation is keen to stress its egalitarian credentials, and across-the-board appeal to both battle-hardened CEOs and fledgling start-ups.

This is reflected not only in the actual programme, says London Calling partner David Conway, which encompasses everything from a series of "how to" panels on the show floor to more weighty discussions upstairs in the Forum [see breakout on p14], but also in the ticket price.

"In 2006, there were two tickets for the two different areas," says Conway. "But this year you can pretty much go where you want. It's one ticket, one price - so we're actively trying to appeal to the small start-ups and an aspiring audience - and that ticket will get you pretty much everywhere."

Given its central location, this is a positive double whammy for small independents, says AIM CEO Alison Wenham, which will again use the event to host its AGM. "London Calling is keenly priced for independents and it's considerably cheaper than other trade fairs. I wouldn't normally associate AIM with any one event, but the management team there have been incredibly brave and are very serious about making this successful." AIM has confirmed Nitin Sawhney as this year's AGM keynote speaker. He is widely regarded as one of the most influential and versatile creative talents alive today.

This elimination of hierarchy should work both ways, adds Center, with music industry veterans able to network freely with the executives of tomorrow.

**We aim to create the maximum number of opportunities for the maximum number of interactions between people with shared interests**

Andy Center, Ithaca Business Media

To claim a £50 Music Week delegate discount, please enter the special promotional code M2591378160W when registering at [www.londoncalling2007.com](http://www.londoncalling2007.com)

**FRIDAY, JUNE 29**  
**The Weekender**  
 No Station  
 Malvern, Chris  
 Lane, OMD  
 The Fly: David  
 Frequency; Ben Lee  
 Yvonne  
 Paganuzzi; Where

**Friday:** Honey  
 Ryder; The Dunes,  
 Kris  
**SATURDAY,**  
**The Egg: Sade/1-31**  
**Solihull: London - DJ**  
**mag Live:** The  
 official London  
 Calling, DJ Lee Dub  
 9PM; Islington, Ben

Ramirez, Mr C  
**SATURDAY,**  
**JUNE 30**  
 Turrells: Reduced  
 entry for all London  
 Calling delegates at  
 Together; Justin  
 Robertson, Tom

Mellish, Tom  
 Friday (Dooop  
 Ananda) and FC  
 Katrina  
 Programme correct  
 at the time of going  
 to press

**VENUES**  
**Neighbourhood:**  
 www.nogiborough  
 club.co.uk  
**The Troubadour:**  
 www.troubadour.  
 co.uk  
**The Cobden Club**  
 www.eco.co.uk

**co.uk**  
 www.bartlyfrub.com  
**The Fly:**  
 www.flymag.co.uk  
**www.eventbrite.com**  
**studios.com**  
**Gingki:**  
 www.gingki.co.uk

**Bartly:**  
 www.bartlyfrub.com  
**My Place Lounge:**  
 www.myplaceclub.  
 co.uk  
**SoLoe London:**  
 www.soelondon.com  
**Turrells:**

**www.turrells.co.uk**  
**The Shaground**  
 Lane 31-39  
 Great Suffolk St.  
 EC1V 0DX  
 The Egg  
 www.eggplondon.net

"The great power of the internet is its ability to democratise - everyone's got a shot now, and that puts a wider audience in reach of everyone and it means that the guys in suits have to come down from their ivory towers and get down there with next generation of people who might eat their lunch. We're hoping that we can bring together that next generation of entrepreneurs and act as a bridge to both the big name people in the industry and also some big ideas."

"The other significant push is being the rest of the world to London. "In my eyes, the evolution this year is all about attracting a truly international audience," says Conway.

Showing their commitment to this task, Itcha has built strategic partnerships with Creative London and UK Trade & Investment, utilising the resources of both bodies for funding and contacts. The result sees the conference place a significant emphasis on the potential of emerging markets, as well as representatives from 44 countries making use of the networking facilities in the Win & Impala International Pavilion.

"We've got pavilions for the French, for Germany, Sweden, Norway, Australia, India, Brazil, Hungary and Spain, just to name a few, and delegates from China, Israel and Japan," says Conway. "Having the likes of Creative London and UKTR's onboard has obviously meant a great deal financially but, because of their various offices throughout the world, they've also been able to reach out to help us get top international speakers from Los Angeles to Beijing."

"We wanted to bring in people who are deal-makers, who are arriving with the real intention of doing some business," says UKTR's music strategy manager, Philipps McEwoy, on the governmental body's role. "Our department is promoting the British music industry as the best in the world, as the number one destination to find new music, as well as promoting British music abroad. The creative industries have been identified as one of the top five sectors in promoting UK PLC."

"Making London Calling a truly global conference will be essential for its long-term future," says Christian Marstrand, CEO of Luxembourg-based download store and headline sponsor Prefused. "One of the reasons for us to be at London Calling is to seek partners from around the world, and we're hoping that they have a lot of visitors from Asia, Australia and the US. We have already met European companies at Midem and, for me to fly to London from Luxembourg, it's only 45 minutes - so I'm really hoping that this becomes a global event."

With all panel sessions being curated and stage-managed by individual producers, Horner also promises a strong emphasis on multimedia and disseminating information in interesting ways.

Certainly, highlights including a BPI-sponsored session with Squeezer on the making of their classic Cool For Cats album and keynote interview with the legendary Tony Visconti are sure to raise the event's profile.

"Regardless of all the changes in the industry, you still need the music - and preferably music that is not too short term in its appeal," says Frukt's Horner. "The rest of the business will follow, and to have someone of that calibre as a big interview, who has been involved with Bowie and Bolan and all that other amazing timeless music, is really exciting."

"Brands and technology companies are joining the party to stimulate the music industry, not the other way around," says Center. "That's important. London Calling is attempting to broaden the scope of music industry events, because that is what the internet itself has done, and we're trying to bring new people to the party. But the hosts of the party are still people from the music industry!"

Register at [www.londoncalling2009.com](http://www.londoncalling2009.com) or +44 (0) 20 8232 1680.

## THE FORUM LINE-UP

The Forum is the beating heart of London Calling. Keynote speeches, debate, big ideas, global issues - it offers delegates the chance to pick the brains of the biggest names and the brightest brains actively shaping music business 2.0. Here's the schedule...



**Expert insight: (r-l) IFFPI's John Kennedy, producer Tony Visconti, AIM CEO Alison Wenham, Warner Music International's Patrick Vieu**

**Thursday, June 28**  
**Entertainment Retailers Association Q&A**  
**Room 2: 10.15am - 11.15am**

**A discussion on how traditional retail can adapt in today's marketplace. Understand key trends and issues in music retail. Get a first hand overview from key retailers, labels and distributors.**  
 Richard Sefton - Vital, Steve Kersley - Proper, Ben Drury - Digital, Nigel House - Rough Trade, Richard White - Chaklits, Phil Barton - Slaters Ray, Brian Rose - Universal, Kim Bailey - ERA, Chris Maskery - Pineapple, Nicola Tur - Sony BMG, Paul Quirk - ERA.

**Impala/W/iN Digital Business Session**  
**Theatre: 10.15am - 11.45am**

**A discussion on key issues, trends and opportunities in the digital age.**  
 Moderator: Paul Brinley - MusicAlly, Mark Mitchell - King Harvest, Derek Sivers - GD Baby, Kevin Arnold - 100A, Wally Van Middendorp - Roc-A-More Records, Russel Coulart - Digital Stores, Charles Caldas - Merlin.

**Label 20**

**Room 1: 10.30am - 11.15am**  
**As the old model crumbles, new routes and possibilities are explored**  
 Anthony Akenhoff - co-founder & director, Frukt, Tim Clark - director, iemusic, Julian Hestley - MD, Tenon Media Group, Clive Saxon - Former VP, Futures Division, Sony BMG, Mark Krails - B&W & Krails lawyers, Toby L. founder, Transgressive.

**User Generated Content**  
**Room 2: 11.30am - 12.15pm**  
**UGC: what is it? How do I find it? And how am I going to make money out of it?**  
 Martin Stileski - co-founder, Last.fm, Gerd Leonard - CEO

**www.sonific.com**, author and futurist, Gregor A Erkel - VP, T-Com Innovations GmbH, Frederic Court - partner, Advent venture Partners, Del Dis - AEI Mobile.

**The Good The Bad and The Ugly - Campaigns of the Year LIVE**

**Room 1: 1pm - 1.45pm**  
**Brand experts take to the stage to make public the dark art of marketing.**  
 Moderator: Mal Fogarty, Frukt, James Saogus - VP marketing, MTV Networks UK & Ireland, Michael Tully - Consumer Insights Manager, OMD International, Chris Green - Managing Partner, Naked.

**Local Heroes**

**Room 3: 3.15pm - 4.00pm**  
**How 'non-Western' markets have been repositioning and re-energising themselves.**  
 Moderator: Mal Fogarty, Frukt, Akhil Aziz - music & entertainment manager, Nokia Europe, Umur Ozaydinli - music marketing manager, Coca Cola Global, Vijay Lazarus - president, Indian Music Industry Association (PMI), India, Rafi Luelsdorf - head of music sponsoring, T-Mobile International.

**Future Of Radio - Radio Academy**

**Room 2: 5pm - 5.45pm**  
**Tracking changes in the radio sector and where the industry is heading next**  
 Moderator: Nik Goodman - founder, Nik Goodman Media Consulting, Tim Westgrove - CSO/founder, Pandora, James Criddle - director of digital media, Virgin Radio, Chris Kimber - managing editor for BBC Audio & music interactive.

**Friday, June 29**

**The Oracle and The Grave**  
**Room 2: 10.15am - 11.00am**  
**The entire music value chain is up for grabs and this panel reveals where movement can and should happen.**  
 Moderator: Mark Muligan - VP & research director,

Jupiter Research, John Sims - group programme director for CMG Radio, Chaz Jenkins - head of LSO Live (London Symphony Orchestra), Eir Falk - head of digital strategy, EMEA at Universal McCann.

**Mobile - Where Next?**

**Room 2: 11.30am - 12.15pm**  
**The latest developments in mobile services, devices and consumer trends**  
 Moderator: Tim Grimstitch - Frukt, Martin Harriman - VP of sales & marketing and business development, Ericsson, Dominic Pride - senior product manager, music, Orange/France Telecom, Eric Daugan - VP digital marketing, Warner Music International.

**Retail**

**Room 1: 1.00pm - 1.45pm**  
**Exploring new retail models and how they work**  
 Moderator: Tim Grimstitch - Frukt, Madeleine Milne - GM Europe, eMusic, Ben Drury - MD, 7 Digital, Thorsten Schliesche, VP sales and marketing Europe, Napster Germany, Stephen Purdham, CEO, We7.

**Prefused DRM Session - Should I Stay or Should I Go?**

**Room 2: 2.00pm - 2.45pm**  
**The final word on digital rights management, including the presentation of new research and a delegate vote on interoperability**  
 Rob Westone - VP, label relations, eMusic, Christian Mistrander - founder, Prefused, Bob Kotin - chairman & CEO, Royalty Share, Alex Sharans - director of licensing, Broad Street Digital.

**Artist Contracts**

**Room 2: 3.15pm - 4.00pm**  
**A fascinating insight into the changing rules of the artist contract**  
 Cliff Fluet - partner, Lewis Silkin, Belden M Mexicus, founder and MD, MenKas & Associates.

**Sync Licensing TV and Film - a special session hosted by AIM**

**Theatre: 10.00pm - 12.00pm**

**A panel session on sync licensing focused specifically on licensing to TV and film allowing an in-depth look at the processes and opportunities in these areas.**

Nitin Sawhney - Artist/Musician, Phil Bird, Ricall, Simon Coffe - Yes Music, Pat Fulgoni - Chocolate Frogg, Gary Downing - director of synchronisation, Chrysalis, Rudy Chung - Hit The Ground Running, Lol Hammond - Vertigo Films.

## THE BIG INTERVIEWS

**Thursday, June 28**

**John Kennedy and Alison Wenham**  
**Room 1: 11.45am - 12.45pm**  
**Modelling the new music economy. The IFFPI's chairman and CEO John Kennedy outlines his vision for a new record and WIN president Alison Wenham considers the impact of these models on independent labels.**

**Tony Visconti**

**Room 1: 2.00pm - 3.00pm**  
**The creation of timeless music**

Tony Visconti is the producer's producer and he will offer precious insights into the recording and creative process behind the music which will pulsate long into the future.

