



MusicWeek

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Queen of a new Nation

Live Nation makes Madonna the
multi-million-dollar material girl

— see pages 2–3

The Playlist.



Dan Deacon
Spiderman Of The Rings (Car Park)
The brilliant debut album from CMJ highlight Dan Deacon will be preceded by a single on the WayOutWest label. (album, November 19)



Those Dancing Days
Hitten (Wichita)
If you don't feel warm and fuzzy listening to these Scandinavian teens dish out clever, understated pop songs you are clearly a bad person. (single, January)



T2
Heartbroken (All Around The World/2NV)
We featured this genre-defining track some months ago. Finally set for commercial release, it must be heard. (single, November 26)



Russell Watson
La Califfa (UCJ)
A mass-market must-have for Christmas, Watson's new album is a thoughtfully produced set that, for fans, will lend itself to repeat spins. (from album, November 26)



Sam Sparro
Black & Gold (unsigned)
An infectious pop song that has the makings of a hit. This Los Angeles electro-pop artist is currently the subject of much UK-led label interest. (demo)



Laura Izibor
Shine (Atlantic)
As Izibor tours relentlessly around the UK this song is enjoying a boost courtesy its placement in the new Scarlett Johansson movie, *The Nanny Diaries*. (from EP, out now)



Vampire Weekend
Mansard Roof (Abeano)
Vampire Weekend are working on their debut for XL. In the meantime, their first commercial release comes in the shape of this upbeat rocker. (single, November 12)



Robert Plant & Alison Krauss
Trampled Rose (Decca)
In covering this Tom Waits song things could very easily go wrong but Plant and Krauss do the song justice. A highlight from their new album. (from album, October 29)



Plushgun
Impolite (unsigned)
The Postal Service comparisons aside, Brooklyn native Plushgun writes songs that will leave a lingering impression on the listener. (demo)



Jaymay
Gray Or Blue (Heavenly)
James Dean Bradfield is a fan and we've been singing her praises since hearing a demo. This is the lead track from her folk-pop debut. (from album, November 12)



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Live Nation lures \$100m material girl

by Robert Ashton

Live Nation expects to recoup outlay for Madonna inside a decade

Labels

Live Nation is thought to have paid Madonna more than \$100m (£48.9m) for her services over the next 10 years. But the US music giant is confident it can recoup that outlay – and much, much more besides – within a few short years.

For starters Madonna's involvement immediately "validates" Artist Nation, the group's new model and division, which will house Madonna and the future artists it hopes to attract, as the possible future of the music business.

Now Live Nation president and CEO Michael Rapino and the man charged with running Artist Nation, chairman and CEO Michael Cohl, himself a fairly recent recruit to the fold when his Concert Productions International group was acquired by Live Nation last summer, are putting some mind-boggling and bullish figures together to explain how they will earn their cash back.

The Artist Nation group they have created encompasses five divisions, comprising recorded music; merchandise; artist fan sites and artist ticketing; broadcast/digital music rights; and sponsorship and marketing. That covers pretty much every conceivable music related right an artist has, bar publishing.

According to an insider, this is currently not a "focus area" and Madonna remains signed to Warner/Chappell for publishing. Rapino says it will now control "everything Madonna will do music related over the next 10 years anywhere in the world, including touring, private events, studio albums, DVDs, films, TV."

And, having already had big fingers in all but one of those pies, the group is not intimidated about going into the recorded music business. Cohl says, "Other than the recorded end of this deal there is not an area we haven't been in...this is really just an accumulation of the ecstasy."

Despite the singer being tied into Warner Bros for one more studio album, Rapino and Cohl have lost no time in getting the new money-making machine up and running to squeeze every drop of potential from Madonna's other rights.

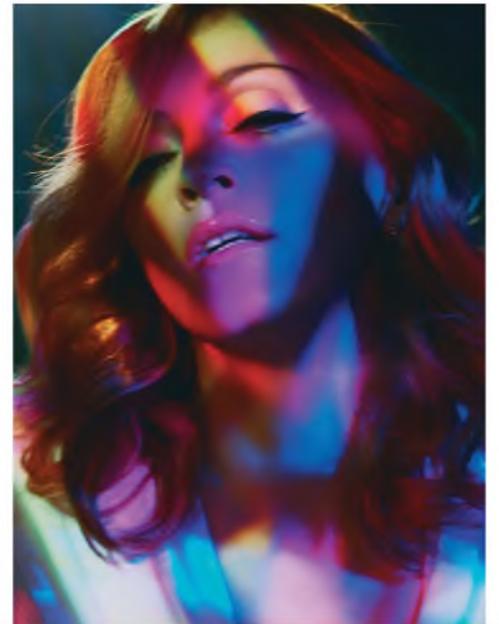
There has been a flurry of activity over the last few weeks to put the pieces together. As late as October 16 – the same day it launched Artist Nation – Live Nation hurriedly completed the \$2m (£0.98m) purchase of Anthill Trading, which now sits as one of the three companies in the live music giant's merchandising division.

Just five days before it filed that with the US Securities and Exchange Commission, Live Nation signed an agreement to hand over nearly 1.2m shares to Madonna – stock worth \$24.5m (£11.97m) at last Thursday's price of \$20.84 (£10.18).

By bundling together all the artist's rights, Rapino and Cohl believe they can ramp up the revenues Madonna earns for them. They created a model to determine the price Live Nation was willing to pay Madonna based on some straightforward economics.

Some of these are: Live Nation has the rights to a minimum of three studio albums. Her last three album sold around 20m copies earning – at \$10 (£4.89) a pop – \$200m (£97.71m). Rapino will have to be patient about recouping revenues on the recorded side because Live Nation is expecting to wait "as long as three years" before seeing a studio album.

Live Nation has the rights to all tours and private events and it is expecting to see the first Madonna tour within the next 24 months. Cohl is expecting there could be three more tours following that and since the 2006 Confessions Tour grossed \$200m (£97.71m) that stacks up to \$800m (£390.83m) of



LIVE NATION

National treasure: Madonna is counting her lucky stars

revenues, although insiders suggest Madonna would keep the lion's share – perhaps as much as 80% – of that.

The calculations Rapino and Cohl have done on merchandising are to expect each fan of the four forthcoming tours – they estimate 1m people will attend each – will spend an average \$10 on Madonna branded T-shirts and caps. That works out at \$40m (£19.54m), with Madonna perhaps keeping a shade more than half of that for herself.

On top of those revenue streams there are DVD rights that Cohl believes could be worth "millions more" and corporate sponsorship, which Live Nation does not believe the artist has yet exploited to her maximum potential. The deal will not tie specific advances, such as for an album, to revenues, but will see recoupment of advances made to an artist from a variety of revenue streams. "We believe there is a sound return for shareholders in these rights," declares Cohl.

Interestingly, the pair also claim Live Nation was not the highest bidder for Madonna's services and stress that it is the company's bold and unique "platform and plan" that won the day.

However, they do concede there is still one area where Artist Nation is not self sufficient and that is distribution. Yet with no physical product due until at least 2009 they have plenty of time to strike a partnership deal. The insider adds the group is also investigating other more creative ways of distributing the recorded music such as exclusive deals with retailers, similar to the Spice Girls' tie-up with Victoria's Secret stores.

Madonna turns 50 in August, but Rapino and Cohl believe her constant re-inventions will pay dividends in other ways: the trend trailblazer will attract similarly-minded artists to Live Nation. Neither man is mentioning other names yet, but they are already sounding out acts which have a suitably large live following.

rob@musicweek.com



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"Should record labels feel threatened by Madonna's deal with Live Nation?"
The Big Question

Richard White, Chalky's
"As I understand it, Warner was advised that Madonna was overpriced at £60m. They've done the hard work with Madonna and if Live Nation want to take her

on board then fair play to them but I believe that Warner will serve their time better by looking after and breaking the new generation of superstars."

Jasmin Lee, Dean Street Studios
"I think labels should feel threatened full stop – certainly the majors. The industry has changed so much in the last few years and you will get

Majors question the state of Live Nation plans after Madonna deal

by Ben Cardew

As Live Nation raises the bar for future artist agreements, major labels ask whether it has paid too much

Major labels believe Live Nation's newly-launched Artist Nation division may have set the financial bar too high for future artist agreements by overpaying on its ground-breaking Madonna deal.

This stark warning came days after the artist signed a 10-year "all-in" deal with Live Nation to become the "founding artist" of the Artist Nation wing, in a deal believed to be worth around \$120m (£58.6m) and incorporating recorded music, merchandise and live rights.

Publicly, of course, the majors – and in particular Warner, Madonna's record company home for 25 years – reacted positively to the news. "We congratulate Madonna on her future plans," Warner said in a statement. "She is one of the most remarkable artists of our time."

In private, however, the gloves were off with one major label source pondering, "With all due respect, are people saying that \$120m doesn't mean anything to these people? Come on, \$120m is a serious financial commitment. Is the concert promotion market so successful that they can spend the money on one artist?"

"They have spent all this money on one artist. Now they are trying to attract others. Where will the money come from? They have set the bar so high for themselves that it is going to be difficult for them to follow it up with anything meaningful."

In a leaked internal memo to Warner staff following the Live Nation announcement, Warner Music Group chairman and CEO Edgar Bronfman Jr hinted at a similar view. "We remain committed to maintaining financial discipline," he said. "We simply will not enter into agreements with artists that fail this test – whether or not the artists are well-known, and regardless of media reaction."

Live Nation is adamant that it has not overpaid, saying that it expects to generate a financial return on the deal. Yet the same source suggests that the deal is particularly risky, as it rests on Madonna being able to tour well into her sixth decade. Were Madonna to injure herself, he says, it would be a disaster for Live Nation.

Another bone of contention is that Live Nation does not currently have the infrastructure to cope with a full physical release, although the company says it is addressing this and is believed to have approached several major labels about providing physical distribution for future releases.

"An artist generally will benefit a lot more from being with a company that has the infrastructure that is concurrent with their goals, that has expertise in their area," the source says. "For recording artists it makes sense to be with a company that has the expertise of going to radio, that knows how to promote a record, distribute a record... Live Nation has no expertise of these."

It is precisely for this reason that another major label insider is confident that, although some established artists who are out of contract such as Oasis and Jamiroquai may choose to follow Madonna's path, new bands will continue to beat a path to record labels' doors.

"Oasis will do something dramatic. Jamiroquai will do something dramatic because they can. Of course they can. Why wouldn't they? It's a brand new market place," he says.

"New artists will need major record labels. They need somebody who is going to help build them, develop them and distribute them properly. I hope that is us."

He also notes that many record labels are themselves starting to sign artists to 360° deals similar to that of Madonna and Live Nation: in the UK Warner has signed several artists, including Hadouken!, The Rifles and tenor Sean Ruane to



The power of goodbye: as Warner waves farewell to Madonna it asks if Live Nation can sustain the outlay via live events

deals that open up new revenue streams for the major, while encouraging innovation in sales and marketing. Indeed, one factor of Warner's decision not to match Live Nation's financial offer is said to be its desire to have money to invest in other artists.

It is a similar story elsewhere: Sony BMG has created its own booking agency; XL has started its own PR division and EMI was one of the pioneers of such deals when re-signing Robbie Williams in 2002.

"Major record labels are getting in to other areas entirely, so it is proper for Live Nation to do this. The

significant thing is that Warner still has control of the catalogue," one insider says.

Another source adds, "People forget that there have been a lot of artists that have done these type of deals, for example Garth Brooks, at a time when he was the biggest-selling artist in the world. That had no effect on Cap to Records when he left nor on the music business as a whole."

ben@musicweek.com

Warner finds solace in farewell CD

Madonna's final release for Warner Bros will be a greatest hits set spanning her entire studio career.

The as-yet-untitled collection will mark the first time hits spanning the singer's entire 25-year history with the Warner Music Group will appear on the same album and it is expected to form a key part of the major's fourth-quarter release schedule next year. Its release will follow a new studio album, which is expected to fall in spring.

Sales projections for the hits collection will be high, as Warner looks to end its relationship with the singer on a positive note. Madonna's first hits album, *The Immaculate Collection*, was released in 1990, featuring music from the years between 1983 and 1990, as well as two new tracks. The album has gone on to sell more than 30m copies worldwide.

The second greatest hits album, entitled *GHV2* (*Greatest Hits Volume 2*), was released in 2001 and

covered the material released from 1990 onwards. It has sold more than 7m copies around the world.

Other Madonna hits collections released by Warner include *You Can Dance* – a remix collection released in 1987; *Something To Remember* – a collection of ballads released in 1995; and *Remixed & Revisited* – a second remix collection from 2003.

Madonna started work on a new studio album at the beginning of this year and has so far collaborated with Timbaland and Justin Timberlake on tracks at a London studio.

The album will be her first new material since 2005's *Confessions On A Dancefloor*, which spawned the global hit *Hung Up* and delivered sales of more than 8m copies worldwide.