**Friday, June 29**

**Patrick Vieu**

**Room 2: 12.45pm - 1.45pm**  
**New business areas for labels to operate successfully.**

The CEO of Warner Music International will discuss how the company is restructuring to tap into new business and why such a move is essential for labels to operate successfully in the 21st Century.

# Club Charts 23.06.07

## The Upfront Club Top 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	NEW																			
4TH CHILD NOW! FOUND YOU	RIHANNA FEAT. JAY-Z & LIL' URUBELLA	SOME BEATZ FEAT. ANDREA BRITTON COUNTING DOWN THE DREAMS	CHIT'NAE GOIN' TOMORROW	YVES LAPOQUE RISSE UP	DIAGONETTE FANKE II LINE A MAN	FISH & CHIPS CAN'T GET ENOUGH	LOVERUSH UKI FEAT. SHELLEY HARLAND DIFFERENT WORLD	STONERBRIDE S.O.S.	LIR FEAT. ZEINA I DON'T WANNA WALK AWAY	SUPER MAM FEAT. UGIANA BIGGER THAN BIG	ROSSIN MURPHY OVERPOWERED	MARTIN TEN HELDEN I WISH U WOULD	THE SHAKERSHITERS PUSHER	ELUDJ FEAT. JAMES ROONEY REAGHIN'	PIRATES OF THE CARIBBEAN AT WORLDS END	ENERGIA FEAT. MARK ANDREWS THIS GAME	THE HOURS ALL IN THE JUNGLE	JUST JACK WRITERS BLOCK	FRANKIE WALLI & THE FOUR SEASONS BEGGIN'	
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
CASCADIA A RIVER ENDING DREAM!	TURBO PUNK GOITIA MOVE	VISION FACTORY FEAT. MAXINE SUNSHINE	GIVEN STEENI 4 IN THE MORNING	NONO FEAT. HINSHI 3 MORE DREAMS	HOT 22 FEAT. ANJIE ZEE JUST FRIENDS	MAINTAIN FEAT. ALIA HEAVEN	RIHANNA VS. SNAK & GOLD FEAT. HILARY STRANGER	RICHARD GREY WAAPED BASS	UNDER THE INFLUENCE OF GIANTS IN THE CLOUDS	GRACE SLOWLY	FRUIT MACHINE THE DIVA IN THE DISCO	BULLZ JUNGLES FEAT. ELESSHA DONT MESS WITH MY MAN	ARMAND VAN HELDEN INC BEAT	KELLY ROWLAND FEAT. EVE LIKE THIS	CORNEILL VS. USA MARIE EXPERIENCE KEEP ON JUMPIN'	CAVYIN HARRIS THE GIRLS	JUSTIN THERBRIDGE LOST/REFOUND	MAURO RICCIOTO MAYBE MAYBE NOT	MARR RONSON FEAT. LIV ALLEN OH MY GOD	

### TOP 10 UPFRONT CLUB BREAKERS

ARTIST	TRACK	WEEKS ON CHART
RIHANNA VS. SNAK & GOLD	FEAT. HILARY STRANGER	1
4TH CHILD NOW!	FOUND YOU	1
CHIT'NAE	GOIN' TOMORROW	1
JAMES MANDRE	YOU YOU YOU	1
STEPHANIE MCKENNON	MISSTAGE	1
FRANKIE WALLI & THE FOUR SEASONS	BEGGIN'	1

# THE PLAYLIST



## 4th Child move to 1st place

By Alan Jones

In the closest battle so far this year, 4th Child's *Now I Found You* just managed to get its nose ahead of Rihanna and Jay-Z's *Urubella* to claim the number one slot on the Upfront Club chart. There was a huge 239% gap between *Urubella* and the third-placed *Somebeatz* single *Counting Down The Dream*, but a wider-than 0.17% margin between *Urubella* and *Now That I Found You*.

*Urubella* has, of course, been dominating sales airplay and the Urban Club chart for weeks and the belated servicing of dance mixes by Seanuss *Hot*, *Jody Don Broder* and *Lindorah Palace* has now given it a major boost at both upfront and mainstream clubs – but its massive support hasn't translated into a number one on either chart and to rub salt into the wound, it has been knocked off the top of the urban chart this week too.

4th Child is the latest signing to the fast evolving HLL label, which is home to recent club hits by *Robbie Rivera*, *Soulcast*, *Care Groove* and *Fish & Chips*. Now *I Found You* has been getting support from *Deep Dish*, *Way Out West*, *Andy Morris*, *Mark Knight*, *Filly Rich*, *Slacker* and a slew of others.

The name 4th Child is the honour du dispare of Lee Thomas, and if Now I Found You sounds commercial, that might just be because it was written by Mark Rowe and Richard Biff Starnard, veteran campaigners who penned hits for the likes of *The Spice Girls*, *Young Wild Young* and *Kylie Minogue*, to name but a few.

4th Child have to settle for runners-up slot on the Commercial Pop chart, where Destiny's Child star Kelly Rowland's *Like This* – a collaboration with *Eve* – climbs to pole position. Her crossover from urban territory was aided by a *Delio Cruz* mix that the original R&B mix works the charm in urban clubs, where *Like This* also rocks to number one, ending Rihanna and Jay-Z's three week reign with *Urubella*.

Rowland's *Like This* and Rihanna's *Like This* are far enough ahead to be pretty sure of their place a week hence, but the urban chart is coming out of a quiet spell, and there are big moves this week for *Bobby Valentino* and *Robin Thicke* and a high debut for *T-Pain*.

### COMMERCIAL POP TOP 30

ARTIST	TRACK	WEEKS ON CHART
KELLY ROWLAND FEAT. EVE	LIKE THIS	1
4TH CHILD NOW!	FOUND YOU	1
ROBIN THICKE	TEAR ME UP	1
DELIO CRUZ	MIX WITH T-PAIN	1
STEPHANIE MCKENNON	MISSTAGE	1



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 23.06.07

### SINGLES

		off Jan	
1	RIHANNA FEAT. JAY-Z UMBRELLA		XI
2	THE WHITE STRIPES ICKY THUMP		Interzone
3	ENRIQUE IGLESIAS DO YOU KNOW? (PING PONG SONG)		Interzone
4	KELLY ROWLAND FEAT. EVE LIKE THIS		Columbia
5	MUTYA BUENA REAL GIRL		Fourth & Broadway
6	CALVIN HARRIS THE GIRLS		Sony BMG
7	GYM CLASS HEROES CUDDY'S CHOKEHOLD		Affinity
8	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR		Columbia
9	KELLY CLARKSON NEVER AGAIN		RCA
10	HELLO GOODBYE HERE (IN YOUR ARMS)		Doty Tru
11	MAROON 5 MAKES ME WONDER		4240/Polydor
12	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION... (W/IT Social)		... (W/IT Social)
13	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME		Interzone
14	THE HOLLOWAY GENERATOR		TVT
15	MARILLION THANK YOU WHOEVER YOU ARE		Island
16	MAXIMO PARK BOOKS FROM BOXES		Warp
17	AKON DON'T MATTER		Universal
18	LEE MEAD ANY DREAM WILL DO		Polydor
19	THE FRAY OVER MY HEAD (CABLE CAR)		Epic
20	TWANG EITHER WAY		B Universe/Polydor
21	KOOPRA THE ONE-OFF SONG FOR THE SUMMER		Substation

### ALBUMS

		off Jan	
1	TRAVELING WILBURYS COLLECTION		Mercury
2	BON JOVI LOST HIGHWAY		A&M/Polydor
3	THE POLICE THE POLICE		Island
4	RIHANNA GOOD GIRL GONE BAD		Def Jam
5	GENESIS TURN IT ON AGAIN - THE HITS		Virgin
6	HANK MARVIN GUITAR MAN		Universal TV
7	QUEENS OF THE STONE AGE ERA VULGARIS		Interzone
8	AMY WINEHOUSE BACK TO BLACK		Island
9	THE WHO THEN AND NOW		Polydor
10	PAUL MCCARTNEY MEMORY ALMOST FULL		Parlophone
11	THE TWANG LOVE IT WHEN I FEEL LIKE THIS		B Universe/Polydor
12	MAROON 5 IT WON'T BE SOON BEFORE LONG		Mercury
13	THE CLASH THE SINGLES		Columbia
14	KAISER CHIEFS YOURS TRULY ANGRY MOB		B Universe/Polydor
15	MICHAEL BUBLE CALL ME IRRESPONSIBLE		Capitol
16	LINCOLN PARK MINUTES TO MIDNIGHT		Warner Bros/Reprise
17	BIFFY GYRO PUZZLE		10th Floor
18	MIKA LIFE IN CARTOON MOTION		Columbia/Sony
19	JOE COCKER HYMN FOR MY SOUL		EMI
20	ROD STEWART THE SEVENTIES COLLECTION		Mercury/Parlophone
21	ARCTIC MONKEYS FAVORITE WORST NIGHTMARE		Domino



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Rank	Artist	Album
6	DAKOTA HOUSE	STEP INTO THE LIGHT
7	DAKOTA HOUSE	FALLING
8	DAKOTA HOUSE	STAYING
9	DAKOTA HOUSE	STAYING
10	DAKOTA HOUSE	STAYING

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	ALAN SQUID	HEALING
2	THE SHIPMENT	THE SHIPMENT
3	MARK MONSON	ALMA MATER
4	DAKOTA HOUSE	STAYING
5	SUPER HEAL	THE LUCKY BREAKER
6	AMBERE	ON A WAVE
7	YES DARKER	LESS IS
8	MADISON BROWN	BEHIND SCENES
9	JUST MURDER	A BOMB IN THE
10	THE KILLERS	FOR REASON'S SAKE
11	ROBERT MULLER	THE FEARLESS
12	ROBERT MULLER	THE FEARLESS
13	ROBERT MULLER	THE FEARLESS
14	ROBERT MULLER	THE FEARLESS
15	ROBERT MULLER	THE FEARLESS
16	ROBERT MULLER	THE FEARLESS
17	ROBERT MULLER	THE FEARLESS
18	ROBERT MULLER	THE FEARLESS
19	ROBERT MULLER	THE FEARLESS
20	ROBERT MULLER	THE FEARLESS

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

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

### COOL CUTS CHART

Rank	Artist	Album
1	DAKOTA HOUSE	STEP INTO THE LIGHT
2	DAKOTA HOUSE	FALLING
3	DAKOTA HOUSE	STAYING
4	DAKOTA HOUSE	STAYING
5	DAKOTA HOUSE	STAYING
6	DAKOTA HOUSE	STAYING
7	DAKOTA HOUSE	STAYING
8	DAKOTA HOUSE	STAYING
9	DAKOTA HOUSE	STAYING
10	DAKOTA HOUSE	STAYING

### URBAN TOP 30

Rank	Artist	Album
1	DAKOTA HOUSE	STEP INTO THE LIGHT
2	DAKOTA HOUSE	FALLING
3	DAKOTA HOUSE	STAYING
4	DAKOTA HOUSE	STAYING
5	DAKOTA HOUSE	STAYING
6	DAKOTA HOUSE	STAYING
7	DAKOTA HOUSE	STAYING
8	DAKOTA HOUSE	STAYING
9	DAKOTA HOUSE	STAYING
10	DAKOTA HOUSE	STAYING

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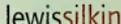
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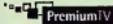
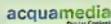
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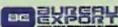
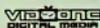
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# Old-fashioned vinyl is just part of the growing demand for everything from the Seventies

## The Stripes spark seven-inch surge

### EDITORIAL MARTIN TALBOT



Whenever, in the past, the broadsheets have devoted extensive column inches to the resurgence of vinyl, it has been easy to turn your head and move on.

The actual volumes reflected have remained despatchably low. And large percentage increases on top of such a low base are nothing to get too excited about; fundamentally, 100% of nothing is nothing.

In fact, it has been natural to conclude that the interest in such stories has, in many cases, had more to do with the generation represented by forty- and fifty-something newspaper editors than any true market shift.

But something intriguing does seem to be happening in the seven-inch market, at least. The scale of last week's White Stripes success is, of course, a bit of a one-off, but with quarter one's vinyl sales already up 15% on last year, the surge of interest is not all about Jack and Meg White.

While consumers appear to be turning away from physical CD singles in large numbers – sales down 39% in the first quarter – old-fashioned vinyl is surging, it seems.

Maybe, the newest generation of teenage music fans, who are immersing themselves in 30-year-old music in a way which previous generations never could – via the internet – are also falling in love with

other iconography of that era, too.

Fashion has already stumbled across this development, marketing T-shirts in Seventies-style distressed look. It is the same hankering for an antique experience which the seven-inch surge possibly reflects, too.

As one act reflects backwards with its singles policy, Ash are looking forward – with the new strategy of releasing their future music, track-by-track.

Of course, Ash are only turning the conventional model into reverse. Rather than releasing an album and following it with a string of singles, they are proposing to release track-by-track before potentially bundling them together as a compilation – an album by any other name.

And that is fine for Ash. But it does not work for all acts, especially those who think of their works as whole albums, rather than track-by-track compilations.

Thankfully, for the retailers who have helped make Ash who they are, those digital singles will also be available physically. But how they schedule those releases and avoid penalising less digitally-savvy consumers – not to mention bricks-and-mortar retailers – will be intriguing to watch, over the coming months.

martin@musicweek.com  
Martin Talbot, editor, *Music Week*,  
CMP Information, First Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UY

### DOOLEY'S DIARY



### Hard-Fi get spiced up

Remember where you heard it: Dooley had the good fortune to hear some of **Hard-Fi's** new album at Olympic Studios in London last week and very good it was. We were, however, just a little bit excited to hear from frontman Richard Archer that Baby Spice and Ginger Spice had been in the building earlier that day and dare we suggest that they may have never things on their minds than their forthcoming greatest hits? Other temporary residents at the studios last week included **Wahne Lubiano** and **Kylie Minogue**. Also passing through town were the **White Stripes**, who jammed at least **four gigs** into their short London stay. Following the duo's Wireless gig, the Met Bar was the venue of choice for unofficial, post-show shenanigans; however, there were the fair share of official events,

too. An open bar at The White Stripes after-party kept the crowds coming to the Grosvenor House Hotel, where **DJs dressed as pearly kings** played a load of old reggae records in a very red room. Meanwhile, keeping Dooley awake at the Met Bar were Josh Homme, Natalia Imbruglia and, most excitingly, Tina Barnett, formerly of S Club 2. It's a hard life. Also lacking sleep recently was **hard-working goNorth organiser Shaun Arnold**, who had a bit of a shock at the conference last week when he walked in on a couple, erm, courting, at the Inverness Travel Lodge after a hard day's work. Arnold apparently thought one of the amorous pair might have been a journalist, but didn't hang around long enough to find out. We wonder which **Rhino UK** staff make of the success of the **Traveling Wilburies** album, which last week looked on course to make number one, merely weeks after their division was axed as a separate entity. Over at **Universal**, staff have been ordered to keep a

hushed silence over how many copies **Macca's album** has sold in Starbucks' store in the UK. Keeping things hush hush – which cult radio brand is planning its own festival next summer, which it hopes to be a "London Glastonbury 2". Finally, score a thank this week for **Paul Fox**, guitarist with **The Ruts**, who was recently diagnosed with untreatable lung cancer. To raise money for Paul and his family, as well as for Cancer Research, Sarah Pink of Peafish Promotions has organised a **benefit gig**, featuring The Ruts, Tom Robinson, John Olway and more, on July 16 at the **Carling Academy in Islington**. And, while you're feeling charitable, why not buy some tickets for next Friday's Silver Clef Luncheon? It's almost your last chance, so get your skates on and give Nordoff-Robbins a bell on 020 7271 8404. Finally, which US record company executive used a recent marketing meeting to outline why, line-by-line, one of his core artist's new songs would not be a hit?

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



**MONDAY:** "While the former Wiam! man delivered in spades as Wembley Stadium's first-ever musical act, when it came to the organisation behind the event, it wasn't – to borrow the title of one of Michael's most recent hits – exactly what you would call *Flowless*. People have probably waited for less time stuck behind George Michael at traffic lights than to get their grub at the new Wembley."

**TUESDAY:** "Parisian electronic duo Justice turned the Mean Fiddler into a sweaty, hands in the air flour-fest as they performed tracks from their debut album, 1. Punters were handed bespoke Justice showbags upon entry, containing flyers, a postcard, badge and an extremely cool cross-shaped glowstick."

**FRIDAY:** "Oh Lord, as keen fans of The White Stripes this week has been just a little bit wonderful. First we joined them for an intimate gig at the Chelsea Pensioners, later that day they performed in the beautiful depths of south east London and to top it all off they headlined the O2 Wireless festival in Hyde Park."



Henry VIII was a master of the harpsichord and the lute, so he would approve of Justin Groban playing at his old Richmond raffi Hampton Court Palace. Pictured are Groban's performance at Hampton Court Palace gig arc: fr: Neil Ashby, Warner Music radio promotions; Adam Hollywood, general manager; Warner Music; Josh Groban; Claire Le Marquand, Warner Music TV promotions manager; and Brian Arnet, Arnet Management.

Last week, we asked: Last week, we asked: Who stands to benefit more from the WWE's *WrestleMania* seven-inch coverart?

You said:  
NWE 71%  
WrestleMania 29%

# Branching out into publishing

Songwriter **Cathy Dennis** has created her own publishing company, Toxic Songs – named after the hit she wrote for Britney Spears – and made her first signing, Fabien Waltmann

## Quickfire

**Why did you decide to create your own publishing company? Was it something you had been planning?**

I have been thinking about it for a while, it has been at the back of my mind. I didn't expect my first writer to be one of my friends, but it has happened so naturally that it's easy for me to keep my delineation between business and friendship. I am quite an ambitious business woman and I am expecting – and hoping for – big things with my first writer. I am going to be tough with him.

**What is the set-up at Toxic Songs?**

We have one employee. I will see how things go as to whether I get anybody else. I'm not looking to have lots of people. I am happy to go with the quality not the quantity. If I have just Fabien for the time being, that is fine. I have to feel passionately about somebody.

**Why did you make Fabien your first signing?**

He grew up in France and he was signed as an artist to Talk'n' Loud in 1995. He used to programme for Nellie Hooper, he has done mixes for Madonna, Nelly Furtado and U2. He has produced Martina Topley Bird, who used to sing with Tricky, and he has produced Mika's new stuff and done remixes for The Smashing Pumpkins, Al Saints and loads of others.

**What has he written?**

He is just starting to write. We have been friends for about five years. In that time I hadn't really talked to him about writing. Then last year I said to him, "You should be writing?" He is such a tasteful programmer and in three months he had done 25 backing tracks. The shoe is now on the other foot for me. It's a different world for me, for me to try and find people who can then bring out the best in Fabien. It's a challenge.

**Which artists would you like Fabien to write for?**

He is very versatile. His tracks are quirky, people like Madonna would be great. The backing tracks are already there; they would be great for Nelly Furtado or Gwen Stefani. We have already had interest from the people at Sony BMG about J-Lo. It's urban pop.

**You are mainly known as a pop writer – do you think the pop scene is healthy at the moment?**

Everything keeps shifting. If you are part of the scene you have to find a way to make it work for you. I like all the new bands that are coming out of the UK at the moment, like Maximo Park, The Fratellis, The Holloways. It is really exciting. I'm not a part of that, but that doesn't stop it from inspiring me. I am still being influenced by that stuff.

**Do you think people would be surprised to hear that you are inspired by these bands?**

People don't know me. I have never listened to much pop music. It's not me. But it is what I write. My preference is much darker for listening to music at home. If people have an opinion of me, then what is it founded on?

**While sales of recorded music are down at the moment, publishing companies seem to be going from strength to strength. Do you think that publishing will continue to thrive?**

No-one can say for sure. But I am lucky that I work in a field that hasn't been affected. But the music is everything keeps changing and you have to keep your fingers crossed that your field is safe. I try to be optimistic and I try not to think about the down side of things. I try to think of how I can find a way through. I am doing a project for myself at the moment. One of the things that I would like to do is have more success on soundtracks. That is something I am working on. I tend to focus on things and then go for them.

Cathy Dennis achieved notable chart success as a solo artist on both sides of the Atlantic in the Nineties, but is best known now as a songwriter for others. Among her biggest successes, she co-wrote Kylie Minogue's *Can't Get Out Of My Head*, S Club 7's *Never Had A Dream Come True* and Britney Spears' *Toxic*, the name of her new company.



New ventures into music publishing: Cathy Dennis and new signing Fabien Waltmann

# From O2 victory to a new career in music



## Quickfire

**In April, trained medical doctor Eoghan Colgan won the O2 Uncovered competition and decided to cast aside the life of a GP to pursue a career in the music industry. Here he talks about the impact the success has had on his life.**

**How has the O2 Uncovered award changed things for you?**

It's changed my life plan. I was due to start working as a GP registrar in August, but have decided to put that on hold. It put me in connection with people in the business and got me noticed by people that I wanted to be noticed by. It's a confidence boost. Well, I always had confidence in myself, but I guess it was a bit of confirmation that maybe I had a possibility of making a career out of this.

**What were your expectations going into the event?**

**Why did you enter?**  
Being a doctor, I haven't had the time to gig as much as I'd like to and I felt I needed to get my name out there a bit more than I've been able to do, so my only expectations going into the event were to get my name known among extra people. I knew there would be some publicity going through to the final and obviously the panelists, a group of industry experts. It was an opportunity to personally hand CDs to people that I wouldn't otherwise be able to get access to.

**You're releasing a single digitally with Polydor. Have there been offers of anything more concrete?**

I've been approached by a few managers, but I'm just taking my time to make a right decision. Some of the panelists have been taking private meetings with me, so I'm taking their advice.

**At the time of the final you were a full-time doctor. How did you find time to write and record**

**your music between shifts?**  
The difficulty was [that] I couldn't do as much as other musicians could do. The thing that's most important to me is gigging – working a lot of hours. I wasn't able to do that. But I would spend every spare moment doing something musical. This [award] helped advance that. It would have been difficult to give up my job without something a bit more concrete, so this has allowed me to do that and make that decision.

**It must be a strange contrast...**  
It is yeah absolutely. I'm playing at the O2 festival this weekend and will have to get a six o'clock flight back on Monday morning to be at work by 9am. You couldn't get more contrasting jobs. It's one of those things you look back on these days in a few years when you were struggling to do it. It's all good. Wouldn't change it.

Eoghan Colgan's debut single, *The Only One I Want*, will be released on Polydor this summer.

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## MUSICWEEK EVENTS

PRESENTS

# MUSIC MEETS BRANDS

THE LANDMARK LONDON 18 07 07

### Wednesday 18 July 2007

The Landmark Hotel, London, UK

#### STARBUCKS, HEAR MUSIC AND THE SIGNING OF PAUL MCCARTNEY

Ken Lombard, President of Entertainment, Starbucks

#### BLESSED UNION OR ROCKY MARRIAGE?

With traditional income streams in a state of flux, brand partnerships have become increasingly important to the music industry. But what are brands getting from their association with music? And what have been the key developments in the past 12 months?

#### WHO OWNS THE GOLD?

Music consumption has never been higher, but the new music economy is a jungle, as various music business sectors attempt to claim ownership of rights – and thus make sense of what could become a confused and fragmented world. What are the implications of the potential confusion – and where should brands go to build partnerships?

#### BREAKING THE B(R)AND – GRASS ROOTS MARKETING

Brand partnerships have long been established as a means of launching musical careers – from Babylon Zoo to Jose Gonzalez – with 2006's ubiquitous trends being the ever-growing variety of unsigned talent searches; are they evidence of a seismic shift or simply a short-cut for brands to snatch a piece of that elusive Web 2.0 action?

#### COMPUTER LOVE

The distinction between real life and computer fantasy is blurring all around us – through the development of gaming and interactive worlds such as Second Life and Habbo Hotel. How does music fit in these potential partnerships? And how are interactive platforms changing the business?

#### CASE STUDY: THE O2

AEG and O2 discuss their partnership on London's new £505m entertainment complex.