Throughout their 25-year career together, Warner Music and Madonna have racked up sales exceeding 200m albums.

the likes of Live Nation trying to poach major artists to become top dog with their new concept. But, inevitably, the same thing will happen to them in a few years' time. When they get on top and start

earning too much money the artists will be lured by a better deal for themselves."

Nick Matthews, Best Kept Secret

"I think the big labels should be worried and I

think they probably are. It still feels like a transitory structure, though, and not one that might be around in five to 10 years' time and only works for artists that have a fan base and following already. The

bad news could ultimately be for the artists just starting their careers."

James Fern, Alan McGee Management

"In an industry where record sales have been

on the decline, it's clear that the only main growth areas are that of live performance and merchandise. In order for survival, I feel that record companies need to focus on these often neglected areas and

concentrate on the adaptation to digital."

Nigel House, Rough Trade

"I would like to know what the true figures are, but it seems to me that they have overpaid."

Ups And Downs



- **The White Stripes' range of custom-designed Lomo cameras** They are on our Christmas lists already
- **Led Zeppelin are spoiling us** First it is a reunion gig, then they announce they are going digital and now Jimmy Page reveals they might be releasing new material
- **Last.fm launching its search for a Christmas hit** Will we be spared an X Factor number one at last?



- **Parkinson leaving Radio Two** It might have been a bit stuffy for some, but who will play all those new jazz releases now?
- **As much as we support the OCC's new retail value chart, we don't think it will always be happy reading.**
- **The Spice Girls selling their albums in Victoria's Secret in the States** – how will male fans spare their blushes buying it?

Nick Luscombe, Resonance FM

"Labels will undoubtedly have to provide more of a 'package' to artists if they are to compete with companies like Live Nation."

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Tel: (020) 7921
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United Business
Media**Publisher**
Ajax Scott (8390/email: ajax)

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

Acting editor
Paul Williams (8303/paulw)For CMP Information
Publishing director**Talent editor**
Stuart Clarke (8331/stuart)Joe Hosken
(8336/jhosken@cmpi.biz)**Features editor**
Christopher Barrett (8349/chris)Circulation manager
David Pagendam
(8320/dpagendam@cmpi.biz)**Web editor**
Hannah Emanuel (020 7560
4419/hannah)Ad production executive
Nicky Hembra
(8332/nicky)**Chief reporter**
Ben Cardew (8304/ben)Business support executive
Martina Hopgood (8346/martina)**Reporter**
Adam Benzine (8377/adam)**Reporter**
Anna Goldie (8301/anna)© CMP Information 2007
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238 6233 56
Company number
370721**Chart consultant**
Alan Jones**Chief sub-editor**
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Maria Edwards (8315/maria)**Business development manager**
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What's On This Week

Monday
● Last day of In The City, Manchester**Tuesday**
● Sonos media player launched in East London**Wednesday**
● The five-day BBC Electric Proms kicks off
● The launch of Lorna Luff's latest album Songs That My Mother Taught Me, at Catwalk, Mayfair
● The 34th annual Gold Badge Awards at the Savoy.**Thursday**
● Latest Rajar figures announced

Quote Of The Week

"The biggest problem I have as a manager is getting a good A&R guy. There's nobody out there because they're all hip and trendy chasing after the new Arctic Monkeys. I blame the A&R guys and the record company bosses, it's their own fucking fault."

Louis Walsh laments his difficulty in finding a good A&R

OCC to unveil true worth launch of monthly retail

by Anna Goldie

Chart compiled with co-operation of music and video retailers will crunch sales

Retail

The OCC is to launch a music retail value chart by the end of the year, following its decision to create a similar rundown for the video market.

The music value chart, the first of its kind in the UK, will eventually have the ability to break down sales data by type of retailer (generalist, independent, supermarket, specialist and digital), revealing the total retail value, volume of sales and average retail selling price of a particular release.

The chart will be issued on a monthly basis, following advice from the OFT to avoid potential competition issues surrounding price-sensitive data.

Official Charts Company managing director Martin Talbot says the chart is a response to demand from record companies and retailers alike, at a time when the price of chart CDs is plummeting.

"Clients and subscribers have wanted a chart like it for a while and for the first time we'll be able to establish the value of the retail market," he says.

"At a time when the entertainment sector is facing up to a series of changes within the retail and consumer environment, we are absolutely committed to providing our customers with the most comprehensive view possible of the markets they operate in."

Official Charts Company head of chart operations Meriel Blackburn adds, "We've been very fortunate to have secured the co-operation of our retail partners for this project, which will result in the most comprehensive retail value

A worthy cause: The Official Charts Company's website will publish the

information the music and video sectors have ever benefited from.

"While a number of organisations have previously provided guides to average price information and market size, the introduction of

Publishing veteran returns

Zomba Music Publishing's one-time managing director Steven Howard has returned to the publishing arena by launching a new venture within his existing TCB Group.

TCB Music Publishing adds to Howard's business interests, which already take in management of artists such as Bryan Ferry, Gabrielle and opera star Natasha Marsh, and brand consultancy and live event promotion for companies including Burberry, Marks and Spencer and Malmesbury Hotels.

Howard, who spent 25 years at Zomba before leaving in September 2004 when the parent company was bought by Bertelsmann, believes there are now opportunities in the industry for a publisher who can work more closely with a select group of artists.

"It's going back in a sense to how Zomba was in the early days. That was 25 to 30 years ago. I didn't have the contacts then that I have now, but the independent approach was very hands-on. That, in a sense, is what we're doing here, and we've now got the contacts and experience," says Howard, whose company has signed a global administration agreement with Kobalt Music Publishing.

The hands-on approach is typified by the company's new signings Unklejam, who have a



Varied portfolio: Howard has secured his first signings Unklejam (right) two lucrative global sync deals

recording deal with Virgin Records and whose debut album is scheduled for release next Monday.

Howard finalised a sync deal for them on US

Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out www.musicweek.com

WHAT'S NEW ON THE WEB THIS WEEK

- Videos: Aftermath studio session
- The Playlist featuring The Galvatrons and Mr Fogg
- Careers: new listings of the best music courses around
- Charts: check out the new singles and albums charts from the OCC
- 40 of the biggest music news stories this week



Birth of market with Retail value chart

Analyses data and track pricing trends to give a fuller picture of chart hits



music retail value chart by the year's end

industry. Beggars Group commercial director Stuart Green says that it will give record labels a greater understanding of how specific releases are performing commercially.

"The beauty of the OCC system will be that you'll be able to get a much better handle on pricing trends and how retailers are selling products, like whether they are doing price promotions," he says.

The OCC's decision comes as a chart row has broken out in Germany, following similar changes to chart rules. Dramatic act Katie Melua's third album *Pictures* was last week kept off the top slot of the Media Control Chart system, a rundown based on revenues rather than volume, by a combined DVD and CD from comedian Mario Barth with a considerably higher retail price.

Dramatic Entertainment chairman Mike Batt says that he plans to complain. "It's like being beaten into the number two spot by a shipment of bananas. It has nothing to do with records. There's no malice in this, but I don't think it's fair."

The video market chart launches this month, giving weekly retail value statistics and average retail price data for the video market, divided by format, genre and region.

For example, the retail value of the video market in September was £165.5m, with the average video selling for £8.49. Mr. Bean's *Holiday* was also named as the top grossing DVD in August.

anna@musicweek.com

This data to the OCC Online service will provide the depth and consistency of information necessary in such fast-paced markets."

The new chart was warmly received within the

s with 'hands on' approach

hit TV show *Ugly Betty* just a few days after being alerted via MySpace that someone involved in the programme was a fan of the band.

Howard was swiftly on the phone to Ugly Betty's music supervisor and a deal was done.

The band's music has also been featured on Electronic Arts computer game *NBA 2008*.

Both the Zomba UK catalogue and the European rights to Zomba US, which Howard used to oversee, are currently on the market as part of the divestment programme Universal has been ordered to undertake by the European



Commission following its purchase of BMG Music Publishing.

However, a bid from Howard seems pretty unlikely. "It's probably not looking at catalogue acquisition, but instead at new artists and other artists that could be a little disillusioned, having done it once through a major set-up and now wanting a hands-on approach," he says.

"The way the bigger publishers are getting bigger and bigger, they can't operate that kind of service," he adds. "It's not putting them down because I have clients with some of these companies and I'm very respectful of them."

Alongside Unklejam, TCB Publishing also has Tim Kay on its books, whose credits include the theme tune to the Jamie At Home TV series and reggae DJ Nick Mannasseh, who has written three songs on the forthcoming Virgin-issued *Ava* album.

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- Live Nation confirms Madonna deal
- Led Zeppelin catalogue goes digital
- TV pulls plug on Hall

Of Fame

- Warner Seals covermount deal
- BBC cutbacks impact on audio

Editorial
Paul Williams



The megastar's options have become even wider

Madonna's move to Live Nation begs the question: what price to the next generation of pop?

Live Nation pulls no punches in its six-line company description at the end of its press releases. "Live Nation is the future of the music business," it boldly proclaims and it will no doubt be beating that drum even louder now, following the confirmation of its long-speculated deal with Madonna.

How accurate its proclamation proves will be a question for the future to judge, but what is certain is that the Madonna tie-up will only put further pressure on a traditional record company model that has always relied upon its most bankable superstars to invest in its next up-and-coming talents.

For Warner, whose money helped to transform Madonna from a nobody into the world's most successful female artist, trying to compete with Live Nation was always going to be a tall order.

Sure they have her catalogue, a 25-year relationship and a proven track record, but they are just not set up presently to offer what Madonna herself calls a "partnership", covering not just new albums but everything from touring to merchandising to sponsorship.

But, rather than being dinosaurs waiting for the meteor to strike as some commentators would like to suggest, record companies clearly are changing from just being about selling recorded music.

Their move into other areas beyond their traditional ones effectively mirrors the likes of Live Nation getting into the recorded music game for the first time, resulting in the "barriers" between different industry sectors further breaking down. In that respect, Live Nation is right in suggesting it is the future, in so far as companies operating across different music areas are the future.

In the more immediate term, however, more established artists are likely to look at what the likes of Madonna are doing and will want to see for themselves if there is a better life outside the traditional record company system.

Madonna is, of course, only the latest music superstar to head off into uncharted waters, following the likes of Prince and Radiohead but, tellingly, they have all tried very different approaches.

The only underlying themes are they are all long-established acts and the deals they have done have all been tailored to work for them, rather than necessarily being any industry standard for the future.

The only reasonable thing to conclude here is the one-size-fits-all model is dead and countless other brand new ways for artists to work will no doubt emerge over the coming months and years. But the bigger the artist, the more options they will have in deciding what route to take.

For the up-and-coming acts the options will be more limited. And, if increasing numbers of the big acts jump the record company ship, it also creates uncertainty about who will invest in these acts going forward.

Until now it has largely been some of the record company profits of the superstars being ploughed into the next, unproven talents. But take those superstars away from the labels and where will that money to invest in the future come from? Pairing yourself with an already bankable star is the safer option, but for a company like Live Nation to really be the future of the music business it needs to be supporting the Madonnas of tomorrow, too.

Do you have any views on this column? Feel free to comment by emailing paul@musicweek.com

MusicWeek.
online poll

Last week, we asked: Has V2 done the right thing by offering *Sunday Times* readers the new Ray Davies album?

Yes | 36% ●●●●●●●●
No | 64% ●●●●●●●●●●●●●●

Q This week we ask: Who is set to gain more out of Madonna's deal with Live Nation?
A) Live Nation
B) Madonna

Universal and Napster step up commitment to subscribers

by Ben Cardew

Flagging download subscription model to receive shot in the arm despite claims of 'niche' status

Digital

Universal is looking at pre-loading tracks on millions of computers and MP3 players as part of plans for its mooted subscription service.

Under the proposal, consumers would only be able to access and retain the tracks by signing up to the Total Music service, which is being lined up by the major in a move to try to boost the floundering music subscription model.

A source suggests that the idea, which he compares to the "Intel Inside" stickers found on the majority of PCs, would help to accustom people to the subscription model. However, he says that the eventual plan would depend on the identity of Universal's partners in Total Music.

Universal CEO Doug Morris has already met with hardware manufacturers, mobile phone networks, independent labels and rival majors to advance the project, which would be another attempt to break the digital music market domination by Apple's iTunes Music Store. The moves come in the wake of Universal declining to sign a new year-long deal with Apple and Universal's parent company Vivendi last month describing its contract talks with the computer giant as "indecisive".

Reports of the Universal initiative emerged as one of the world's largest subscription music businesses, Napster, announced an update to its own service, with the launch of Napster 4.0. This allows subscribers to access their music from any computer via a web-based interface, in a



Napster: Set to launch a 4.0 version of its download service

move that Napster CEO Chris Gorog says reflects the online music innovation that is synonymous with his company.

Other new features include Napster Automix, an automated music recommendation tool, pre-programmed playlists across a variety of genres and access to music discovery tools.