#### Speakers include

**Gullio Brunini**, CEO BrandAmp, Matt Black, Goldcut and co-founder Ninja Tune  
 Jim Compiling, SVP of Marketing Partnerships, Live Nation, **Les Ottolenghi**, CEO Intent Media Networks  
**Geoff Gray**, Group Managing Partner, Naked, Eric Harle, D.E.F. Management  
 Justin Shukat, GM & Partner, Primary Wave Publishing, **Marcel Engh**, VP Brand Entertainment Sony BMG Europe  
**Karen Phipson**, Head of Brand Communication, T-Mobile UK  
 Tony Wadsworth, CEO EMI Music UK and Ireland, non-executive Chairman BPI  
**Amanda Jennings**, Head of Sponsorship, O2, Jessica Koravos, MD AEG Enterprises  
 Pete Hutchison, MD Peacefrog, **Angel Gambino**, VP Music Bebo  
 Sergio Pimintel, Music Licensing and A&R Manager, Sony Computer Entertainment Europe  
**Chris Chinaloy**, Brand Manager, Boss fragrance & skincare, P&G Prestige Products  
 Andy Griffiths, Head of Communications, Diesel UK, **Phil Guest**, MD Habbo UK

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# Datafile

Britain's most comprehensive charts service

Week 24

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

## FAST CHART

### SINGLES

#### NUMBER ONE

RIHANNA FEAT. JAY-Z UMBRELLA (Def Jam)

Umbrella remains 'up' at the top of the chart for the fifth week in a row, making it the longest-running number one by a female/duo pairing since 1993, when Dutch duo 2 Unlimited's No Limits spent five weeks at the summit.

### ARTIST ALBUMS

#### NUMBER ONE

TRAVELING WILBURYS COLLECTION (Rhino)

Rhino Records, which is affiliated with Warner Music, is in the UK scores its first number one album this week with The Traveling Wilburys' Collection.

### COMPILATIONS

#### NUMBER ONE

VARIOUS TOP GEAR ANTHEMS (EMI/Virgin)

The 12th compilation since 1994 on a variety of labels to boast a link with Top Gear, the BBC's popular motoring show, Top Gear Anthems is the first to reach number one, and does so decisively, with sales of 48,611, nearly 50% more than ever-up Dad Rock's 32,636 tally.

### RADIO AIRPLAY

#### NUMBER ONE

RIHANNA FEAT. JAY-Z UMBRELLA (Def Jam)

Continuing to dominate on sales, TV airplay and radio airplay, Umbrella tops the latter list less convincingly than the first two, with an audience of 49.71m giving it a lead of just over 4m on nearest rival, Makes Me Wonder by Maroon 5.

## THE SCHEDULE

### ALBUMS

Clinic Fan! (Domino); White Stripes Icky Thump (XL); Gallows Orchestra Of Waves (Warner Brothers); Enrique Iglesias Inconscience (Polydor); Smashing Pumpkins Zeitgeist (Warner Bros)

#### JUNE 25

Siobhan Donaghy Ghosts (Parlophone); The Enemy We'll Live And Die In These Towns (Warners); Kelly Rowland Ms Kelly (RCA); Beastie Boys The Mix-Up (Parlophone); Andrea Corr Ten Feet High (Atlantic); Editors An End Has A Start (Columbia); Kelly Clarkson My December (RCA); Gareth Gates Pictures Of The Other Side (Universal)

#### JULY 2

Chemical Brothers We Are The Night (Virgin); Ash Twilight Of The Innocents (Warner Brothers); Crowded House Time On Earth (Parlophone); TL, TL vs T.L.P. (Atlantic)



The Traveling Wilburys: a hit with dads

## The Market Father's Day sends sales skywards

by Alan Jones  
While Easter and Mother's Day are moveable feasts, Father's Day is fixed. It turns up on the third Sunday of June every year, providing a welcome boost to retail.

This year was no exception and, after falling for six weeks in a row, album sales climbed 38.6% to 2,743,174. That is their third highest level of the year, trailing the 2,939,079 tally in the week before Mother's Day 13 weeks ago and the 3,084,851 sales mark set 17 weeks ago when Valentine's Day and The Brits provided the impetus.

On a less optimistic note, Father's Day gave a lesser boost

than in 2006, when sales were 2,964,634 and 2005 (3,284,529).

The singles market picked up too, improving 7% to 1,407,214, although only three singles sold more than 12,000 copies, while Rihanna and Jay-Z's Umbrella secures a fifth week at number one on sales of 39,038.

On the artist albums chart, George Harrison has his 17th number one, Bob Dylan his seventh, Jeff Lynne and Roy Orbison their third, Tom Petty his first and the Rhino label its first this week, all of which can only mean one thing - rock and supergroup The Traveling Wilburys top the albums chart with Collection.

The album comprises the Wilburys' 1988 album Volume 1 and 1990 follow-up Volume 3 (there was no Volume 2), plus bonus tracks and a DVD with promotional clips and a documentary. Roy Orbison died after Volume 1's release and George Harrison expired in 2001 and the albums, long out of

print, became much sought-after collectors' items attracting prices of more than £50 whenever they appeared on eBay. Collection thus uncorks a lot of pent-up demand and accordingly sold 110,130 copies last week.

Volume 1 and Volume 3 had comparatively modest chart peaks of 16 and 34, respectively in their original incarnations.

Collection is one of four Beatles-related albums in the chart. Harrison's former colleagues Paul McCartney (65 today) moves 5-10, with new album Memory Almost Full - with sales up 2.3% to 21,227 - and a new version of Lennon Legend: The Very Best Of John Lennon, packaging together the CD and DVD versions of the compilation, enters at number 30 on sales of 9,069, having been given a Father's Day push. Meanwhile, a week after its 40th birthday, The Beatles' Sgt. Pepper's Lonely Hearts Club Band set improves 48-47 on sales of 5,547.

## KEY INDICATORS

### SINGLES

Sales versus last week: +78%  
Year to date versus last year: +6%

#### MARKET SHARES

Universal	43.5%
Sony BMG	22.4%
EMI	5.2%
Warner	4.9%
Indies	23.9%

### ARTIST ALBUMS

Sales versus last week: +34.2%  
Year to date versus last year: -10.7%

#### MARKET SHARES

Universal	55.5%
Warner	18.0%
Sony BMG	11.4%
EMI	9.1%
Others	6.0%

### COMPILATIONS

Sales versus last week: +54.9%  
Year to date versus last year: +4.1%

#### MARKET SHARES

EMI	39.1%
Universal	36.0%
Sony BMG	15.3%
Warner	2.6%
Ministry Of Sound	6.9%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	41.9%
Sony BMG	23.5%
EMI 11	6%
Warner	8.7%
Indies	14.3%

### CHART SHARE

Origin of singles sales (Top 75): UK: 49.3%; US: 42.7%; Other: 8.0%  
Origin of albums sales (Top 75): UK: 58.7%; US: 40.0%; Other: 1.3%

For fuller listings, see [musicweek.com](http://musicweek.com)

## NEW ADDITION



Athlete return with a new studio album this September on Parlophone. The studio set is the band's third for the label and is the follow-up to double-platinum Tourist, which spawned the hit Wives and Half Light. The band will mark the album with three sold-out nights at Koko in London next month. The dates will be followed with a national tour in October.

## SINGLES

### THIS WEEK

Chemical Brothers Do It Again (Virgin); Ash Pikers (Warner Bros); Muse Proboscis (Warner Bros); Giza Get Up (RCA); Take That I'd Wait For Her (Polydor); Just Jack Writer's Block (Mercury); Enter Shikari Jonny Snipper (Ampers Reality); The Bravery Time Won't Let Me Go (Polydor); Kate Nash Foundations (Polydor); Arctic Monkeys Do I Wanna Get? (Domino); Clipse Wamp Wamp (RCA); 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 Me Unknown (Mercury); Gwen Stefani 4 In The Morning (Interscope); Klaxons It's Not Over Yet (Polydor); The Horrors She Is The New Thing (Loos); Amy

Winehouse Frank (Island)

### JULY 2

Justin Timberlake Love Stoned (A&E); Natasha Bedingfield Soulmate (Phonogenic); Avril Lavigne When You're Gone (Columbia); Fall Out Boy The Takeover (Mercury); 50 Cent Straight To The Bank (Polydor); Unleash What Am I Fighting For (Virgin)

### JULY 9

Roisin Murphy Overpowered (EMI); Kings Of Leon Fans (Columbia); Razorlight Hold On (Mercury); My Chemical Romance Teenagers (Warner Bros); Garbage Tell Me Where It Hurts (Warner Bros); Funeral For A Friend Walk Away (Atlantic)

### JULY 16

Maná - Street Preachers Autumn Song (Columbia); The Thrills Nothing Changes Around Here (Virgin); Beyonce Green Light (RCA); Korn Hold It Down (Virgin)

## Domino rolls a Double Six

### The Plot

Domino publishing offshoot aims to help entry-level acts with no-strings deals

**EUGENE MCGUINNESS** THE EARLY LEARNINGS OF DOUBLE SIX  
Eugene McGuinness is to become the first artist to benefit from a new label arm at Domino Publishing, designed to provide an early release platform for artists signed to the independent publishing company.

In a set-up which mirrors that of Chrysalis Publishing's Echo label, Double Six will serve the role of an entry-level server for artists at an early stage of their careers, who sign to the publisher but are without a label deal.

"Ordinarily, if we signed a young up-and-coming writer who was also an artist, what we would do is burn a few CD-Rs and send them out to various people in the TV and film world and that would be that, but, we thought, instead of just getting a

whole load of promos, why don't we just step it up a gear?" says Domino Publishing's general manager Paul Lambden.

McGuinness, who recently won the prize of Sir Paul McCartney, was signed to Domino Publishing by Domino A&R consultant Ruth Rothwell in September 2006.

Double Six will release his debut album, *The Early Learnings Of*, on August 6, preceded by the single *Monsters Under My Bed* on July 2. The nature of the deal means he is free to sign to another label at any time, without any restrictions on the re-recording of songs from the set.

"We are now in the position where we have something artworked and nice to give to the film and TV community, which at the same time could earn the company some money and increase [the artists'] exposure to the general public."

"Eugene is a prime example of an artist who can benefit from this model," Lambden adds. "When we signed him we was planning to release a little EP himself. We just thought we'd ramp it up a bit. Finally this



model that we'd had planned for a while could actually start with him.

"As a publisher, it's about getting him the maximum amount of exposure we can while he doesn't really have a proper record deal, really taking him up a level and ultimately finding him a home somewhere else. That's the plan."

After a run of four dates this month - which includes three performances at the Glastonbury Festival - McGuinness will get on the road again in July, concluding with an appearance at the Green Man Festival on August 18.

**CAMPAIGN MANAGER:** Fiona Ghobral, Double Six Records/Domino Records  
**RADIO:** Dan Pappas, Double Six Records/Domino Records  
**TV:** David Cooper, Double Six Records/Domino Records  
**PRESS:** Anna Mears, Dog Day Press  
**ONLINE:** Fiona Ghobral, Double Six Records/Domino Records  
**GENERAL MANAGER:** Paul Lambden, Domino Publishing

### TASTEMAKERS TIPS

**White Rabbits** The Plot/Kid On My Shoulders (Young Turks)

**LISA VERRICO, THE TIMES**

"Duel drummers and frantic percussion. Poppy piano and retro guitars. Snatches of ska-meets-calypto beats behind bluesy vocals and band harmonies. White Rabbits' songs should sound cluttered; instead the Brooklyn-based sextet's rhythmic garage-rock oozes breezy charm and effortless cool. The indie antidote to uptight British bands."

**4 or 5 Magicians Demo**

**JJ DUNNING, THE FLY**

"This is a brilliant demo EP from a brilliant unsigned Brighton band."



4 or 5 Magicians' glorious early Nineties' US alt-rock rackets are Pavement through to the core, with the delightfully ramshackle Forever on the Edge featuring self-aware slacker lyrics - "Some idiot might sign us" - delivered by frontman Dan Ormsby; finally, a man who is a believable British retort to the drawing rambles of Stephen Malkmus. Think Hefner's Darren Hayman fronting Guided By Voices. **A-**

**L. Man feat. Dom P Pushin (Lovedough)**

**STEVE YATES, OMM**

"A white rapper with a tendency to air the family lines in public, L. Man's not one to worry unduly about the inevitable Eminem comparisons. Pushin', though, is closer to Tupac: a slow, soulful beat produced by



### THE INSIDER

## SellaBand.com

As an avid music fan, Dutchman Pin Betist was intent on developing a platform that enabled struggling artists to achieve their dreams of recording and releasing a debut album outside of the major label infrastructure. Teaming up with two former Sony Music executives, he launched SellaBand.com in August, an online tool that enabled him to do just that.

SellaBand.com operates on a return for investment formula: music fans, or "believers" as they are referred to online, can buy shares in their favourite unsigned artist at US\$70 (£25.07) per share, with a total of 5,000 shares available in each artist. Once the \$50,000 (£25,200) mark has

been reached, the money is used to record and exploit a studio album, with all future revenues split evenly between the artist, the transaction, SellaBand. Artists are provided with a shop on their profile page, where they can sell the album. Through the transaction, SellaBand also acquires the publishing for the artists it records.

been reached, the money is used to record and exploit a studio album, with all future revenues split evenly between the artist, the transaction, SellaBand. Artists are provided with a shop on their profile page, where they can sell the album. Through the transaction, SellaBand also acquires the publishing for the artists it records.

## Koopa to recoup via the DIY route with self-released material

### Campaign focus

Midweek sales figures last week suggested "unsigned" UK trio Koopa could be on course for a second hit single today, a strong start at retail positioned the band's latest release, *The One Off Song For The Summer*, for a debut inside the top 20, prompting interest from labels, publishers and the media.

Hailing from Essex, Koopa first priced the ears of the UK business in January when, taking advantage of changes to the charts regulations, they debuted at number 31 with the download-only single *Blag, Steel & Borrow* on the band own Juxtaposition label - named after David Brent's self-funded label in TV's *The Office*.

Manager Gary Raymond says the band's achievements are the result of a natural momentum, pointing out that without the financial backing of a label, they have lacked the budget to employ a PR or other luxuries.

"To this point it has really been about a strong touring ethic," says Raymond. "They were actually originally offered a record deal five



years ago but it was on the proviso that two of the members left, leaving Oly, who they wanted to make into an 'Oly Luvigne'. They didn't want that, so they have spent the years since touring the UK's toilet venues."

Koopa signed a small record deal with Mad Cow in 2005, releasing two singles: *No Trend*, which entered the charts at 71 - and the World Cup charity single, *Stand Up For England*, which debuted at 74. It

was after parting with Mad Cow last year that they released the material on their own label.

Raymond says the band are looking to secure a record deal. "To reach the next level of success we need financial backing. We think it's time we start shouting about this band a bit more."

Koopa opened the Isle of Wight festival last weekend and will be joining Blondie on their UK tour in August.

### RADIO PLAYLISTS

#### RADIO 1

##### A LIST

**Arctic Monkeys** Fluorescent Adolescent, **Arms and Helms** NYC Beat, **Avril Lavigne** When You're Gone, **Catfish** Harris The Girls, **Editors** Snakes Outfit, **The Hospital Gang**, **Dye** Cass Monroe **Credit** Duckybird, **Justin Vernon** Unlabeled **Kisses It's Not Over**, **My** Maroon 5 **Makes Me** **Prove It** **Murphy Brown** **Real Girl**, **Reverend And The Makers** **Howwington** **Champion Of The World**, **Rihanna** **Real**, **Jon Z** **Unlabeled**, **The Enemy** **Real** **Electric**, **The Fratells** **Oh Black & Blue Eyes**, **The Progs** **Over My Head**, **The Holloways** **Generator**, **The Killers** **For Reasons Unknown**, **The Young Earth** **Way**, **The White Stripes** **Jimmy Champ**, **BLIST**

##### B LIST

**Bigfingers** **Following Stars**, **Thyrry** **Thyrry** **Help The People**, **Full Out Boy**, **The Take Over**, **The Brakes** **Over**, **Grave Animals** **Song** **A Malay**, **Queen** **Stefan** **At** **In The Morning**, **Jack Pease** **Tom On The Platform**, **Just Jack** **Whiner's** **Black**, **100** **Playlists** **Real**, **Eye Like** **Things Of**

**Leon Farn**, **Maximo Park** **Books From Boxes**, **My Chemical Romance** **Tremulous**, **Nataliah** **Beautiful** **Sonic**, **Scouting For Girls** **It's Not About You**, **The Chemical Brothers** **Do It Again**, **The View** **Produced By**

##### C LIST

**Air Traffic**, **Stroking Star**, **Blac Party** **Hunting For Widches**, **Enrique Iglesias** **Do You Know** **The Ping Pong Song**, **Enter Shikari**, **Jonny Green**, **Mark Ronson** **Feed**, **Lily Allen** **On My Got**, **Pharrell** **Mo'Nasty** **Body**, **Robin Thicke** **Lost Without U**, **Shagheerif** **Pusher**, **Sonfreaks** **Counting Down The Days**, **The Healers** **Worried About My**

##### D LIST

**All Love Secret**, **Sunday Love**, **Isabel** **The Heavy**, **Mansour**, **Newton Faulkner**, **Crash** **Call Me**, **Sageer** **Real**, **Luciana** **Bioger** **Top**, **The Wombats** **Kill The Director**

#### RADIO 2

##### A LIST

**Andrea** **Der** **Shame** **On** **Us**, **Bowling** **Knigh** **Alter** **Vol**, **Ghost** **Ghost** **People** **Help** **The** **People**



ALSO OUT  
THIS WEEK  
SINGLES  
SO: CRY: Straight  
To The Bank  
(Interscope)  
Frankie Wall And  
The Four Seasons:  
Beginn' (Warner)

Ukelele!n: What Am  
I Fighting For  
(Virgin)

ALBUMS  
Crowded House:  
Time On Earth  
(Parlophone) Luke  
Tomb: The Forever

House (Island):  
Happy Mondays:  
Lungs  
Dysfunctional  
(Sire)

Records released 02.07.07

SINGLE OF THE WEEK

Róisín Murphy  
Overpowered

EMI CDEM75

Murphy's move to major label territory has, predictably, seen something of a compromise to her experimental outlook. Luckily, however, this track – written with Bugz In The Attic's Selji – comes equipped with a sturdy 303-fuelled electro-funk chassis that fits her exotique voice like a glove. Overpowered, with its echoes of fellow EMI converts Goldfrapp, has attracted airplay on Capital, with more surety to follow. Her album follows in October.



Singles

Badly Drawn Boy

Promises (EMI CDEM73)  
This is a natural follow-up to A Journey From A To B from Damon Gough. An album standout, Promises gently glides along, telling a simple story of disappointment and hope. Gough has just returned from a sold-out US tour and is booked for nine UK festivals this summer, as his stature continues to grow on both sides of the Atlantic.

Natasha Bedingfield

Soulmate (Phonogenic 88697111992)  
The girl with the most airplay on US radio last year is back with another potential smash from her sophomore album NB. This authentic hip-hop-swinging has an infectious chorus and is bound to go down well in the Top 40. Bedingfield is currently on tour in Europe with Justin Timberlake and will be touring the UK later this year.

Cold War Kids

Hang Me Up To Dry (V2 89464633)  
This deserved re-release of Cold War Kids' standout track follows an intense spell of UK promotion which has seen the bluesy rockers selling out venues across the country. Confident and irresistibly catchy, the band are scheduled to play seven festivals including Glastonbury and Reading between now and September.

The Concretes

Oh Boy (Kicking Friends LFS025)  
Oh Boy is a strong track combining Sixties pop sensibilities with an adventurous musical backing, much as we've always loved from The Concretes. However, while there's nothing wrong with drummer Lisa Milberg's vocals, they fall way short of Victoria Bergsman's honeyed tones.

Rosalie Deighton

Where Do You Do (When You Dream?) (Echo ECHD37-3)  
This delightfully understated song – the lead single from Deighton's recently-released

debut album – is an apt introduction to the music of this British act. Part of the acclaimed folk outfit The Deighton Family, who released seven albums in their own right, Deighton pens dreamy folk-pop that begs for a wider audience.

Full On Boy

The Take Over, The Breaks Over (Mercury 1393977)  
Another scorching, angular rocker from the Chicago four-piece's platinum second album Infinity On High is released just ahead of their appearance at this year's Carling Weekend. This infectious single is growing at radio and is already B-listed at Radio One.

Fujiya & Miyagi

UK (Regal RECORDS011)  
Leifur's outfit Fujiya & Miyagi don't disappoint with this first release since last year's acclaimed Transparent Things album. A tightly hypnotic slice of Euro-tinged electronica, this track compounds the quirky trio's taste for cryptic lyrics and driving basslines. Fresh from touring the US with Peter, Bjorn and John, they are poised for an eight-day UK tour at the end of the month.

The Go! Team

Grip Like A Vice (Memphis Industries MIF92CD)  
The Go! Team strike an impressive return with a song that affirms their broadening musical aspirations. Set for release via Vital's Intergal marketing arm, Grip Like A Vice is a best-fuelled chunk of psychedelia – a mish-mash of synths, guitars, bass and rap. What's more, the B-sides feature a brilliant version of Sonic Youth's Ball In The Heather. Lovely.

Interpol

The Heirich Maneuver (Capitol 094639624522)  
Urgent, dark and increasingly infectious with each listen, the first single from Interpol's third studio album suggests the arrival of a band enjoying reinvented creative highs. This is produced by Rich Costey, who has appeared to have brought an increased sonic intricacy to the band's sound, adding an almost hypnotic

quality. Playlist at Radio One, this is truly glorious stuff.

Beverly Knight

After You (Parlophone CDR6742)  
UK soul queen Beverly Knight is back with another offering from her Top 10 Music City Soul album. This solid pop-soul track was recorded in Nashville and features homegrown talent from Tennessee session musicians, who have played with the likes of Al Green and Elvis Presley. The release has been A-listed on Radio Two.

Smashing Pumpkins

Tarantula (Reprise W769CD)  
Ahead of their July 9-released album Zeitgeist, this robust, rocking rick-heavy tune relies too heavily on bluster rather than song, which probably won't boost their vast fanbase, but at the same time won't turn them any new converts. Co-produced by Billy Corgan with Jimmy Chamberlain, the single is enjoying daytime rotation on Xfm.

Justin Timberlake

Lovestoned (Vee aaaa)  
Released to coincide with his five dates at the O2 Arena, this fourth single from the FutureSex/LoveSounds album is a typical, jerky R&B workout. With its careful regard for melody, it probably won't scale the heights enjoyed by the mammoth What Goes Around...Comes Around, but should reawaken interest in the parent album. It is A-listed at Radio One and Capital.

TV On The Radio

Province (4AD AD2724)  
Province is a typically excellent piece of intrepid indie/soul/pop from TVOTR – yearning with feeling and stretched tight with experimentation, just like the American Radiohead everyone wants to be. It may be a while since the album Return From Cookie Mountain, from which this is taken, but a couple of brilliant new B-sides keep things current.

Wiley

My Mistakes (Big Dada BDD016)  
With all Dizreez Rascal's press attention at the moment, many

overlook the fact Wiley remains a vital force. So when it comes to trying to explain to the youth there has to be a better way to improve, then Wiley will carry that debate. Joined here by Manga and Little D, this limited-edition single punches away over its weight and the flow is impeccable.

The Voices

It'll Always Be Within You When There's No One Left Inside (My King Fu MYKUNGF025)  
It's official: shoe gaze is back. But, as is the way these days, the genre has been spruced up with even more synth effects and feedback by scene pioneers such as Maps and has earned new moniker Nugaze in the process. This release from shimmering Welsh band The Voices fits this niche perfectly and has already gained specialist radio support.

Albums

Air Traffic

Fractured Life (EMI 009463966323)  
Hotly-cited indie-lite-four-piece Air Traffic's debut album is chock-full of potential anthems, all driven by The Who-esque crashing guitars, plinky-plinky piano and soaring choruses. The past 12 months have seen the band championed by Zane Lowe and Steve Lamacz and supporting The Pigeon Detectives on a sell-out tour. Looking forward, they have several festival appearances coming up, including T In The Park and V.

Ash

Twilight of the Innocents (Infectious 2564698565)  
Northern Ireland's favourite sons have returned with their fifth and final studio album. After Charlotte Hatherley's departure, the band return to their roots as a three-piece, with Tim Wheeler taking over production duties. Twilight Of The Innocents is a more personal offering than 2004's Meltdown, but still offers the grunt that will appeal to fans. Lead single Polaris is on heavy rotation on Xfm and 6 Music.