However, Jupiter Research vice president and research director Mark Mulligan says that such efforts, while admirable, are nowhere near enough. "Subscription services were sold to the music industry as the saviour of music spending," he says.

"What has happened is the opposite. The people that go to HMV once a quarter aren't interested in spending £10 a month on a

subscription service. It's more the people who are spending £70 or £80 a month in the shops, the music aficionados. The music industry needs to think very hard about pushing the subscription model."

To back his argument, Mulligan quotes Jupiter Research figures, which predict that by the end of 2007 only 0.5% of European internet users will pay for internet music subscription services, compared to 9% paying for download services.

In addition Napster, which is believed to be the leading subscription service in Europe by some distance, only has around 50,000 subscribers in the UK, according to Jupiter Media estimates. It charges £9.95 a month for its standard PC music service and £14.95 for its Napster To Go, which can also be used on portable MP3 players.

"It is a very niche activity," Mulligan explains. Nevertheless, he believes that the subscription model is worth pursuing, even if the music industry may have to take some tough decisions on the way.

"The music industry needs a plan B and that could be subscription," he says. "But it is a difficult decision: £10 a month for unlimited music is great value but it still is too much for most people. Does it drop the price and risk devaluing music? Or keep subscription as a niche? Once you have taken that decision you can't then step back."

ben@musicweek.com

1Xtra Black Music chart Top 10

This Artist / Title (Label)

1. Mark Ronson / Valerie (Columbia)
2. Ida Corr vs Fedde Le Grand / Let Me Think About It (Data)
3. 50 Cent feat. Justin Timberlake / Ayo Technology (Interscope)
4. Kanye West / Stronger (Def Jam)
5. Sean Kingston / Beautiful Girls (Epic)
6. Jennifer Lopez / Co-It Well (Epic)
7. Timbaland feat. DDE & Keri Hilson / The Way I Are (Interscope)
8. Rihanna / Shut Up And Drive (Def Jam)
9. Akon / Sorry Blame It On Me (Universal)
10. Kanye West feat. T-Pain / Good Life (Def Jam)

The above shows the OCC's first 1Xtra Black Music Chart. Source: OCC.

iTunes drops price of DRM-free downloads on US site

Apple has cut the price of DRM-free songs on iTunes US from \$1.29 (65p) to 99 cents (50p). Online reports also suggest that iTunes is to expand its DRM-free music service to offer additional tracks from a variety of independent labels.

Warner is to make Led Zeppelin's entire catalogue available digitally from November 13. Under a separate deal, the band extended their publishing contract by resigning to Warner/Chappell Music for at least 10 years.

Sony BMG has signed a deal with MySpace to allow users of the social networking site to post music and videos from the label's artists on their personal profiles.

Terra Firma says it is confident of a quick resolution to its dispute with trustees of the EMI pension fund, after the Pensions Regulator was called in. Terra Firma says it is prepared to let the regulator decide, as the last valuation of the EMI pension fund revealed a £95m surplus.

Music website Drowned In Sound and partners Silentway have entered into a joint venture with BSKyB to create a body of new sites based upon the Drowned In Sound template.

Bon Jovi's 1994 retrospective Cross Road has achieved one of the highest accolades in the 11-year history of the IFPI Platinum Europe Awards by being honoured for 8m sales (see below for full Q3 list).

Google has unveiled a new system that could

stop unapproved video clips being broadcast on YouTube. The technology is currently being tested but Google chief executive Eric E. Schmidt says developing a system that is 100% accurate is virtually impossible.

Natasha Bedingfield's Unwritten won the Robert S. Musel award at the BMI's annual London Awards. Other winners included James Blunt's You're Beautiful and Gnarls Barkley's Crazy.

Last.fm is launching a direct challenge to X Factor, as it bids to take a previously undiscovered British band to the Christmas number one spot.

Channel Four is considering taking full control of Emap TV Box Television, according to reports. The channel bought half of Emap's music television division in July for £28m and is reported to have asked after the going price for the other half.

Seal next up for The Mail On Sunday covermount CD

Warner Music has teamed up with The Mail on Sunday to promote Seal's forthcoming album with a covermounted retrospective CD and heavy editorial coverage this coming weekend, two weeks before the album is released.

Online music platform SellaBand, which allows unsigned artists to raise money from their fans to fund recording, will start selling CDs via a deal with distributor Proper Music.

A dedicated version of the BBC Electric Proms website has been created for mobile phones, taking in a daily video news round-up, interviews with performers, pictures and wallpaper downloads and blog updates from the gigs.



The OCC has launched a bespoke black music chart, compiled exclusively for BBC 1Xtra (see left for first chart).

Michael Parkinson is to quit his long-running show on Radio Two.

Radio One's Huw Stephens is behind a new festival championing up-and-coming acts. Taking place between November 9-11, the Swin Festival will feature more than 120 bands, including performances from The Duke Spirit, Edwyn Collins, Kid Acne and Beirut.

Niko Nordström and Asko Kallonen have joined Warner Music Finland, where they will work as general manager and A&R director respectively. Both join from HMC (Helsinki Music Company).

WEA Corp, Warner Music Group's US sales and retail distribution company, has appointed Mitchell Imber to the newly-created position of senior vice president, physical sales.

Metropolis Mastering engineer Tim Young has won the prize for surround sound production at the annual Technical Excellence and Creativity Awards in New York for his work on The Beatles' Love album.

Music lawyer David Kent of Seddons has died of pancreatic cancer, aged 54. He previously worked at EMI and, according to friends, was one of the most respected and best-liked people in the business, as well as a talented musician and songwriter.

Due to a production error, the Q3 market share figures given for albums by company in last week's Music Week were incorrect. The correct figures are: Polydor 9.6%; RCA 8.9%; Columbia 7.9%; UMTV 6.5%; Island 6.3%; Mercury 6.0%; Warner Bros 4.9%; Parlophone 4.6%; Virgin 3.7%; Ministry Of Sound 3.7%.

IFPI Q3 2007 PLATINUM EUROPE AWARDS

8 x platinum
Bon Jovi: Cross Road (Universal)
6 x platinum
Eminem: The Marshall

Mathers LP (Universal)
4 x platinum
Keane: Hopes And Fears (Universal)
3 x platinum
Nelly Furtado: Loose (Universal)

2 x platinum
Amy Winehouse: Back To Back (Universal) / Metallica: Reload (Universal) / Mika: Life In Cartoon Motion (Universal) / Portishead: Dummy (Universal)

platinum
Dire Straits/Mark Knopfler: Private Investigations - The Very Best Of (Universal) / James Blunt: All The Lost Soul (Warner) / DST: Bridget Jones - The Edge

Of Reason (Universal) / The Fratellis: Costello Music (Universal) / Tokio Hotel: Schrei (Universal)



L'ORIGINALE AND NOW NUMERO UN



TOP RATED MUSIC CHANNEL
IN FRANCE*



THE FAVOURITE MUSIC CHANNEL FOR 15-24 YR OLDS*

*BASED ON SHARE OF VIEWING FOR 15-24 DEMO AMONGST CAB SAT TV UNIVERSE - SOURCE : MEDIAMETRIE MEDIACABSAT - MEDIACABSAT SURVEY 13 - FROM JANUARY 1ST TO JUNE 17TH, 2007



l'originale

Peter Gabriel on Genesis and other stories

Quickfire

Peter Gabriel was last week named BMI Icon at the US performing right organisation's annual London Awards, in recognition of his "unique and indelible influence on generations of music makers". *Music Week* spoke to him about the enduring appeal of his songs and his two new albums.

Why do you think your songwriting has endured?

Who knows? When it works well you make music that means something to someone at a particular time of their lives. It was in Europe first and then the US that I got successful. And it has never been as strong in England. I first started as a songwriter when I realised I wasn't going to be the world's greatest drummer.

Which of your songs are you particularly proud of?

Every single one – at some point or other I think, "I have got it." Some rise to the occasion, some fall down the hill to oblivion. I am pretty confident about songwriting. I'm not sure how much other people will like it, but I know when I have written something good.

Do you care what other people think?

I would like everything to do well but at this point in my life I am very fortunate – my groceries don't depend on it, which is a real luxury. I will write songs until I crop, whether I am paid or not.

Some of your songs have been very innovative – introducing elements of world music or using samplers, for example. Has that helped or hindered you on a commercial level?

If you are free enough to follow the things that interest you, there is a better chance that your public will stick with you.

I heard you've just finished a new album?

I don't finish albums – I write and record them. I have got a lot of songs recorded in one form or another.

Is it true that you are putting it out in the US yourself?

We are not sure of the means properly but we have some sort of independent plan.

Is this album *Big Blue Ball*?

The album's called *I/O*, like input/output. *Big Blue Ball* is another project. When we did the *Womad* festival there were a lot of jams happening, so we thought we would invite these great musicians in to the studio for a week, we kept the restaurant open. But that's not my album. I sing on maybe two-and-a-half songs. My own record is different. I sometimes think about doing it all very simply but there are little detours I am fascinated by. I think it would be quite interesting to do two versions of the record: one stripped-down and the other with full arrangements.

When is the album coming out?

I used to say autumn. But I never say the year.

Why did you decide not to join Genesis on their reunion, despite working on the reissued albums?

It was quite a big commitment. But it wasn't an ideological issue – it was a question of how much time and energy I would spend looking backwards, even if I would be paid handsomely. I still feel attachment to the things I did in the early days.

Have you seen the reformed Genesis play live?

I was going to, in Italy, but it didn't come together.

What was the first record you bought?

With The Beatles. I was 12 years old and I spent all my pocket money on it. Something people forget about the early Beatles is that it sounded rough and rude, more so than the Sex Pistols when they appeared. Everyone thinks of their later, lush pop mode. At the beginning they were rough and tough. But I do like the later meandering, dream-like songs.

What was your first gig?

I think it was John Mayall's Bluesbreakers. I used to see them a lot. Early on within my first five gigs I saw Otis Redding in 1967 – that was the best gig of my life.

What is your greatest inspiration?

A good groove.



Not a laughing matter, Melua

A veritable music business who's who gathered at The Sanderson Hotel last Tuesday night,

brought together for a no-agenda networking dinner courtesy of Sat Bisla from A&R Worldwide. Former music industry bod turned Sanderson exec Sam Lycett ensured the service was top notch, with a guest list that included Coldplay manager Dave Holmes, senior UK record label staff including Nick Raphael, Max Lousada and Korda Marshall.

George Ergatoudis from Radio One, Harvey Goldsmith, Jeff Smith from Radio Two, Mike Walsh from Xfm and Jonathan Shalit. Conversation about the Madonna deal was high on the agenda and Holmes revealed that the **Coldplay album is currently being mastered** in time for 2008 release... We love

Dramatico supremo Mike Batt, a man who is never ashamed to go where his imagination might take him. So we wholeheartedly support his campaign to take a **crate of bananas** to the top of the German charts, in protest at Dramatico's Katie Melua being beaten to number one by a spoken word comedy release. It's not the first time he's gone bananas though – we remember **The Wombles'** hit *Banana Rock*... You would have thought he had just won the Rugby World Cup or something, but Peter Gabriel is actually pictured holding aloft what is colloquially known in BMI circles as "**the bucket**". Gabriel was the man of the moment at last Tuesday's annual BMI London Awards at the Dorchester Ballroom in Park Lane, where he was made a BMI Icon. Gabriel, pictured with BMI writer/publisher relations senior vice president Phil Graham (left) and BMI president and CEO Del Bryant (right), revealed at the dinner/awards ceremony that songwriting was why he wanted to get into music, but

became a singer, too, because "**there wasn't anyone else to sing the songs**". With that outlook, no wonder Phil Collins got stuck behind the drums all those years... Now, **money's too tight (to mention)** – as Mick Hucknall might say – at the best of times, but CDs – they're really not in short supply are they? Try telling that to the employee at one radio station who has been dismissed for his **light-fingered activity**, pilfering his colleagues' CDs and selling them on eBay. Tut tut tut... The



world premiere of *The Other Side of the Mirror* – Dylan At Newport took place at the NFT, with attendees including **Dylan manager Jeff Rosen** and acclaimed director Murray Lerner.

Pictured (l-r): Sony BMG's Phil Savill, Joe Reddington and Jakob Blackman with VP of Legacy Rachael Bickerton, Liam Clancy, Murray Lerner, Anthony Wall (BBC Arena), Stuart Brown (BFI), Neil Martin (Sony BMG)... It's a whole year since America's CAA opened the doors of its first London office and, just to mark the occasion, some of its top US brass were in town last week for a celebratory party bash at **Tamarai in London's Drury Lane**. Can Dooley be expecting a similar party invite from rival William Morris Agency, which launched its own London office just a few months later?... Meanwhile, could the independent sector be losing another one of its senior figures to the "dark side"?... Alex Turner, Johnny Borrell, Noel Fielding, Brett Anderson and Heather Graham were among the **all-star cast** gathered at the launch of the new Sony Walkman last Wednesday, where Dizzee Rascal performed alongside hip hop pioneers the Sugarhill Gang. A collaborative track is apparently in the pipeline... It was a decidedly more low-key affair at the 12 Bar the evening before, when Manic Street Preacher **James Dean Bradfield** was among those taking in the sounds of Heavenly artist JayMay... And, last but by no means least, some news from New York, where CMJ has been justifying the expenses of the A&R community for the past week. But who was the UK A&R manager who so destroyed himself on the first night that he spent the entire next day and night in bed and missed the very band he'd been sent to the city to see. No naming names, of course...