ALBUM OF THE WEEK

Robin Thicke  
The Evolution of Robin Thicke

Polydor 1735710

Robin Thicke began his career at 16, writing and producing hits for the likes of Brandy and Brian McKnight, before going on to pen songs for Usher, Mary J Blige and Christina Aguilera. This is a stunning debut, however, proved he can make it alone. A collection of smooth soul songs that has already spawned a number one in the US and earned high praise from Pharrell Williams, it is one of the most important albums of the year.

Ben's Brother

Beta Male Fairytails (Relentless CDREL14)

The London five-piece deliver their debut album with high hopes. Penned by lead vocalist Jamie Hartman, Beta Male Fairytails tugs on the heartstrings with soaring piano and Hartman's Rod Stewart-like vocals. The album is supported by a clutch of festival dates over the summer.

The Chemical Brothers

We Are The Night (Virgin XDUST028)  
With the likes of Justice, Digitalism, Hot Chip and SebastiAn raising the bar so high, it is disappointing that the original superstar DJs have returned with fairly formulaic sixth album. It does have its high points, such as the Wiley Mason collaboration Battle Scars and the mighty chorus The Fills Won't Help You Now, but ultimately, Tom and Ed seem to be treading water in an ever-fluorescent scene.

Matthew Dear

Asa Breed (Ghostly International G165)  
Ghostly International maestro Matthew Dear is used to dazzling crowds under his Audion alias, but here it is his songwriting skills that shine. Asa Breed is an exciting album of irresistible melodic leaff, full of genteel melancholy and undulating techno melodies. While the inclusion of acoustic guitars and a healthy dose of introspection might confuse the fans of his techno output, this is enduring and impressive work.

Mice Parade

Mice Parade (FatCat FATCD63)  
Mice Parade's fifth album sees multi-instrumentalist Adam Pierce run through a set of delectable, sun-kissed tracks that still manage to sound quite unless no one else. Various guest spots enrich his angular musical brew, but the album is a focused and dependably beautiful addition to Mice Parade's catalogue.

This Week's Reviews: Anita Avolt, Jimmy Brown, Adam Broomfield, Stuart Curke, Ben Cartwright, Owen Lawrence, Ian Reddie, Nick Ticea, Simon Ward

230607

# TV Airplay Chart

Rank	Artist/Title	Label	Score
1	<b>RIHANNA FEAT. JAY-Z UMBRELLA</b>	DEF JAY	395
2	<b>MY CHEMICAL ROMANCE TEENAGERS</b>	REPRISE	325
3	<b>CALVIN HARRIS THE GIRLS</b>	COLUMBIA	306
4	<b>MUTYA BUENA REAL GIRL</b>	ADM & BROADCAST	297
5	<b>GYM CLASS HEROES CUPID'S CHOKEHOLD</b>	RECHOW/REVEALED BY PANDA	282
5	<b>BEYONCÉ &amp; SHAKIRA BEAUTIFUL LIAR</b>	COLUMBIA	282
7	<b>CASCADA A NEVER ENDING DREAM</b>	ACTV	255
8	<b>AVRIL LAVIGNE WHEN YOU'RE GONE</b>	COLUMBIA	243
9	<b>BOOTY LUV SHINE</b>	RED WAXES	236
10	<b>LINKIN PARK WHAT I'VE DONE</b>	WARRNER BROS.	231
11	<b>HELLOGOODBYE HERE (IN YOUR ARMS)</b>	DEFEATED	230
11	<b>THE CHEMICAL BROTHERS DO IT AGAIN</b>	VERBEN	230
13	<b>KELLY CLARKSON NEVER AGAIN</b>	SBM	222
14	<b>MAROON 5 MAKES ME WONDER</b>	ATMOSPHERE	221
15	<b>BOB SINCLAIR &amp; CUTE. B SOUND OF FREEDOM</b>	DEFEATED	216
16	<b>GWEN STEFANI 4 IN THE MORNING</b>	INTERSCOPE	214
17	<b>NATASHA BEDINGFIELD SOULMATE</b>	PROFESSIONAL	193
18	<b>FERGIE BIG GIRLS DON'T CRY</b>	POLYDOR	191
19	<b>ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)</b>	POLYDOR	190
20	<b>TAKE THAT I'D WAIT FOR LIFE</b>	POLYDOR	189
21	<b>JAMES MORRISON ONE LAST CHANCE</b>	POLYDOR	180
22	<b>THE FRATELLI OLE BLACK 'N' BLUE EYES</b>	RAJAVI	171
23	<b>ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA</b>	DATA	168
24	<b>GARETH GATES ANGEL ON MY SHOULDER</b>	IN	159
25	<b>ARMAND VAN HELDEN NYC BEAT</b>	SOUTHERN FREE	158
26	<b>THE KILLERS FOR REASONS UNKNOWN</b>	WIREIMAGE	153
27	<b>EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS</b>	KITHEMPRESS	152
28	<b>MASTERS AT WORK WORK</b>	ALL AROUND THE WORLD	151
29	<b>THE SHAPESHIFTERS PUSHER</b>	POSITION	150
30	<b>THE HOOSIERS WORRIED ABOUT RAY</b>	ACA	147
31	<b>TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME</b>	INTERSCOPE	141
32	<b>CAMILLE JONES VS FEDDE LE GRAND THE CREEPS</b>	DATA	139
33	<b>GWEN STEFANI FEAT. AKON THE SWEET ESCAPE</b>	GEFFEN	138
34	<b>NELLY FURTADO SAY IT RIGHT</b>	GEFFEN	136
35	<b>SIMON WEBBE RIDE THE STORM</b>	INTEGRAL	131
36	<b>AMERIE TAKE CONTROL</b>	COLUMBIA	129
37	<b>FALL OUT BOY THINKS FR TH MMRS</b>	MERCURY	127
38	<b>KELLY ROWLAND FEAT. EVE LIKE THIS</b>	ACA	125
39	<b>NE-YO DO YOU</b>	MERCURY	124
40	<b>GROOVE ARMADA FEAT. STUSH GET DOWN</b>	COLUMBIA	122

Week of 4/15-21/07  
Based on 49 Cities

© Nielsen Music Control. Generated from data gathered from 10:00 a.m. to 9:59 p.m. on Sun 4/15, Mon 4/16, Tue 4/17, Wed 4/18, Thu 4/19, Fri 4/20, Sat 4/21, Sun 4/22. The MTV Base chart is currently based on plays on the following stations: The Area, BM, Chart Show, The Chart, Kerrang! TV, Kiss FM, MTV, The MTV Base, MTV2, MTV3, MTV4, MTV UK & Ireland, MTV2, The MTV2, Smash Hits TV, The Box, The Box, The Box, UK, and UK2.



www.promomusic.co.uk/leads07

Rihanna remains on the top, with My Chemical Romance leaping straight up to two, while Avril Lavigne enters at eight



**8. Avril Lavigne** One of the leading contenders in the battle to dethrone Rihanna and Jay-Z's Umbrella at the top is Avril Lavigne's When You're Gone, which rockets 139-8. Lavigne came up with the concept for the video, which lacks the situations, showing what happens when indeed "you're gone". Some 243 plays were started around 10 stations.



**18. Fergie** Big Girls Don't Cry is the fourth single from Black Eyed Peas singer Fergie's debut solo album Dutchess, and is just gaining a foothold on radio, where it ranked the 96th most-beard song last week. But TV gives a big welcome to the video, which climbs 194-18 this week. Showcasing Fergie's character apparently leaving her boyfriend after seeing him happen down. It was aired 191 times on nine stations, with 58 plays from B4-42 from The Box and 15 each from Smash Hits TV, MTV Flux, and Chart Show TV.

## MTV MOST PLAYED

Rank	Artist/Title	Label
1	<b>THE WHITE STRIPES ICKY THUMP</b>	XL
2	<b>GYM CLASS HEROES CUPID'S CHOKEHOLD</b>	RECHOW/REVEALED BY PANDA
3	<b>MUTYA BUENA REAL GIRL</b>	ADM & BROADCAST
3	<b>CALVIN HARRIS THE GIRLS</b>	COLUMBIA
5	<b>EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS</b>	KITHEMPRESS
6	<b>MY CHEMICAL ROMANCE TEENAGERS</b>	REPRISE
6	<b>RIHANNA FEAT. JAY-Z UMBRELLA</b>	DEF JAY
8	<b>TAKE THAT I'D WAIT FOR LIFE</b>	POLYDOR
8	<b>MAROON 5 MAKES ME WONDER</b>	ATMOSPHERE
13	<b>THE CHEMICAL BROTHERS DO IT AGAIN</b>	VERBEN

## THE BOX MOST PLAYED

Rank	Artist/Title	Label
1	<b>RIHANNA FEAT. JAY-Z UMBRELLA</b>	DEF JAY
2	<b>TIMBALAND THROW IT ON ME</b>	POLYDOR
3	<b>AVRIL LAVIGNE WHEN YOU'RE GONE</b>	COLUMBIA
4	<b>FERGIE BIG GIRLS DON'T CRY</b>	POLYDOR
5	<b>BEYONCÉ &amp; SHAKIRA BEAUTIFUL LIAR</b>	COLUMBIA
5	<b>CALVIN HARRIS THE GIRLS</b>	COLUMBIA
6	<b>MAROON 5 MAKES ME WONDER</b>	ATMOSPHERE
8	<b>HELLOGOODBYE HERE (IN YOUR ARMS)</b>	DEFEATED
8	<b>MELANIE C CAROLINA</b>	FREDERIC
10	<b>MY CHEMICAL ROMANCE TEENAGERS</b>	REPRISE

## KERRANG! MOST PLAYED

Rank	Artist/Title	Label
1	<b>LINKIN PARK WHAT I'VE DONE</b>	WARRNER BROS.
2	<b>FALL OUT BOY THINKS FR TH MMRS</b>	MERCURY
4	<b>HELLOGOODBYE HERE (IN YOUR ARMS)</b>	DEFEATED
4	<b>MY CHEMICAL ROMANCE FEAT. AKON I PROMISE</b>	REPRISE
5	<b>MY CHEMICAL ROMANCE FEAT. AKON I PROMISE</b>	REPRISE
6	<b>RED HOT CHILI PEPPERS HUM DE BUMP</b>	WARRNER BROS.
6	<b>WITHIN TEMPTATION THE HOWLING</b>	SONYBMG
6	<b>MY CHEMICAL ROMANCE TEENAGERS</b>	REPRISE
6	<b>ELLIOT MINOR JESSICA</b>	ADKLEY/HUGO
10	<b>BON JOVI LIVIN ON A PRAYER</b>	MERCURY

## MTV2 MOST PLAYED

Rank	Artist/Title	Label
1	<b>THE WHITE STRIPES ICKY THUMP</b>	XL
2	<b>MY CHEMICAL ROMANCE TEENAGERS</b>	REPRISE
3	<b>ENTER SHARKPIE JONNY SPUNKY</b>	AMERICAN REALITY
4	<b>QUEENS OF THE STONE AGE SICK, SICK, SICK</b>	POLYDOR
5	<b>BIFFY COYOTE LIVING IS A PROBLEM BECAUSE...</b>	MTVIKITE
6	<b>THE KILLERS FOR REASONS UNKNOWN</b>	WIREIMAGE
7	<b>EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS</b>	KITHEMPRESS
8	<b>LINKIN PARK WHAT I'VE DONE</b>	MERCURY
9	<b>MAXIMUM PARK BOOBS FROM BOXES</b>	INNO
9	<b>KLANKONS IT'S NOT OVER YET</b>	PIRELLA

## MTV BASE MOST PLAYED

Rank	Artist/Title	Label
1	<b>RIHANNA FEAT. JAY-Z UMBRELLA</b>	DEF JAY
2	<b>KELLY ROWLAND FEAT. EVE LIKE THIS</b>	ACA
2	<b>TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME</b>	INTERSCOPE
4	<b>BOBBY VALENTINO ANONYMOUS</b>	SETBACK
4	<b>NELLY FURTADO SAY IT RIGHT</b>	GEFFEN
6	<b>CIARA GET UP</b>	ACA
6	<b>GYM CLASS HEROES CUPID'S CHOKEHOLD</b>	RECHOW/REVEALED BY PANDA
6	<b>LYDIO YOU</b>	ISLAND
9	<b>AKON DON'T MATTER</b>	UNIVERSAL
9	<b>BONE THUGS-N-HARMONY FEAT. AKON I TRIED</b>	POLYDOR