Sharewatch

Chrysalis: 106p (-)
Emap: 877p (-5.08%)
GCap: 185p (-5.24%)
HMV: 118.75p (-2.46%)
Sainsburys: 582p (-0.25%)
SMG: 27.75p (-13.28%)
Tesco: 464p (-2.31%)
UBC: 8.50p (-)
WHS Smith: 391.25p (0.06%)
Woolworths: 21.25p (-)

Table shows companies' share prices at close of play last Friday (% change compared to the previous Friday)

2007 BMI award winners

The Robert S. Musel Award
Natasha Bedingfield: Unwritten
Natasha Bedingfield / Danielle Brisebois (EMI Music Publishing)

College Song
Gnarls Barkley: Crazy
GianFranco Reverberi / GianPiero Reverberi / Cee-La Green (Universal Music Publishing / Warner-Chappell)

Internet Award
James Blunt: You're Beautiful
James Blunt / Amanda Ghost / Sacha Skarbek (Bucks Music Group / EMI Music Publishing)

Dance Award
Gorillaz: Dare
Damon Albarn / Jamie Hewlett (EMI Music Publishing)

The above shows selected winners only
Source: BMI

PETER GABRIEL TIMELINE

1950 Born in Chobham, Surrey

1967 Forms Genesis with fellow pupils from Charterhouse School

1975 Leaves Genesis.

1977 Gabriel's first solo album (untitled, but dubbed "Car") released. It spawns the UK hit single Salisbury Hill.

1986 Gabriel's fifth studio album *So* released, which tops the charts in the UK and US. It includes the global hit *Sledgehammer*

1992 Gabriel's 10th solo album *Us* is released. It

earns him four Grammy nominations and two MTV awards in the US.

2002 Gabriel tours the US and Europe to promote his new album *Up*.



BMI LONDON AWARDS '07



College Song **CRAZY**

GianFranco Reverberi (SIAE)
GianPiero Reverberi (SIAE)
Cee-Lo Green

Universal Music Publishing Ricordi srl (SIAE)
Warner/Chappell Music Publishing Ltd. (PRS)

The Robert S. Musel Award **UNWRITTEN**

Natasha Bedingfield (PRS)
Danielle Brisebois

EMI Music Publishing Ltd. (PRS)

Dance Award **DARE**

Damon Albarn (PRS)
Jamie Hewlett (PRS)

EMI Music Publishing Ltd. (PRS)

Internet Award **YOU'RE BEAUTIFUL**

James Blunt (PRS)
Amanda Ghost (PRS)
Sacha Skarbek (PRS)

Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)

BMI ICON

Peter Gabriel



Pop Awards

BLACK HORSE AND THE CHERRY TREE
KT Tunstall (BMI)
Sony/ATV Music Publishing (PRS)

BREAK IT OFF
Don Corleon (BMI)
Kirk Ford (BMI)
Rihanna (BMI)
Greenleeves Publishing Ltd. (PRS)

BRIGHTER THAN SUNSHINE
Matt Hales (PRS)
Warner/Chappell Music Publishing Ltd. (PRS)

CHASING CARS
Nathan Connolly (PRS)
Gary Lightbody (PRS)
Jonny Quinn (PRS)
Tom Simpson (PRS)
Paul Wilson (PRS)
Big Life Music Ltd. (PRS)

CRAZY
GianFranco Reverberi (SIAE)
GianPiero Reverberi (SIAE)
Cee-Lo Green (BMI)
Universal Music Publishing Ricordi srl (SIAE)
Warner/Chappell Music Publishing Ltd. (PRS)

DARE
Damon Albarn (PRS)
Jamie Hewlett (PRS)
EMI Music Publishing Ltd. (PRS)

EVERYTIME WE TOUCH
Maggie Reilly (PRS)
Stuart MacKillop (GEMA)
Peter Risavy (GEMA)
Mambo/Sony/ATV Music Publishing Germany (GEMA)

FERGALICIOUS
Karl Bartos (GEMA)
Derrick Rahming (BMI)
will.i.am (BMI)
Hanseatic Musikverlag GmbH (GEMA)

GOLD LION
Brian Chase (BMI)
Karen Orzolek (BMI)
Nick Zinner (BMI)
Chrysalis Music Ltd. (PRS)

GOODBYE MY LOVER
James Blunt (PRS)
Sacha Skarbek (PRS)
Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)

HANDS OPEN

Nathan Connolly (PRS)
Gary Lightbody (PRS)
Jonny Quinn (PRS)
Tom Simpson (PRS)
Paul Wilson (PRS)
Big Life Music Ltd. (PRS)

HIGH
James Blunt (PRS)
EMI Music Publishing Ltd. (PRS)

IS IT ANY WONDER?
Tom Chaplin (PRS)
Richard Hughes (PRS)
Universal Music Publishing Group (PRS)

PRECIOUS
Martin Gore (PRS)
Grabbing Hands Music Ltd./EMI Music Publishing Ltd. (PRS)

PUT YOUR RECORDS ON
Corinne Bailey Rae (PRS)
Global Talent Publishing (PRS)

SINGLE
Natasha Bedingfield (PRS)
Andrew Frampton (PRS)
Wayne Wilkins (PRS)
EMI Music Publishing Ltd. (PRS)
In-Genius Songs Ltd. (PRS)

STARS ARE BLIND
Sheppard Solomon (BMI)
V2 Music Publishing Ltd. (PRS)

SUDDENLY I SEE
KT Tunstall (BMI)
Sony/ATV Music Publishing (PRS)

TALK
Karl Bartos (GEMA)
Hanseatic Musikverlag GmbH (GEMA)

UNDER PRESSURE
David Bowie (PRS)
John Deacon (PRS)
Brian May (PRS)
Freddie Mercury (PRS)
Roger Taylor (PRS)
Queen Music Ltd./EMI Music Publishing Ltd. (PRS)
Tintoretto Music/RZO Music Ltd. (PRS)

UNWRITTEN (2nd Award)
Natasha Bedingfield (PRS)
Danielle Brisebois (BMI)
EMI Music Publishing Ltd. (PRS)

WINGS OF A BUTTERFLY
Ville Valo (TEOSTO)
Oy Heartagram Ltd. (TEOSTO)

YOU'RE BEAUTIFUL (2nd Award)
James Blunt (PRS)
Amanda Ghost (PRS)
Sacha Skarbek (PRS)
Bucks Music Group Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)

Film Music Awards

CASINO ROYALE
David Arnold (PRS)

CLICK
Rupert Gregson-Williams (PRS)

DÉJÀ VU
Harry Gregson-Williams (PRS)

FLUSHED AWAY
Harry Gregson-Williams (PRS)

MIAMIVICE
John Murphy (PRS)

OVER THE HEDGE
Rupert Gregson-Williams (PRS)

THE QUEEN
Alexandre Desplat (SACEM)

TV Music Awards

CSI
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

CSI: NY
Pete Townshend (PRS)

GREY'S ANATOMY
Carim Clasmann (PRS)
Galia Durant (PRS)

HOUSE
Robert Del Naja (PRS)
Grantley Marshall (PRS)
Andrew Wowles (PRS)

Cable Awards

DEXTER
Rolfe Kent (PRS)

THE HILLS
Natasha Bedingfield (PRS)

Emmy Award

MASTERS OF HORROR
Edward Shearmur (BMI)

Golden Globe Award

THE FAINTED VEIL
Alexandre Desplat (SACEM)

Urban Awards

(WHEN YOU GONNA) GIVE IT UP TO ME
Don Corleon (BMI)
Greensleeves Publishing Ltd. (PRS)

IRREPLACEABLE
Amund Bjoerklund (TONO)
Espen Lind (TONO)
Ne-Yo (BMI)
Stellar Songs Ltd./EMI Music Publishing Ltd. (PRS)

YOU
Gary Kemp (PRS)
Jasper Cameron (BMI)
Lil Wayne (BMI)
Reformation Publishing Co. Ltd. (PRS)

Country Awards

SUMMERTIME
Steve McEwan (PRS)

SUNSHINE AND SUMMERTIME
Kylie Sackley (APRA)
Rodney Clawson (BMI)

Latin Award

ALGO ESTA CAMBIANDO
Julieta Venegas (SGAE)

MULTI-MILLION PERFORMANCE AWARDS

9 Million
EVERY BREATH YOU TAKE
Sting (PRS)
EMI Music Publishing Ltd. (PRS)
GM Sumner (PRS)

8 Million
BROWN EYED GIRL
Van Morrison (PRS)
Universal Music Publishing International Limited (PRS)

7 Million
YOUR SONG
Sir Elton John (PRS)
Bernie Taupin (BMI)
Universal Music Publishing Limited (PRS)

6 Million
DANIEL
Sir Elton John (PRS)
Bernie Taupin (BMI)
Universal Music Publishing Limited (PRS)

5 Million
AND I LOVE HER
John Lennon (PRS)

DON'T STOP
Christine McVie (BMI)

EVERY LITTLE THING SHE DOES IS MAGIC
Sting (PRS)
EMI Music Publishing Ltd. (PRS)
GM Sumner (PRS)

HONKY TONK WOMEN
Sir Mick Jagger (PRS)
Keith Richards (PRS)

THE HOUSE OF THE RISING SUN
Alan Price (PRS)
EMI Music Publishing Ltd. (PRS)

4 Million
ANY MAN OF MINE
Shania Twain (PRS)

BUILD ME UP BUTTERCUP
Michael D'Abo (PRS)
EMI Music Publishing Ltd. (PRS)

HAVE I TOLD YOU LATELY THAT I LOVE YOU
Van Morrison (PRS)
Exile Publishing Ltd./Universal Music Publishing Limited (PRS)

INTOO DEEP
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS)
Hit & Run/EMI Music Publishing Ltd. (PRS)

IT'S NOT UNUSUAL
Gordon Mills (PRS)
Les Reed (PRS)
Valley Music Ltd. (PRS)

PENNY LANE
John Lennon (PRS)

ROLL WITH IT
Steve Winwood (PRS)
Lamont Dozier (BMI)
Brian Holland (BMI)
Eddie Holland (BMI)
Will Jennings (BMI)
F S Ltd. (PRS)

YOU GOTTA BE DES'REE
Des'ree (PRS)
Ashley Ingram (PRS)
Sony/ATV Music Publishing (PRS)
Universal Music Publishing Group (PRS)

3 Million
BROWN SUGAR
Sir Mick Jagger (PRS)
Keith Richards (PRS)

FERRY ACROSS THE MERSEY
Gerry Marsden (PRS)
Universal Music Publishing Limited (PRS)

FLY
Craig Bullock (BMI)
Stan Frazier (BMI)
Murphy Karges (BMI)
Alan Shacklock (BMI)
Rodney Sheppard (BMI)
Carlin Music Corp. (PRS)

I MELT WITH YOU
Richard Brown (PRS)
Mick Conroy (PRS)
Robbie Grey (PRS)
Gary McDowell (PRS)
Stephen Walker (PRS)
Universal Music Publishing Group (PRS)

IF YOU LOVE ME (LET ME KNOW)
John Rostill (PRS)
Petal Music Ltd. (PRS)

LADY
Graeham Goble (APRA)
Warner/Chappell Pty Ltd. (APRA)

MEMORY
T.S. Eliot (PRS)
Trevor Nunn (PRS)
Andrew Lloyd Webber (PRS)
Faber Music Ltd. (PRS)
The Really Useful Group Ltd. (PRS)

MISSING
Tracey Thorn (PRS)
Ben Watt (PRS)
Sony/ATV Music Publishing (PRS)

THE SIGN
Jenny Berggren (STIM)
Jonas Berggren (STIM)
Malin Berggren (STIM)
Ulf Ekberg (STIM)
Megasong Publishing (STIM)

TAKE ON ME
Magne Furuholmen (PRS)
Morten Harket (PRS)
Pål Waaktaar (PRS)
Sony/ATV Music Publishing (PRS)

THINGS WE DO FOR LOVE
Graham Gouldman (PRS)
Eric Stewart (PRS)
EMI Music Publishing Ltd. (PRS)



THE CHOICE OF THE WORLD'S MOST SUCCESSFUL SONGWRITERS





The cream of the pop crop stays on top

by Stuart Clarke

As contemporary audiences drift away from the pop genre, enduring acts such as Sugababes and Westlife prove that manufactured pop bands can have lasting careers. And modern music svengalis believe the public still has a huge appetite for pop – it just needs to be packaged differently for the 21st Century

The shelf life of manufactured pop has traditionally been a short-lived affair, where careers outlasting the five-year mark are few and far between. Indeed such is the fickle nature of fans in this market that many of pop's most successful manufactured groups have been the subject of greatest-hits packages as early as album three.

But as mainstream audiences and the media have drifted slowly away from the genre in favour of tight black jeans and guitars in recent years, there remains a generation of acts who continue to sell and are in fact enjoying careers outlasting many of their more "credible" contemporaries.

Nearly seven years after their first hit, Sugababes last week occupied number-one positions on both the UK albums and singles charts and Westlife's eighth album is released today (Monday), with the act boasting almost a decade in the charts. Meanwhile, having engineered a successful return sans Robbie Williams in 2005, Take That are currently basking in a second wind of success and recently started their second sold-out world tour in as many years.

And yet, perversely, such long career shelf lives may be a symptom of a weakened pop field, according to Parlophone A&R director Jamie Nelson, who as the man credited with reviving Kylie's career with Parlophone at the start of this century and launching Lily Allen in 2006, knows first hand the challenges associated with establishing a successful pop brand.

"I think there is a renaissance on those sort of artists because there are so few pop projects out there right now," he says. "There was a time 10 years

(Picture above)
Sugababes have just hit number one in both the singles and albums chart, 10 years after their debut. Westlife's eighth studio album is released this week

"Record companies are looking to launch 10 acts a year with the budget you could have launched Sugababes with..."

Mark Hargreaves, Crown Music

ago when bands like Boyzone were actually competing with many other emerging pop artists and that's happening a lot less. There are so few new pop artists coming through that those already established are benefiting from the attention."

In part, Nelson attributes the small number of acts in the genre and lack of new faces to the shrinking amount of music platforms on television and believes it is now harder to break a new act.

This is a sentiment echoed by Crown Music managing director Mark Hargreaves who has been involved in the management of Sugababes since their debut album. Hargreaves, whose roster also includes Orson, former Sugababe Mutya Buena, Get Cape. Wear Cape. Fly and The Noisettes, is adamant that the appetite for the genre will return but says breaking a pop group now is a far tougher challenge than it was six years ago.

"The way we have to break acts today is a million miles removed from the way we used to do it because the biggest format is missing – TV," he says. "TV has always been closely associated with the launch of pop acts and its demise has gone hand in hand with the demise of record companies having a load of money. Nowadays record companies are looking to launch 10 acts a year with the budget you could have launched Sugababes with and they just haven't got the money to service that TV format."

Westlife's manager Louis Walsh, however, who will partner with Polydor and bring Boyzone back in 2008 with a national tour and new material, argues that the market is crying out for more acts. "The record companies are all looking for excuses.

The punters are there, the record companies just don't know how to get them because they're too fucking lazy. The biggest problem I have as a manager is getting a good A&R guy; there are no good A&R guys. Simon Cowell made Westlife happen because he was in his office, he got the TVs, he got us our radio, he got us our songs, he did everything, and that's what is missing today – the new Simon Cowell. You give me a good A&R guy and I can deliver two or three more Westlives. There's nobody out there because they're all hip and trendy chasing around after the new Arctic Monkeys."

With a Top 10 singles run currently spanning seven years and seven months and set to rise again shortly via a new single, Westlife remain one of the most successful acts in the genre today, boasting career sales of more than 22m copies. The brainchild of Syco's Simon Cowell and Walsh, fellow X Factor judge and the man who masterminded Boyzone's massive success with Polydor executive Colin Barlow in the early Nineties, the group have maintained a firm creative concept since their inception and while their audience has developed – growing from the pre-teen market to more mature music buyers – the big ballad has been key to their sound from day one.

Walsh says the development of the group's fanbase has been key to the success they have achieved. "Westlife have crossed over. They're the housewife's favourite now. It's not young girls anymore, it's the people that buy Celine Dion or Mariah Carey and that's the secret because that audience buys albums and they also buy concert tickets. We had our biggest pre-sell yesterday in concerts so far on any tour in the UK."

TOP OF THE POPS
Sugababes number one singles
Freak Like Me (May 2002)
Round Round (August 2002)

Hole In The Head (October 2003)
Push The Button (October 2005)
Walk This Way with Girls Aloud (March 2007)
About You Now (September 2007)

Westlife number one singles
Swear It Again (May 1995)
If I Let You Go (August 1995)
Flying Without Wings (October 1995)

I Have A Dream/ Seasons In The Sun (December 1995)
Fool Again (April 2000)
My Love (November 2000)

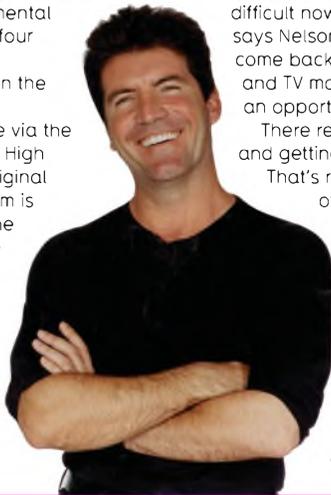
Uptown Girl (March 2001)
Queen Of My Heart (November 2001)
World Of Our Own (March 2002)
Unbreakable (November 2002)

Mandy (November 2003)
You Raise Me Up (November 2005)
The Rose (November 2006)



"Westlife have shown that you don't need to be constantly in the charts and that you can evolve and change as your fanbase grows older and they very cleverly managed their workload so they have time to recuperate in between releases," says Nigel Martin-Smith, the brainchild behind Take That's success and an instrumental part of getting the remaining four members back together.

Perhaps the biggest shot in the arm the pre-teen market has received in recent years came via the US and the hugely successful High School Musical format. The original soundtrack from the Disney film is certified double platinum in the UK and to date has sold more than 7m copies in the US alone, while the follow-up set is already platinum in the UK. The success of the format is a reminder of the demand for manufactured pop music, yet the fact that it reached its audience via a hugely successful television



movie seems to affirm the sentiments that without the TV format the genre does not stand much of a chance of getting off the ground.

"High School Musical is a good example of something that's working and proves that the market is there. The problem is that it is just so much more difficult now to find a way through to the audience," says Nelson. "I certainly believe that genres always come back but it's tough at the moment to get radio and TV moving forward in the right way to give you an opportunity."

There remains a fine line between getting it right and getting it wrong, however. The success of Take That's return in 2005 was the catalyst for a slew of attempted relaunches from their former contemporaries. Both East 17 and Five announced their reformation in the 12 months that followed Take That's return, while All Saints also regrouped; however, none managed to attract the same sort of fanfare as Gary Barlow and co and they quickly fizzled out.

Peter Robinson, editor of Popjustice, believes Boyzone could fail to ignite interest in the way Take That have. "I don't think the nostalgia's as strong for

(Pictures above) Louis Walsh with Keith Duffy from Boyzone (top left) who will be making a comeback in 2008

(Pictures right) The Spice Girls (top) are set to emulate the successful comeback of Take That (middle) Meanwhile, Five (bottom) crashed and burned in their attempted comeback last year



"That's what is missing today - the new Simon Cowell (left) Give me a good A&R guy and I can deliver two or three more Westlives..."

Louis Walsh

Top 10 life cycle of a pop phenomenon.

| | First Top 10 hit | Last week in Top 10 | Top 10 run (years/months) | |
|------------------------------|------------------|---------------------|---------------------------|--|
| MONKEES | Jan 67 | Jan 68 | 1y | |
| BAY CITY ROLLERS | Sep 71 | Oct 76 | 5y 1m | |
| THE OSMONDS | Nov 72 | June 75 | 2y 7m | |
| WHAM! | Oct 82 | Jul 86 | 3y 9m | |
| BROS | Dec 87 | Dec 89 | 2y | |
| NEW KIDS ON THE BLOCK | Nov 89 | Dec 91 | 2y 1m | |
| TAKE THAT * | Jun 92 | Apr 96 | 3y 10m | |
| EAST 17 | Aug 92 | Nov 98 | 6y 3m | |
| BOYZONE | Dec 94 | Dec 99 | 5y | |
| SPICE GIRLS | Jul 96 | Dec 00 | 4y 5m | |
| BACKSTREET BOYS ** | Aug 96 | Jan 02 | 5y 5m | |
| ALL SAINTS * | Sep 97 | Jan 01 | 3y 4m | |
| FIVE | Dec 97 | Nov 01 | 3y 11m | |
| 'N SYNC | Feb 99 | May 02 | 3y 3m | |
| WESTLIFE | May 99 | Dec 06 | 7y 7m | |
| ATOMIC KITTEN | Dec 99 | Feb 05 | 5y 2m | |
| SUGABABES | Sep 00 | Oct 07 | 7y 1m | |
| HEAR'SAY | Mar 01 | Aug 02 | 1y 5m | |
| BLUE | Jun 01 | Nov 04 | 3y 5m | |
| BUSTED | Sep 02 | Aug 04 | 1y 11m | |
| GIRLS ALOUD | Dec 02 | Oct 07 | 4y 10m | |
| McFLY | Apr 04 | May 07 | 3y 1m | |

The above table shows Top 10 runs of selected pop acts in the UK singles chart, with the first column covering the month their first Top 10 hit entered the chart, the second when their last Top 10 hit dropped out of the Top 10 and the third the length of time between the two. In the cases of Take That, Backstreet Boys and All Saints only their original Top 10 runs are included.

* Top 10 comeback in 2006 after reforming
 ** Top 10 comeback in 2005 after reforming

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Extraordinary world

by Christopher Barrett

In 2008 it will be 30 years since Birmingham students John Taylor and Nick Rhodes assembled the foundations that would lead to the international phenomenon Duran Duran. Music Week looks back at the band's extraordinary career with its founders, friends and business associates

Fervent modernists, imbued with punk's experimental spirit and a desire to fuse the passion of rock with the dancefloor-filling groove of the burgeoning disco scene, when John Taylor and Nick Rhodes first started rehearsing it set in motion a chain of events that would see them become one of the most recognisable bands on the planet while selling a staggering 70m records.

But as Rhodes recalls at the outset, Duran Duran's early sound was far from the carefully-honed fusion of dance and rock that would make them international stars.

"I don't think you could say it was verging on commercial. It was avant-garde, pure art school," explains Rhodes.

With John Taylor on guitar, Stephen Duffy playing bass and singing, their friend Simon Colley doubling up on bass and clarinet while Rhodes skipped between a rhythm unit, synthesisers and a reel-to-reel tape machine, on which he played pre-recorded samples, an embryonic Duran Duran took to the stage at Birmingham Polytechnic for their first gig. But the band would soon be looking for more unusual venues to better complement their style-conscious musical vision.

"We have always strived to be apart from the mainstream, that's the punk ethic," says

(Picture below)
Still dancing on the sand: Duran Duran enter their fourth decade together

Taylor. "We didn't want to play the same old venues. There was a very tried and tested old pub and club live network in Birmingham and we didn't want to play any of those places."

"The Rum Runner was a place that was launching a glam futurist night; they were pasting posters around the city, so we asked them if they were interested in having any live music."

It proved to be a very significant day in the band's career, leading to meetings with not only their first managers, Paul and Michael Berrow, but also singer Simon Le Bon.

"They were phenomenal," says Taylor of the Berrows. "They had great yin and yang; Paul was very creative and impractical while Michael was very practical."

In the late Seventies the Berrows' father, who owned a number of clubs around Birmingham, bequeathed the Rum Runner to his sons. Looking for inspiration, the brothers went on a fact-finding trip to New York, visited Studio 54, and came back revitalised with a mission to bring the excitement of the Manhattan dance scene to Birmingham Broad Street.

"When we brought in our demo, Paul took us down to the club and turned on the sound

system which was as big as most band's PA systems are today, and played our demo," recalls Taylor. "He immediately got into the sound of the kick drum and started playing other 12-inch records."

Duran Duran became the first live band to perform at the club and were immediately offered a residency and rehearsal space. "Paul was very ambitious, like Nick and I, and our fantasies kind of met," says Taylor.

Another, early, conscious step by the band to stand out from the crowd, was the adoption of the moniker Duran Duran, which was inspired by a character in Roger Vadim's cult sci-fi movie *Barberella*, starring Jane Fonda.

"It was late 1977 and every band and his dog were called The Clash, The Stranglers, The This, The That," explains Taylor. "There was a screening on the BBC, it was a Monday evening and I remember thinking that's a cool name for a band. It was just the sound of it, it was so different. But later, I mean you become your name after a while, the *Barberella* aesthetic was as important to Duran Duran as a rolling stone is to Mick Jagger."

Following the arrival of Roger Taylor on drums, John Taylor switched to bass. "I used to play fumbling lead guitar; experimental is a polite way of putting it," he laughs.

But the search for a guitarist and lead singer that would complement the band's aesthetic and ambition was still on.