## ON THE BOX THIS WEEK

**BBC TWO**  
Live Cuckoo  
Coverage (TV)

**ITV**  
This Morning  
Simon Webbe  
(Thurs)  
Lenee Womack  
Andy Williams  
(Thurs)

**GMTV**  
UK Today: Annie  
Lennox (Mon), Robin  
Thicke (Tues)  
**GMTV Today**: Andy  
Williams (Wed)  
**Entertainment**  
Today: Jack  
Black (Fri)

**CHANNEL FOUR**  
Theed Sessions  
Yash Vah (Wed)  
**40 Set Presents**  
Kaleesh (Thurs)  
**Road To V**: Bo  
Percy: The Jacksons  
(Fri)

**T4**  
Editors

**TRANSMISSO ON WITH T-MOBILE**  
Gavin: Kazuhiro  
Suzuki: Sidus,  
Maroon 5, Mika

**POPWORLD**  
Ari, Estor, Paul  
McCarthy, Klaus

**THE HITS**  
Addicts - Ole  
Black & Blue: Eyes  
My Chemical  
Romance  
Teenagers  
Marian C  
Carolina  
Beverly Knight -  
After You  
Simon Webbe -  
Ride The Storm  
Robin Clarkin -  
Deal With It  
Shapell/Erin -  
Pusher  
Simon Webbe -  
Grace

Rihanna remains at number one, while Beverley Knight, Reverend & The Makers and The Twang all make large leaps up the chart into the Top 10

# The UK Radio Air

## RADIO ONE

Wk	Artist/Title	Peak	Last	Wk	Delta
1	8 THE TWANG EITHER WAY (BANDAGE/FULLER)	33	27	2327	
2	2 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	1	27	2327	
3	6 ARMAND VAN HELDEN NYC BEAT (ALMICO/COE)	23	26	2326	
4	6 REVEREND AND THE MAKERS HEAVYWEIGHT CHAMPION (WALL OF SOUND)	20	23	2326	
4	4 THE HOLLOWAYS GENERATOR (EPT)	21	22	2296	
4	1 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	25	22	2286	
6	23 KLANX ITS NOT OVER YET (NO VOICE)	12	21	2278	
7	19 THE ENEMY HAD ENOUGH (WARRIOR BROS)	14	20	1718	
7	3 CALVIN HARRIS THE GIRLS (COLUMBIA)	22	20	2049	
9	4 GYM CLASS HEROES CUPID'S CHOKEHOLD (DECAWANE/FULLER BY RAINY)	21	19	2649	
9	8 MUTYA BUENA REAL GIRL (4TH & BROADWAY)	18	19	2625	
11	7 EDITORS SHAKERS OUTSIDE THE HOSPITAL DOORS (KITCHENWARE)	18	18	2510	
11	7 PIGEON DETECTIVES I'M NOT SORRY (DANCE TO THE BEAT)	15	18	1825	
13	8 THE FRAY OVER MY HEAD (CABLE CAR) (EPT)	16	17	1919	
13	16 MAROON 5 MAKES ME WONDER (ALMICO/COE)	36	17	1645	
13	8 STEREOPHONICS BASK HOLIDAY (MONDO)	36	17	1623	
16	8 LINKIN PARK WHAT I'VE DONE (WARRIOR BROS)	16	16	2075	
17	19 THE FRATELLI ONE BLACK 'N' BLUE EYES (GALLOTT)	34	15	1624	
17	10 ARCTIC MONKEYS FLOURESCENT ADOLESCENT (DONKID)	9	15	1322	
17	10 ANVIL LAVIGNE WHEN YOU GO (COLUMBIA)	6	14	1312	
19	23 JUSTIN TIMBERLAKE LONESTONED JANE	12	14	1073	
21	10 JUST JACK WRITERS BLOOD (MERCURY)	9	12	1061	
21	3 JACK PACTON TOWN ON THE PLATFORM (BIGGIES BANGHEAD)	12	12	934	
23	8 UNCLEJAM WHAT AM I FIGHTING FOR? (VIRGIN)	18	11	1041	
23	10 MY CHEMICAL ROMANCE TEENAGERS REPEAT	8	11	1084	
23	22 THE CHEMICAL BROTHERS DO IT AGAIN (VIRGIN)	13	11	1284	
23	23 THE WHITE STRIPES ICKY THUMP (XL)	12	11	866	
27	0 GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL) (COLUMBIA)	2	10	867	
28	8 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR (COLUMBIA)	16	10	801	
27	0 THE WOMBATS KILL THE DIRECTOR (HYPERION)	10	10	8025	
27	0 KELLY ROWLAND FEAT. LILKE LIKE THIS (A&A)	6	10	645	

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## INDEPENDENT LOCAL RADIO

Wk	Artist/Title	Peak	Last	Delta
1	3 MUTYA BUENA REAL GIRL (4TH & BROADWAY)	167	161	2003
2	1 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	156	156	2322
2	2 NELLY FURTADO SAY IT RIGHT (EPT)	123	162	2049
4	6 GYM CLASS HEROES CUPID'S CHOKEHOLD (DECAWANE/FULLER BY RAINY)	130	170	2287
5	7 MAROON 5 MAKES ME WONDER (ALMICO/COE)	138	175	2178
5	5 PINK LEAVE ME ALONE (I'M LONELY) (LARKE)	124	177	2563
7	4 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (GFFER)	167	178	2059
8	8 TAKE THAT SHINE (POSTFLO)	173	178	2595
9	9 KAISER CHIEFS RUBY (B&WAVE/COE/VOX)	206	178	2282
12	2 KATSER CHIEFS EVERYTHING IS AVERAGE MONDAYS (B&WAVE/COE/VOX)	188	179	1378
11	10 HELLOGOODBYE (HOW IN YOUR ARMS) (DEF JAM)	189	180	2292
13	12 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR (COLUMBIA)	194	180	2692
13	11 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND (JIVE)	195	181	1934
14	16 BOOTY LUV SHINE (MERCURY)	188	182	1831
14	14 MIKA GRACE KELLY (CASHMERE/ATLANT)	187	183	1842
15	0 ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG) (MERCURY)	158	183	1827
19	7 SCISSOR SISTERS SHE'S MY MAN (POSTFLO)	170	184	1522
19	5 THE FRAY HOW TO SAVE A LIFE (EPT)	178	184	1832
20	10 CALVIN HARRIS THE GIRLS (COLUMBIA)	182	185	1225
21	14 MIKA LOVE TODAY (CASHMERE/ATLANT)	187	184	1645
21	21 AMY WINEHOUSE BACK TO BLACK (ISLAND)	170	182	1424
22	26 SNOW PATROL CHASING CARS (EPT)	170	170	1834
23	30 TAKE THAT TO WHAT I WANT FOR LIFE (POSTFLO)	160	180	1521
24	28 THE HOOSIERS WORRIED ABOUT RAY (A&A)	166	187	1038
25	25 SCISSOR SISTERS KISS YOU UP (NO VOICE)	171	184	1734
25	23 MANDY PATTON PREACHERS YOUR LOVE ALONE IS NOT ENOUGH (COLUMBIA)	170	185	1999
27	0 THE FRAY OVER MY HEAD (CABLE CAR) (EPT)	143	181	1875
27	22 MARK RONSON FEAT. D MERWETHERWATER STOP ME (COLUMBIA)	176	180	1757
29	24 NE-YO BECAUSE OF YOU (EPT)	166	186	1862
29	0 UNCLEJAM WHAT AM I FIGHTING FOR? (VIRGIN)	157	182	1640

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Wk	Artist/Title	Peak	Last	Wk	Delta
1	1 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	1592	7	4971	-13
2	3 11 11 MAROON 5 MAKES ME WONDER (ALMICO/COE)	1444	7	4514	0
3	2 9 5 MUTYA BUENA REAL GIRL (4TH & BROADWAY)	1733	13	4493	-14
4	4 9 7 GYM CLASS HEROES CUPID'S CHOKEHOLD (DECAWANE/FULLER BY RAINY)	1417	7	3874	-7
5	7 18 27 NELLY FURTADO SAY IT RIGHT (EPT)	1476	-2	315	2
6	5 3 5 20 THE TWANG EITHER WAY (BANDAGE/FULLER)	178	75	2914	117
7	20 2 0 BEVERLY KNIGHT AFTER YOU (PHILIPPORE)	578	21	2198	32
8	20 4 12 REVEREND AND THE MAKERS HEAVYWEIGHT CHAMPION (WALL OF SOUND)	604	21	2787	2
9	16 4 15 THE FRAY OVER MY HEAD (CABLE CAR) (EPT)	1302	-1	2780	5
10	36 23 36 KAISER CHIEFS RUBY (B&WAVE/COE/VOX)	1122	1	2780	5
11	30 20 41 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (GFFER)	1303	-11	2666	-6
12	12 3 0 ROBIN THICKE LOST WITHOUT U (POSTFLO)	1102	-7	2637	15
13	9 5 6 CALVIN HARRIS THE GIRLS (COLUMBIA)	830	3	2605	-13
14	12 19 53 TAKE THAT SHINE (POSTFLO)	1262	-4	2587	-9
15	21 5 22 ARMAND VAN HELDEN NYC BEAT (SOUTHERN PINE)	167	-13	2521	10
16	13 6 0 PINK LEAVE ME ALONE (I'M LONELY) (LARKE)	1220	-5	2514	-3
17	31 3 11 THE HOLLOWAYS GENERATOR (EPT)	361	-4	2457	26
18	12 4 0 THE FRATELLI ONE BLACK 'N' BLUE EYES (GALLOTT)	593	27	2446	26
19	13 3 3 ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG) (MERCURY)	854	24	2427	-16
20	4 13 8 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR (COLUMBIA)	910	6	2421	27
21	5 5 6 CHERRY GHOST PEOPLE HELP THE PEOPLE (MERCURY)	401	-2	2392	-53
22	38 2 0 FOUNTAINS OF WAYNE SOMEONE TO LOVE (VIRGIN)	76	36	2385	15
23	48 4 0 NATASHA BEDINGFIELD SOULMATE (PHILIPPORE)	557	76	2321	68
24	29 2 0 SIMON WEBBE GRACE (ANGEL)	235	147	2296	11
25	7 2 1 0 PAUL MCCARTNEY DANCE TONIGHT (HEAR MUSIC)	117	60	2185	125

© Highest Top 50 Entry | Biggest week-to-week increase | Biggest increase | Highest Top 50 Chart | Biggest increase in plays | Biggest increase in % of total



**6. The Twang**  
Birmingham's upstarts The Twang achieved only minor airplay success with debut hit Wide Awake, which climbed no higher than number 37 in March. Follow-up Either Way is a different proposition, however, and explodes 23-6 this

week, beating its number eight OC sales peak along the way. Either Way was already 27 times on Radio One last week and jumps 8-1 on the station's most-played list. Played in total 578 times, on 66 stations, it was given 63 plays by top supporter Virgin X-Treme. Z. Beverley Knight Six weeks after No Man's Land - the first single from her new album Music City



Soul - peaked at number 37 on the airplay chart. Beverley Knight is getting a much better reception

with follow-up After You, which rocks 50-7 this week. It's fair to say a great deal of that massive love

is generated by 20 After You, which gets on Radio Two, but it is also getting support from 38 other stations

## CAPITAL

Wk	Artist/Title	Label
1	2 PINK LEAVE ME ALONE (I'M LONELY) (LARKE)	LARKE
2	1 KAISER CHIEFS EVERYTHING IS AVERAGE MONDAYS (B&WAVE/COE/VOX)	B&WAVE/COE/VOX
3	1 NELLY FURTADO SAY IT RIGHT (EPT)	EPT
4	5 KAISER CHIEFS RUBY (B&WAVE/COE/VOX)	B&WAVE/COE/VOX
5	6 GYM CLASS HEROES CUPID'S CHOKEHOLD (DECAWANE/FULLER BY RAINY)	DECAWANE/FULLER BY RAINY
6	3 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (GFFER)	GFFER
7	8 TAKE THAT SHINE (POSTFLO)	POSTFLO
8	12 MUTYA BUENA REAL GIRL (4TH & BROADWAY)	4TH & BROADWAY
9	8 REVEREND AND THE MAKERS HEAVYWEIGHT CHAMPION (WALL OF SOUND)	WALL OF SOUND
10	4 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	DEF JAM