"We were looking for a guitarist and singer at the same time so when a guitarist came in we told them the singer was sick and when a singer came in we



SHIFTING SANDS
Duran Duran's changing line-up, 1978-2007

Simon Le Bon: 1979-2007
Nick Rhodes: 1978-2007
John Taylor: 1978-97, 2001-07
Roger Taylor: 1979-85, 2001-07

Andy Taylor: 1980-85, 2001-06
Wayne Cuccurullo: 1986-2001
Sterling Campbell: 1989-91
Stephen Duffy: 1978-79

told them the guitarist was sick," laughs Taylor. "We figured no one would believe a keyboard player, drummer and bassist, none of whom were particularly virtuosos, would really know what they were doing."

Guitarist Andy Taylor answered an advertisement in *Melody Maker* and in the early summer of 1979 one of Simon Le Bon's ex-girlfriends, who happened to work behind the bar at the Rum Runner, recommended him to the band.

"When Simon arrived, he looked the part and said his name was Le Bon and we half didn't believe him because that was the kind of thing we all wanted to change our names to," recalls Rhodes. "When we heard him sing we thought he had a very distinctive voice so we had a look at his lyric book and it all seemed pretentious enough, we said OK, come along tomorrow and we'll jam and see how it goes."

The following day the musicians gelled to such an extent that the session produced a song called *Sound Of Thunder*, which would later appear on their eponymous debut album.

In 1980, one of the first people to hear and be impressed by the resulting demo tape was a young and ambitious London-based concert promoter Rob Hallet - now the senior vice president of AEG Live - who would go on to book their UK gigs for many years.

"Having a Duran Duran demo land on my desk changed my life forever," enthuses Hallet. "They had been sending me tapes for a while. I had a John Cooper Clarke and Pauline Murray double bill at The Lyceum - so I said how about you come and open up. I turned up, saw them play, thought they were great, hung out with them backstage and have been friends with them ever since."

"I think they are one of the most underrated live acts on the planet: they have always been great live from when they played the Marquee and Lyceum to baseball stadiums in Japan. They rock!"

During 1980 Duran Duran worked the live circuit tirelessly, building a strong reputation at record labels along the way - not least during their support slot on the Hazel O'Connor tour. A frenzied label bidding war ensued of which EMI proved the victor. They were sent straight into the studio with Colin Thurston.

Taylor remains impressed by the team at EMI and fondly recalls his time with the label. "The old EMI building in Manchester Square was so hands-on. We knew everyone in that building, we made a lot of friends. The coordination between domestic and international was phenomenal. When I think Terry Berg was running international at the time, I honestly think we were very lucky to arrive there. They were at the top of their game churning out so many albums by the likes of Queen, Pink Floyd, Kate Bush: it was just a very finely-tuned coordinated scenario."

The result of the band's time with producer Colin Thurston saw the release of their first single, *Planet Earth*, which reached number 12 on the UK singles chart in February 1981. It was to be an astonishing year for the band.

The single went to number one in Australia, thanks largely to tireless support from the face of Australian music TV programming Molly Meldrum and his show *Countdown*.

"That gave us the sense the world could be ours," says Taylor. "It also forced them to make a video to promote the single."

"We did it with Russell Mulcahy, who was a phenomenal talent ablaze in London at that time," remembers Taylor. "It opened up enormous potential for us."

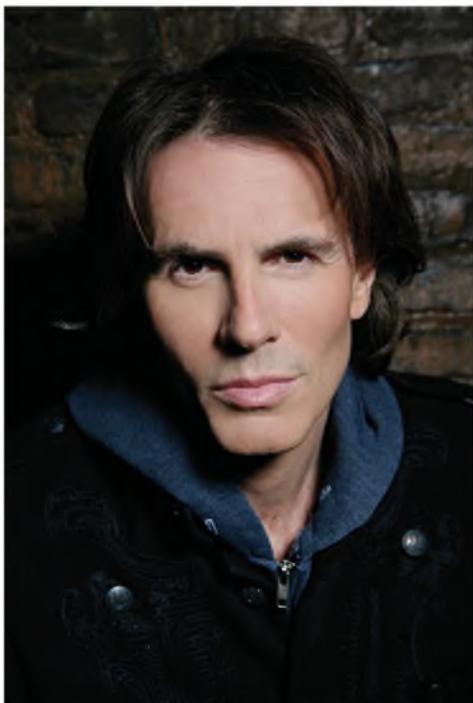
The band's debut album, *Duran Duran*, followed, peaking at number three in the UK albums chart in June 1981, and going on to sell 2.5m copies before the year was out.

MTV was yet to begin broadcasting but Berron could already see the potential of video and was eager for the band to commit to celluloid. Videos would soon become an integral weapon in the band's promotional armory.

"Paul saw what video was doing across the Rock America network of clubs in the US, spearheaded by The Ritz in Manhattan," says Taylor. "They had video screens above the dance floors."

Noting that the videos used in the clubs did not

(Pictures right)
And then there were four:
Simon Le Bon (49), Nick Rhodes (45), John Taylor (47) and Roger Taylor (47)



"Having a Duran Duran demo land on my desk changed my life forever"

Rob Hallett

coincide with the music played and that the door policy was 21s and over. Berron and the band set about making an impact with a long-form "semi-pornographic" video for the third single *Girls On Film*. Directed by Godley and Creme, the video for the single's dance mix would go on to be banned from both MTV and the BBC.

"We had this song about exploitation and it seemed like the ideal opportunity to do something; a longer X-rated version of the song," says Rhodes. "It was really done for those clubs, where it did go down very well, but it also seemed to go down very well with a very large part of the male population worldwide," he laughs.

Despite being embraced by teenagers all over the world, Duran Duran maintained adult-oriented lyrical themes and a blend of dance beats and glam-rock that had more in common with influences such as Roxy Music and David Bowie than many of their peers in the burgeoning New Romantic movement of the time.

Rhodes and Taylor were, and remain, hugely passionate about the way the band are presented. "We had already taken care of the sound, it was a matter of what we could do visually," says Rhodes. "So we worked with fashion photographers instead of rock photographers, got artists in to design the

sleeves and hired the best graphic designers to create the best street posters. We loved all that stuff, video was really just a gift, we knew exactly what to do with it and almost became part-time actors. For Simon it was easy, because he was a drama student. For us it was a bit more of a stretch because we just wanted to look cool and be in a band."

A support slot with Blondie throughout the US paved the way for an enthusiastic reception for their second album *Rio* in North America. *Rio* would go multi-platinum worldwide and spawn three UK Top 10 hits with *Hungry Like The Wolf*, *Save A Prayer* and *Rio*, all of which featured incredibly exotic videos shot in Sri Lanka and Antigua by Mulcahy.

But Rhodes recalls that the shoots were not as luxurious as the final result appeared. "It was a real struggle - the ones shot in Sri Lanka were made for less than J.Lo's hair and make-up budget would be now. It really was a silk purse out of a sow's ear, but we had a laugh doing them."

With the band re-inventing the pop promo as an art form, Taylor did become a little jaded by the media's obsession with Duran Duran's video output. "We took our art very seriously, crafted our songs very carefully and took great pride in the pacing of our live sets, but certainly after *Rio* came out all they wanted

TOP 10 TERRITORY
Duran Duran's 14
Top 10 UK singles (highest
chart position in brackets)

1981: *Girls On Film* (5)
1982: *Hungry Like The Wolf* (5), *Save A Prayer* (2), *Rio* (9)
1983: *Is There Something I Should Know?* (1), *Union Of The Snake* (3)
1984: *New Moon On Monday* (4), *The Reflex* (1), *The Wild Boys* (2)
1985: *A View To A Kill* (2)
1986: *Notorious* (7)
1989: *All She Wants Is* (9)
1993: *Ordinary World* (6)
2004: *(Reach Up For The Sunrise)* (5)

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DURAN DURAN
on 25 years of making music

CAA

to talk about was the videos."

In 1983 the band's rocketing popularity went supernova with the standalone single Is There Something I Should Know? entering the UK singles chart at number one and grabbing the number four slot in the US.

The Reflex – the first single from their new, third album, Seven And The Ragged Tiger – followed, taking the top spot in the UK chart. It also provided the band with their first US number one. Having heard Nile Rodgers' mix of INXS' Original Sin while partying at Molly Meldrum's house in Australia, the band had called on the Chic man to create a new version of The Reflex for the single release.

"It was one of those songs that we knew there was something in there but we just hadn't been able to get to the essence of it," explains Rhodes. "It was the first time we had done a remix and that was a very important decision."

The following year would prove another busy one for the band, with them not only performing at Live Aid but also enjoying a US number one hit with the Bond theme A View To A Kill.

"That trip was fucking amazing. It's not Goldfinger but the experience of working with the Bond teams and John Barry was insane," enthuses Taylor. "It wasn't an easy song to make – you've got John Barry and Nick Rhodes, two of the strongest headed keyboard players in music. But how can you go wrong with that kind of talent?"

With *Rolling Stone* hailing them as "The Fab Five", Princess Diana declaring Duran Duran to be her favourite band and the likes of Andy Warhol and Keith Haring counted among their burgeoning group of friends, Duran Duran had become a worldwide phenomenon – but the strain would soon begin to show.

Reflecting on that remarkable rise to fame Taylor says, "It certainly takes you off on such a ride you are just about holding on. Be careful what you pray for," he laughs. "But I wouldn't change a bit of it. It did become increasingly challenging though, especially after the third album."

Having finished *Seven And The Ragged Tiger* in Australia, Taylor recalls sitting around a table

(Pictures right)
From wild boys to mild boys: Duran Duran as the "Fab Five" in the Eighties and (far right) as a foursome, with less hair and less leather in 2007



waiting for news from London on where the first single, *Union Of The Snake*, would enter the charts. "It was number three and we were tremendously disappointed. When you are setting those kind of standards it's very challenging."

"We were very ambitious," agrees Rhodes. "Anything that anyone would throw at us we would try and do. Whether it was TV shows or playing three countries in one day, we weren't afraid of working non-stop. So for the first five years we really didn't stop. We did it in grand style."

"We were moving very, very quickly," concurs Taylor. "My experience about fame is in almost every case it is the artists that slow it down, you almost

sabotage yourself. Because you just can't keep going. A couple of the band got married, we decided to do divergent projects, you just couldn't stay on that crazy mill."

For the first time turning down EMI's request for another album, *Le Bon*, Rhodes and Roger Taylor formed *Arcadia* and the other two Taylors formed *Power Station* with Robert Palmer and Chic's Tony Thompson and Bernard Edwards. Later in 1985 Roger Taylor and Andy Taylor announced their intention to leave Duran Duran.

Frank Zappa's guitarist Warren Cuccurullo was drafted in on guitar and the resulting collaboration with Nile Rodgers led to the funk-fueled album



It's always been a privilege to work with Duran, Wendy and the rest of their team - more importantly, it's always been fun. Congratulations on 25 years of success, and here's to Red Carpet Massacre, the next chapter in an amazing story - love and best wishes from Paul M. and all at Crewe Issue.

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Notorious, with the title track proving a hit in the winter of 1986. Big Thing followed in 1988 and in 1990 the Top 5 album Decade celebrated a hits-packed 10 years of chart dominance.

Despite the Nineties seeing the band ease off in terms of chart success, Duran Duran continued to make albums and maintain their beguiling use of new technology.

Their sixth studio album, Liberty, was followed by the more successful Wedding Album, which featured photos of the band's parents' wedding days on its sleeve and generated hit singles Ordinary World and Come Undone, the former receiving an Ivor Novello Award for songwriting.

"Anything that anyone would throw at us we'd try and do... So for the first five years we really didn't stop. We did it in grand style..."

John Taylor

Keeping the fanbase switched on

Duran Duran have always maintained a strong relationship with their vast and enthusiastic international following. Katy Krassner, the woman behind the band's website, discusses their online presence

There are more than 100,000 web pages dedicated to Duran Duran on the internet but few can be serviced with such enthusiasm as the official duranduran.com site. Katy Krassner, one of the band's longest-serving employees, started working with Duran Duran's huge fanbase back in 1994.

"We wanted to start doing interactive stuff with the fans so the first thing we did was get a 1800 number," enthuses Krassner. "It was called the Duran Duran Hotline, people could call up and they could hear messages from the band and somehow that evolved into duranduran.com."

The site, which was launched in 1997, before being revamped and relaunched in 2000, offers an array of features and along with attracting hordes of information-hungry fans is also a must for journalists, with Krassner reporting that staff from sites including MTV, VH1 and Live Nation visit duranduran.com on a daily basis in search of news.

As well as offering de rigueur features such as a discography, news, a gallery and fan forums, Krassner has ensured that the band's website is one of the most interactive on the internet. "One of the features that we started from the beginning, that was an offshoot of the hotline, was a section called Ask Katy - people can email questions to the band and they answer them."

Krassner says that it is the most popular feature on the site, so much so that early 2008 will see the publication of the book *Would Someone Please Explain? The Best Of*

Duran Duran's Ask Katy which will compile some of the most entertaining and extraordinary questions and responses.

"I've not seen anything like it because it is truly interactive," says Katy of the online facility. "The band have been doing it for 10 years - some of the questions are really out there, but the best thing about it is how informative the band's answers are. Simon's being especially hilarious. But they are all very involved - for instance when Al Gore won the Nobel Peace prize, John texted me from England saying that he wanted something up on the site congratulating him."

The site also sees the band issue postcards from around the world while Simon Le Bon has his own online reading club via a column entitled Simon's Reader which finds him reviewing books.

In 2006 Duran Duran launched their official MySpace page and for fans seeking more exclusive online environs there is the Duran Duran fan community portal at duranduranmusic.com where for \$35 (£17) per year they get access to pre-sales tickets, VIP packages, special content, a members-only band meet and greets and competitions.

Back on duranduran.com Krassner, who also

works for a number of other bands via her job as a PR consultant, is being kept busy as anticipation grows during the build-up to the release of *Red Carpet Massacre* and is stunned by the relentless enthusiasm of Duran Duran's fan base. "I have never seen a band inspire such unwavering loyalty," says Krassner.



Duran Duran

The original MTV generation pop-rock pin-ups

Duran Duran are living proof that pop music can still have a soul, contributing timeless classics such as *Girls On Film*, *Rio* and *The Reflex* to the UK's rich pop-music culture, over a career spanning three-decades, 60 million album sales, over 30 UK Top 40 hits and more hysterical fans than we could possibly count

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A covers album, Thank You, followed before John Taylor left the band in 1996. The remaining band members continued and recorded the albums Medazzaland and Pop Trash, but in June 2001 the original five members of the band reunited and began working on their first album together in almost 18 years.

In 2002 the band began writing songs together in the south of France for what would become the 2m-selling Astronaut album, but it would be two years before the record would be available due to ongoing negotiations with labels.

"When I first started working with them they didn't have a record deal, they had done the rounds of a lot of labels and had been somewhat jilted at the altar a couple of times due to problems at the labels," says the band's current manager Wendy Laister. "They didn't want to do any live shows until they had a deal because they didn't want it to be about nostalgia, they wanted it to be about the future and new material. But I felt we needed to show that there was an army of Duran Duran fans around the world just waiting to be re-ignited and make the labels come to us rather than the other way around."

The demand for tickets to the resulting 2004 UK arena tour was nothing short of astounding, according to Live Nation vice president of music Andy Copping. "They sold out unbelievably quickly, we put two dates at Wembley Arena on sale and they sold out at the drop of a hat. It was just add, add, add until we got to five."

"We ended up doing 17 arenas around the UK and every one sold out. It was the biggest UK tour, they had ever done," says Laister.

"We thought it was going to be strong, but didn't realise how strong," says Copping. "I saw them in the mid-Eighties and they were a great band live back then. Seeing them almost 20 years later, they really can still deliver – they are a great live band with great songs."

Taylor says that the energy and desire to prove to each other that they still had 'it' was key to the performances. "We played a one-off at The Forum and that was probably the best show we have ever played in England," he enthuses. "Thank God for the

"When Simon arrived, he looked the part and said his name was Le Bon and we half didn't believe him because that was the kind of thing we all wanted to change our names to."

Nick Rhodes on Duran Duran frontman Simon Le Bon (right)



British audience, because it was putting a tour on sale and selling out so quickly that let the labels know that they could be in business with us."

According to Laister, the band ended up with a bidding war on their hands, with two labels locking horns, before Astronaut was finally released via Epic in late 2004 and went on to sell more than 2m albums.

The "Fab Five" were back at the top of their game, something that their business manager of 16 years, David Ravden, believes is set to continue. "Their continued success doesn't surprise me because they are very aware of their uniqueness and they understand that Duran Duran is bigger than any individual member.

"They have always been interested in other areas like fashion, design and art and always had a very strong sense of their own identity. They are unique and, as far as I'm concerned, if they continue together for another 20 years I won't be surprised."

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Careless memories: the life and times of Duran Duran

1978 Duran Duran are formed in Birmingham by John Taylor and Nick Rhodes. They take their name from the villain Dr Durand Durand in the cult sci-fi film Barbarella.

1980 The band now consists of Nick Rhodes (keyboard), John Taylor (bass), Roger Taylor (drums), Andy Taylor (guitar) and Simon LeBon (vocals).

1981 Duran Duran's first single, Planet Earth, breaks the Top 20, while the LP peaks at number three. The band undertake their first US tour. Godley and Creme direct controversial promo video for Girls On Film.

1982 Second album Rio is released and includes three UK Top 10 singles with Save A Prayer, Rio and Hungry Like The Wolf, the latter two making the Top 10 in the US. The group go to Sri Lanka and Antigua with director Russell Mulcahy to film exotic videos for the singles.

1983 The single Is There Something I Should Know? debuts at number one in the UK and four in the US. Third album Seven And The Ragged Tiger tops the UK chart and spawns the single Union Of The Snake. They perform on Saturday Night Live and at the Prince's Trust Concert.

1984 The Reflex becomes the band's first US number one. *Rolling Stone* puts them on the cover and hails them as the Fab Five. Duran Duran contribute to the Band Aid single Do They Know It's Christmas, win two Grammy awards and undertake a US tour which spawns live album Arena and the single The Wild Boys.

1985 The band record Bond theme A View To A Kill and play at JFK Stadium in Philadelphia for Live Aid, the last performance featuring the original line-up as Roger

Taylor and Andy Taylor leave.

1986 Former Frank Zappa collaborator Warren Cuccurullo joins as guitarist. The band's album Notorious is released along with the single of the same name, the latter reaching number two in the UK chart.

1987 Two singles from Notorious, Skin Trade and Meet El Presidente, are released.

1988 The album Big Thing is released and spawns the singles I Don't Want Your Love and All She Wants Is.

1989 Duran Duran undertake a club tour of the US called the Caravan Duran Tour, to support Big Thing.

1990 Reflecting on the past 10 years, Duran Duran see the release of a documentary and compilation album both entitled Decade. Sixth studio album Liberty is released.

1991 The band begin work on the next studio album.

1992 The band record their seventh album, The Wedding Album and return to the charts with the single Ordinary World.

1993 The Wedding Album is released. Ordinary World is commended with an Ivor Novello Award.

1994 The Dilate Your Mind World Tour rolls on. The band play an acoustic set for MTV's Unplugged series.

1995 Covers album Thank You is released, the track Perfect Day reunites the band with original drummer Roger Taylor.

1996 Bassist and founder member John Taylor leaves the band to pursue a solo career.

1997 Duran Duran contribute the track Out Of My Mind to the soundtrack for the film The Saint.

Eleventh studio album Medazzaland is released. The band becomes the first to make a single - Electric Barbarella - available to download.

1998 The band return to the studio and embark on the Greatest and Latest Tour of the UK, their first live dates in the territory for five years. The band leave EMI Records after 18 years.

1999 A multi-album deal with Hollywood Records is signed. Simon Le Bon, Nick Rhodes and Warren Cuccurullo assemble a touring band and perform at outdoor arenas.

2000 Puff Daddy samples Notorious. The album Pop Trash and its first single Someone Else Not Me are released.

2001 The band tour Russia for the first time and embark on the Close Up tour of the US.

2002 The original Duran Duran line-up are reunited and begin work on new material in the South Of France. Simon Le Bon and Nick Rhodes work with the Dandy Warhols on their new album Welcome To The Monkey House.

2003 To celebrate the 25th anniversary of the formation of the band EMI releases a number of re-mastered Duran Duran albums along with a 13 CD boxed set of the band's singles from 1981 to 1985. They receive a lifetime achievement Award from both Q magazine and at the MTV Video Awards. The band play their first UK show since 1984 as the original line-up. Fan site www.duranduranmusic.com is launched.

2004 Duran Duran perform 17 shows to more than 200,000 fans throughout the UK culminating in two concerts at London's Wembley Arena, which are filmed. The band are honoured with the Outstanding Contribution To Music Award at The Brits. The Greatest compilation hits number three in the UK and the band sign a worldwide deal with Epic Records. Epic releases Duran Duran's new LP

Astronaut in October. **2005** The band tour extensively throughout the US, Europe and Japan and perform at Live 8 at Circus Maximus in Rome.

2006 Duran Duran perform at the Winter Olympics in Turin, Italy and announce plans to perform a concert in Second Life. Guitarist Andy Taylor departs and the band confirm that they will continue as a four piece.

2007 Princes William and Harry ask Duran Duran to perform at the Princes Diana Memorial Concert, at London's newly re-built Wembley Stadium on July 1. The band go into the studio in London with producer Nate 'Danja' Hills and mixer Jimmy Douglass to complete their album. They return to the studio in July with Justin Timberlake, writing the track Falling Down and perform at Live Earth.



SJM Concerts

Congratulations Duran Duran on your 25th year! - We're all looking forward to working with you again



Roll out the red carpet

by Christopher Barrett

There seems to be no stopping Duran Duran with them having already performed at Live Earth and the Princess Diana memorial concert, there is a palpable air of excitement among the band about forthcoming new album *Red Carpet Massacre*. John Taylor and Nick Rhodes discuss the making of one of their strongest and most collaborative albums to date

"For me they have made the album of their career. It is fucking amazing! I think it will lead a whole new generation to appreciate Duran Duran."

AEG Live senior vice president Rob Hallett's enthusiasm in the run-up to the release of Duran Duran's new album *Red Carpet Massacre*, on November 13, is far from unique.

Having scrapped 14 songs that were originally to be released as a record entitled *Reportage*, the band turned to the production mastermind Timbaland and his team Nate 'Danja' Hills and Jimmy Douglass. The groove-infused results blend vintage Duran Duran with a beguiling modern electronic twist.

"We felt that the first album we had was a little downbeat for a Duran Duran album," says keyboard player and Duran Duran co-founder Nick Rhodes. "I think people look to us for humour and irony and a more uplifting take on what is going on in the world."

"We had made a record that was predominantly about the Iraq war, Afghanistan and what was going on around us; disillusionment with political powers. It was impossible to avoid, it was what we were thinking about at the time."

Having recorded *Reportage* themselves, the band presented it to their label. "They said 'We are hearing the second and third single but not the first'; it was a classic exchange," says Duran Duran's bassist and co-founder John Taylor.

With RCA suggesting that the band record a number of new songs with a producer, the band

unanimously picked Timbaland to help carve out some more uplifting songs. "Everything he's touched, his work, is sublime," enthuses Taylor.

September 2006 saw Duran Duran reconvene in a New York studio for a one-week recording session with Timbaland. But guitarist Andy Taylor failed to show. Undeterred and with Justin Timberlake onboard to collaborate on a track – they had met when they received their lifetime achievement award from MTV and Timberlake later presented them with a lifetime achievement award at the Brit awards in 2004 – the band set about recording three new songs that would prove an inspiration.

"We ended the week with a new sound and a feeling that we can do this," says Taylor. So instead of adding the three songs to *Reportage*, the remaining four members of Duran Duran decided to scrap the album and use the songs as the foundation for a new record driven by technology.

Rhodes was particularly pleased with the track *Skin Divers*. "That track was recorded at the point when we had been working for a few days with Timbaland and Nate and it came to the point when we said, 'Let's do something from scratch'. So we all just jammed in the studio and the sound that came out between the four of us, with Nate and Timbaland playing as well, was really something. I had never heard anything like that happening with us before. It was a really exciting moment and I think it is the perfect marriage of our sound and Timbaland's."

Following that session Duran Duran brought Hills



ALBUM CAST LIST

Management: Wendy Laister For Magus Entertainment

National and regional PR: Gerard Franklin For Frequency Media

Marketing manager: Ian Carew at RCA

Marketing assistant: Nadia Staden at RCA

National radio: Mick Garbutt and Charlie Lycett at Lucid PR

Regional radio: Lynn Swindlehurst at RCA

National and regional TV: Jacqui Quarfe at RCA

Online: Ben Townley at RCA/Clare Hudson at Hudson PR

and Douglass over to London and wrote the remainder of the album with them.

According to Rhodes, Andy Taylor's departure did not cause too much of a problem during the recording sessions. "We didn't use guitar in any of the writing sessions this time unless one of us played it. But when we had done the songs we brought in Dom Brown. He played all the guitars on the album and did a fine job he's really something. We had been using him for the live shows."

"There are guitars on almost all the tracks, but to me it's much more of a dance record. It feels like a very modern band record. If I was forming a new band now and had the option of creating a new sound, this is what I would have tried to do."

"The last time I felt a Duran Duran record was as accessible as this was *The Wedding Album*, which produced *Ordinary World* and *Come Undone*," says Rhodes. "This one meets a lot of criteria because we rebranded our original ideas to cross rock and dance music with electronics."

With the album complete Simon Le Bon and his wife Yasmin went to see Justin Timberlake perform in Birmingham. A few post-gig drinks later and the two songwriters had committed to collaborating on another track. Taking time out from the Manchester leg of his tour, Timberlake and Duran Duran spent 36 hours at Blueprint studios writing and recording *Falling Down*, the song that would become the lead single from *Red Carpet Massacre*.