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## CHRYSALIS

Wk	Artist/Title	Label
1	1 NELLY FURTADO SAY IT RIGHT (EPT)	EPT
2	7 RIHANNA FEAT. JAY-Z UMBRELLA (DEF JAM)	DEF JAM
3	8 MUTYA BUENA REAL GIRL (4TH & BROADWAY)	4TH & BROADWAY
3	8 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR (COLUMBIA)	COLUMBIA
5	4 NE-YO BECAUSE OF YOU (EPT)	DEF JAM
6	6 DANCE NATION MOVES YOUR LOVER (EPT)	EPT
7	5 GYM CLASS HEROES CUPID'S CHOKEHOLD (DECAWANE/FULLER BY RAINY)	DECAWANE/FULLER BY RAINY
8	11 PINK LEAVE ME ALONE (I'M LONELY) (LARKE)	LARKE
9	13 BOOTY LUV SHINE (MERCURY)	MERCURY
10	9 TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME (ISLAND)	ISLAND

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# irplay Chart

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WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
26	30	1	0	THE ENEMY HAD ENOUGH	WINTERBOTS	246	27	21.66	67		
27	37	8	33	LINKIN PARK WHAT I'VE DONE	WINTERBOTS	333	17	20.80	7		
28	48	2	6	ANDREA CORR SHAME ON YOU	ATLANTIC	137	28	20.53	39		
29	13	5	20	UNKLEJAM WHAT AM I FIGHTING FOR?	ATLANTIC	556	3	20.30	36		
30	58	1	0	ARCTIC MONKEYS FLOURESCENT ADOLESCENT	DOMINO	285	77	20.30	32		
31	77	1	34	KLAXONS IT'S NOT OVER YET	POYDOR	235	23	20.19	114		
32	25	8	26	BOOTY LUV SHINE	HEARST	833	5	19.96	8		
33	48	2	43	JUSTIN TIMBERLAKE LOVESTONED	J&R	587	55	19.92	22		
34	63	3	6	TAKE THAT I'D WAIT FOR LIFE	IMPACT	650	18	19.95	10		
35	27	3	30	EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	KITTELHANE	395	16	19.50	119		
36	28	27	67	MIKA GRACE KELLY	CASABLANCA/BLVD	840	7	18.5	21		
37	37	2	6	GWEN STEFANI 4 IN THE MORNING	IMPACT	501	9	18.07	1		
38	100	1	32	AVRIL LAVIGNE WHEN YOU'RE GONE	COLUMBIA	450	110	17.41	138		
39	8	8	0	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	GENIE/POYDOR	1054	2	12.37	71		
40	30	4	0	STEREOPHONICS BANK HOLIDAY MONDAY	VEE	723	23	12.32	15		
41	39	12	30	MIKA LUV TODAY	CASABLANCA/BLVD	780	14	12.16	8		
42	43	18	0	SCISSOR SISTERS SHE'S MY MAN	POYDOR	837	4	12.12	1		
43	34	22	56	JUSTIN TIMBERLAKE WHAT GOES AROUND...	J&R	820	10	12.12	59		
44	18	8	0	HELLOGOODBYE HERE (IN YOUR ARMS)	BBG/IMPACT	948	9	11.94	46		
45	71	2	0	CROWDED HOUSE DONT STOP NOW	PARADES	56	22	11.85	61		
46	68	1	0	THE HOOSTERS WORRIED ABOUT RAY	BCA	648	6	11.82	56		
47	43	5	43	THE PIGEON DETECTIVES I'M NOT SORRY	DANCE TO THE BEATS	269	2	11.80	20		
48	42	22	10	THE FRAY HOW TO SAVE A LIFE	EPIC	814	7	11.66	2		
49	46	13	13	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	IMPACT	413	38	11.96	2		
50	58	1	0	JUST JACK WRITERS BLOCK	MCA/VEE	277	34	11.86	20		

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## PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1			BEVERLY KNIGHT AFTER YOU (YOU KNOW)	PARADES					23.14		
2			FOUNTAINS OF WAYNE SOMEONE TO LOVE	VEE/IMPACT					23.05		
3			SIMON WEBBE GRACE	ATLANTIC					22.97		
4			THE ENEMY HAD ENOUGH	WINTERBOTS					21.65		
5			ANDREA CORR SHAME ON YOU	ATLANTIC					20.52		
6			ARCTIC MONKEYS FLOURESCENT ADOLESCENT	DOMINO					20.29		
7			STEREOPHONICS BANK HOLIDAY MONDAY	VEE					17.31		
8			CROWDED HOUSE DONT STOP NOW	PARADES					15.84		
9			THE HOOSTERS WORRIED ABOUT RAY	BCA					15.82		
10			PRINCE GUITAR COLLECTOR	IMPACT					14.34		
11			SCOUTING FOR GIRLS IT'S NOT ABOUT YOU	WHITE BARK					13.81		
12			FRANKIE WALLI AND THE FOUR SEASONS REGGAE	IMPACT					13.52		
13			JACK PENATE TORN ON THE PLATFORM	REGGAE BANQUET					10.65		
14			SUZANNE VEGA FRANK & AVA	IMPACT					9.93		
15			THE BEES LISTENING MAN	VEE/IMPACT					9.56		
16			GARETH GATES ANGEL ON MY SHOULDER	IMPACT					9.23		
17			THE VIEW FACTOR FOR THE RADIO	IMPACT					8.93		
18			THE WOMBATS KILL THE DIRECTOR	IMPACT					8.80		
19			FALL OUT BOY THE TAKE OVER	THE BREAKS OVER					8.73		
20			THE KILLERS FOR REASONS UNKNOWN	HEARST					7.88		

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## ARTIST CROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1			ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	POYDOR	854	30			8.54		
2			NATASHA BEDINGFIELD SOULMATE	IMPACT	557	24			8.51		
3			GWEN STEFANI 4 IN THE MORNING	IMPACT	501	27			8.27		
4			AVRIL LAVIGNE WHEN YOU'RE GONE	COLUMBIA	450	236			8.26		
5			JUSTIN TIMBERLAKE LOVESTONED	J&R	587	203			8.03		
6			MIKA BUEENA REAL GIRL	IMPACT	1733	199			7.99		
7			SIMON WEBBE GRACE	ATLANTIC	235	340			7.94		
8			NATASHA BEDINGFIELD BLUE BACK IN BLUE EYES	IMPACT	953	126			7.85		
9			ARCTIC MONKEYS FLOURESCENT ADOLESCENT	DOMINO	285	124			7.82		
10			CROWDED HOUSE DONT STOP NOW	PARADES	220	117			7.77		

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## RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1			BEVERLY KNIGHT AFTER YOU	PARADES					23.14		
2			FOUNTAINS OF WAYNE SOMEONE TO LOVE	VEE/IMPACT					23.05		
3			PAUL McCARTNEY DANCING QUEEN	HEARST					22.97		
4			CHERRY GHOST PEOPLE HELP THE PEOPLE	HEARST					22.97		
5			SIMON WEBBE GRACE	ATLANTIC					21.65		
6			CROWDED HOUSE DONT STOP NOW	PARADES					20.52		
7			ANDREA CORR SHAME ON YOU	ATLANTIC					20.29		
8			NATASHA BEDINGFIELD SOULMATE	IMPACT					17.31		
9			ROBIN THICKE LOST WITHOUT U	IMPACT					15.84		
10			PRINCE GUITAR COLLECTOR	IMPACT					15.82		
11			SUZANNE VEGA FRANK & AVA	IMPACT					14.34		
12			THE BEES LISTENING MAN	VEE/IMPACT					13.81		
13			GHOSTS THE WORLD IS OUTSIDE	IMPACT					13.52		
14			GWEN STEFANI 4 IN THE MORNING	IMPACT					10.65		
15			ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	POYDOR					9.93		
16			TAKE THAT I'D WAIT FOR LIFE	IMPACT					9.56		
17			FRANKIE WALLI AND THE FOUR SEASONS REGGAE	IMPACT					9.23		
18			MARQUEE MINKS ME WONDER	IMPACT					8.93		
19			SEXY FEEL GOOD INC	IMPACT					8.80		
20			GARETH GATES ANGEL ON MY SHOULDER	IMPACT					8.73		

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## ON THE RADIO THIS WEEK

**RADIO ONE**  
**Jo Wiley Record Of The Week**  
 Heather Feather  
 Dream Catcher  
**Radio 2**  
**Green Armatage Record Of The Week**  
 The Saturdays  
 Alex Turner  
**Director Scott Mills Record Of The Week**  
 Green Armatage  
**Radio 3**  
**Scott Mills Record Of The Week**  
 Lethal Bizzle  
**Radio 4**  
**Colin Murray Record Of The Week**  
 The 1975  
**Radio 5**  
**Lee Munn Record Of The Week**  
 The 1975  
**Radio 6**  
**Lee Munn Record Of The Week**  
 The 1975  
**Radio 7**  
**Lee Munn Record Of The Week**  
 The 1975

**RADIO TWO**  
**Record Of The Week**  
 Mary Anne Hobbs  
 Sade  
**Radio 3**  
**Record Of The Week**  
 The 1975  
**Radio 4**  
**Record Of The Week**  
 The 1975  
**Radio 5**  
**Record Of The Week**  
 The 1975  
**Radio 6**  
**Record Of The Week**  
 The 1975  
**Radio 7**  
**Record Of The Week**  
 The 1975

**RADIO THREE**  
**Record Of The Week**  
 The 1975  
**Radio 4**  
**Record Of The Week**  
 The 1975  
**Radio 5**  
**Record Of The Week**  
 The 1975  
**Radio 6**  
**Record Of The Week**  
 The 1975  
**Radio 7**  
**Record Of The Week**  
 The 1975

**6 MUSIC**  
**Tom Robinson**  
 Tom Robinson  
**Mark Riley**  
 Mark Riley  
**Steve Lamacz**  
 Steve Lamacz  
**Eden**  
 Eden  
**Giuseppe**  
 Giuseppe  
**John**  
 John  
**Stephen**  
 Stephen  
**Merch**  
 Merch

**XTVA**  
**Alex Zane**  
 Alex Zane  
**Scotty**  
 Scotty  
**It's Not About You**  
 It's Not About You  
**Lee**  
 Lee  
**Lee**  
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**Lee**  
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**14.34 Take That**  
 The band's last 14 singles have all made the Top 10 of the airplay chart, with both of their singles since re-forming - Paradise 2007 and Shine - going all the way to number one.

album. It's off to a good start, catapulting 81-34 this week with 65 stations contributing to its tally of 650 plays and audience of 193,524.  
**25. Paul McCartney**  
 Paul McCartney's last single, Jenny Holzer, a pretty sequel to the Beatles' Blackbird, climbed no higher than number 57 on the airplay chart in 2005, but the veteran's first Hear Music single

## EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1			MARQUEE MINKS ME WONDER	IMPACT					8.93		
2			MITYA BUEENA REAL GIRL	IMPACT					7.99		
3			THE FRAY HOW TO SAVE A LIFE	IMPACT					8.27		
4			BOOTY LUV SHINE	HEARST					15.82		
5			HELLOGOODBYE HERE (IN YOUR ARMS)	BBG/IMPACT					11.94		
6			RIKHANA FEAT. JAY-Z (EMERILLA)	IMPACT					12.12		
7			PINK LEAVE ME ALONE (I'M LOVING)	IMPACT					8.26		
8			MIKA LUV TODAY	CASABLANCA/BLVD					12.16		
9			ENRIQUE IGLESIAS DO YOU KNOW (PING PONG SONG)	POYDOR					8.54		
10			GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	IMPACT					8.27		

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## XFM

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1			PIGEON DETECTIVES I'M NOT SORRY	DANCE TO THE BEATS					11.80		
2			KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	IMPACT					12.37		
3			THE TWANG EITHER WAY	IMPACT					11.94		
4			MANSO STREET PREACHERS YOUR LOVE ALONE	COLUMBIA					12.12		
5			KLAXONS IT'S NOT OVER YET	POYDOR					20.19		
6			MAXIMO PARK OUR VELOCITY	IMPACT					11.86		
7			EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS	IMPACT					19.50		
8			REVEREND AND THE MAKERS HEAVY METAL CHAMPION	IMPACT					12.32		
9			ARCTIC MONKEYS FLOURESCENT ADOLESCENT	DOMINO					20.30		
10			MAXIMO PARK BOOKS FROM BOOKS	IMPACT					11.86		

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