Equally involved in Duran Duran's aesthetic



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delivery as the band's music, both Taylor and Rhodes have taken a hands-on approach to the album's artwork and the production design for the forthcoming Broadway stage shows. While Taylor has art directed the album and designed all the clothes for the band's tour, they have both been busy shooting footage for the tour's stage projections and Rhodes has shot the sleeve imagery for Red Carpet Massacre.

"I have always shot a lot of pictures, I take my camera everywhere with me and think of photography as a second career," says Rhodes.

"I've got literally tens of thousands of images that I have collected from all over the world and they are very varied. But what I don't get to do very often is set up shoots, it is usually reportage. So the cover for Red Carpet Massacre was a lot of fun, John and I had discussed the vibe we wanted for the cover and we both concluded it was a fabulous, glamorous girl with something a little wrong; we wanted something to soften the title and bring out more of the irony.

"I was in France and I shot it all one late afternoon and managed to get the whole booklet out of it, I was very pleased. The girls on the cover are some Russian friends of mine who all look so fabulously glamorous that there seemed to be no point getting anyone else."

November 1 will see Duran Duran commence a two-week residency at New York's Barrymore Theatre on Broadway, before bringing the show to the UK.

According to Duran Duran's manager Wendy Laister, the show will feature a first act during which the band will perform Red Carpet Massacre in its entirety followed by a second half divided into two parts, one being "an electro set" the other featuring "all the classics and fan favourites that haven't been played for a while".

"We wanted to do a week in London's West End, but it's impossible," says Rhodes. "You can't find the theatres. We got lucky in New York, we found a theatre that had just been refurbished and was in between productions. We are desperately trying to find a suitable venue in the UK; I don't really feel



comfortable launching the new album without having a British date in already. It's our home."

Laister states that Duran Duran is a "big international business, not just a record and touring business" and reveals that fans will also be treated to a comic book, feature film, a book of letters from fans and a documentary.

But for now Taylor is content that he and the band he helped launch almost 30 years ago have

(Picture above)
Red carpet treatment: the Birmingham boys are looking ahead to their 12th studio album, Red Carpet Massacre

created one of the best albums of their long career.

"We feel that we have managed to make a record with a couple of the hip-hop world's greatest talents and made it work. It's a great pop record.

It drives people back to their original idea of the band; the fun, sexy, thrills and groovy shit to dance to when you've had a few. So much water has been under the bridge, this album takes you back to the ethos and spirit of the band when it arrived."



Gerard Franklin & Margaret Murray

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Duran's journey from Rio to space

The band's diverse studio output contains shifts in style and popularity over a 26-year period, but with consistently successful results

Duran Duran (1981)



Heralding the dawn of the band's unique brand of luxurious synth pop that was as slickly styled as their haircuts, the release of Duran Duran's eponymous debut immediately hurled them to the forefront of the burgeoning new romantic scene. Packed with carefully crafted pop gems, the album spawned hit singles Girls On Film and Planet Earth, (respectively peaking at 12 and five on the UK chart) the former featuring an outrageously raunchy video directed by Godley and Creme. The abundance of female flesh exposed during the promo for Girls On Film caused a media stir, just as MTV launched. The album reached number three in the

UK Top 40 and spent 118 weeks in the charts, shifting 2.5m copies.

Rio (1982)



Recorded at Air Studios in London during the spring of 1982, Rio reached number two in the UK album chart on its May release. With its distinctive sleeve design created by artist Patrick Nagel, Rio propelled the band to international fame and spawned three UK Top 10 hit singles with Hungry Like The Wolf (five), Save A Prayer (two) and Rio (nine). Having teamed up with director Russell Mulcahy the band travelled to Sri Lanka and Antigua to film remarkably exotic videos, not only resulting in a bout of malaria for Andy Taylor but the key to major success in the US market via the recently-launched MTV. From the first notes of the opening

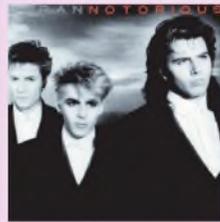
title track to the last bars of Chauffeur, the Colin Thurston-produced album faultlessly combines rousing synth-pop anthems with brooding ballads such as Lonely In Your Nightmare and Save A Prayer. During the summer of 1982, Duran Duran's inimitable sound became a near-ubiquitous presence on the UK's radios.

Seven And The Ragged Tiger (1983)



Residing at the peak of the UK album charts in December 1983 and turning platinum in a single week, Seven And The Ragged Tiger proved to be the band's first and only number one album. It would also prove to be the last with the original line-up before they reformed in 2001. Recorded in Cannes, Monserrat and Sydney, with Alex Sadkin and Ian Little at the production helm, the album was an experimental hybrid of art-rock and opulent synth-pop, producing monster hits with Union Of The Snake, New Moon On Monday and The Reflex, the latter being remixed by Chic's Nile Rodgers and reaching number one in the UK in April 1984.

Notorious (1986)



With Andy Taylor and Roger Taylor's departure from the band making way for the arrival of Warren Cuccurullo and session drummer Steve Farrone, Notorious was produced by Nile Rodgers and showcased a harder sound incorporating funky horns and basslines. Released three years after its predecessor, Notorious, the band's fourth album, peaked at number 16 in the UK chart while singles Notorious, Skin Trade and El Presidente reached seven, 22 and 24 respectively.

Big Thing (1988)



Ever style-conscious, the band rebranded themselves as the single-worded duranduran for their fifth studio album, which peaked one place higher in the UK chart than its processor. With interest in the new romantic genre being replaced by a burgeoning dance scene, the band continued to experiment with their sound, introducing heaving basslines, house music hooks and vocal effects. The album was produced by Jonathan Elias and Daniel Abraham, and saw Warren Cuccurullo and drummer Sterling Campbell become full-time members of the band. Big Thing spawned three singles: I Don't Want Your Love, All

She Wants Is and Do You Believe In Shame, which reached 14, 9 and 30 in the UK Top 40 respectively.

Liberty (1990)



Following rehearsals in a Sussex barn, the band took to Olympic Studios in early 1990 with producer Chris Kimsey at the controls. Despite not being considered a highlight of the band's catalogue, Liberty's eclectic mix of Motown, rock and new wave saw the album peak at number eight, the highest UK chart position for a Duran Duran studio album since the release of Seven And The Ragged Tiger seven years earlier. But, while the single Violence Of Summer reached number 20 in the UK, the band's decision not to tour the album saw its follow-up single Serious run out of steam at 48.

Duran Duran (The Wedding Album) (1993)



Widely regarded as a return to form, this near-second eponymous album spurred a defiant return to the higher echelons of the UK singles chart, with Ordinary World reaching number six in January 1993. The album, which peaked at number four, also spawned the Top 20 single Come Undone. While in the main not straying far musically from the band's early Eighties heyday, the album does contain some surprises, most notably the collaboration with Brazilian singer Milton Nascimento on Breath After Breath and the cover of The Velvet Underground's Femme Fatale.

Thank You (1995)



Completed in a portable studio in the south of France with producer John Jones, Thank You sees Duran Duran pay tribute to their influences with an album of cover versions. Former drummer Roger Taylor returned for renditions of Elvis Costello's Watching The Detectives and Lou Reed's Perfect Day, the latter being acclaimed by Reed and reaching 28 in the UK singles chart. The other single, a cover of Grandmaster and Melle Mel's White Lines (Don't Don't Do It), fared better, peaking at 17. Other covers included Bob Dylan's Lay Lady Lay and Led Zeppelin's Thank You.

Medazzaland (1997)



Studio album number eight, Medazzaland, was not released in Europe and achieved a modest number 58 placing on the Billboard chart. With the departure of John Taylor before recording was complete, the album saw the band reduced to only two original members in Simon Le Bon and Nick Rhodes. One of the band's most experimental albums, Medazzaland showcases the breadth of Duran Duran's influences and interests, with an echo of the band's new romantic beginnings mixed with everything from minimal electronica to techno beats.

Pop Trash (2000)



The first Duran Duran album of the 21st Century and the first not released via EMI, Pop Trash once again found the band on experimental form. In this spirit, Simon Le Bon recorded Spanish and French versions of the single Someone Else Not Me, but due to lack of promotion the ballad failed to climb higher than number 53 in the UK singles chart. From the retro Sixties psychedelia of Lava Lamp to the grinding rock guitar lines on Playing With Uranium, Pop Trash found the band fearlessly adopting a variety of styles. It proved to be the last Duran Duran album for guitarist Warren Cuccurullo.

Astronaut (2004)



The first complete album since the release of 1983's Seven And The Ragged Tiger to feature the original Duran Duran line-up, Astronaut was a huge success for the band, peaking at number three in the UK albums chart in October 2004 and spawning a top five hit with the single (Reach Up For The) Sunrise. The Epic-released album was produced by Don Gilmore at Sphere Studios in London, sharing desk duties with Dallas Austin and Nile Rodgers. Promoted as "classic Duran Duran for the new millennium", the album delighted fans old and new and was supported by a string of arena and stadium gigs.

TOP 10 TERRITORY

Duran Duran's nine Top 10 UK albums (highest chart position in brackets)

1981: Duran Duran (3)
1982: Rio (2)
1983: Seven And The Ragged Tiger (1)
1984: Arena (6)
1989: Decade (5)

1990: Liberty (8)
1993: Duran Duran (The Wedding Album) (4)
1998: Greatest (4)
2004: Astronaut (3)

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Keeping track online



by Anna Galdie

Traditionally the preserve of the print media, musical public relations and plugging companies are now successfully negotiating online's pitfalls and harnessing the huge potential of the internet, with immediate results

Dealing with online can be a gamble for pluggers and PRs. While it is fast and can be aimed at with precision, the internet can also hurtle in the wrong direction like a runaway train, with that unfounded rumour about a release date or a band's split spreading like wildfire.

So while it might be a goldmine for discovering talent – the phrases “formed on Facebook” or “found on MySpace” have become clichés – once an artist has been signed how does a PR or pluggers ensure they control their promotion and not the internet?

Beggars Group is one company that is embracing plugging in the digital age. With a press department that has almost doubled in size in the last year alone in order to track and monitor press coverage and generate fresh ideas, the label group believes you cannot ignore the very medium that launched your artist.

“Jack Peñate first appeared on MySpace, so you can’t take away from the internet’s importance, as much as we still operate in the traditional media,” explains Beggars Group head of press Rich Walker.

Being able to exploit the internet also means that Beggars does not have to shoehorn alternative artists into the mainstream media. “Non-traditional bands don’t want to use traditional media. When we have a video that might not get MTV coverage we know we can get airplay elsewhere,” explains Walker, before adding that while digital promotion creates more work and stretches traditional marketing budgets, it allows the company greater freedom in reflecting its identity.

One example was the series of experimental videos produced by artist and video director Mike Mills for Beggars’ act Blonde Redhead. The videos, posted this summer on the band’s website, spread swiftly in cyberspace.

Walker says print and online press packs bare little similarity, with the more commercially-driven print media paying more attention to chart status and, he claims, featuring lazily-written reviews. “We find that online reviews are more likely to be waxing lyrical about an artist because these sites can’t have a remit to be covering commercial bands,” he explains.

Some campaigns can, however, work in

harmony both off and online. MIA’s current album *Kala* is an example of a push that saw online and print working in harmony, says Walker. “The campaigns matched brilliantly,” he explains. “Journalists were really taking notice of what was going on online and reading the blogs about her.”

However, even veteran publicist and co-founder of MBC Barbara Charone has had her fingers burnt. “I remember when *The Sun* went online and we gave them a big story about Madonna, something like that she was pregnant or getting married, and they went online with it that afternoon when I thought it would be the next day. After that I learnt pretty damn quickly.”

The uncontrollable nature of the internet can also work in the record company’s favour. Walker recalls when celebrity blogger Perez Hilton leaked MIA’s *Kala* on his website a “defining moment.”

“It underlined exactly where we thought the record was going in the US mainstream and it reached number 20 in the *Billboard* chart,” he says.

Outside Organisation director Stuart Bell agrees. “Perez Hilton gets a lot of hits, you want to be on Hilton’s site as much as you want to be in *Harper’s Bazaar*.”

Outside’s enviable roster includes Britney Spears, the Spice Girls and Rihanna; three acts that

(Pictures above) MBC and Outside PR, whose rosters include Madonna and The Spice Girls respectively, have embraced the immediacy online PR brings

(Picture below) The press and online campaigns for XL Recordings’ MIA’s album *Kala* worked in tandem

“I remember we gave *The Sun* a big story about Madonna, and they went online with it that afternoon when I thought it would be the next day. After that I learnt pretty damn quickly” Barbara Charone, MBC PR



generate huge public interest. “Fansites are great for chatter monitoring; they have such an appetite for news,” says Bell. “Google news alerts are also tremendously effective. You make an announcement to a tabloid and within an hour you can see how a story has spread across 30 sites worldwide.”

Charone considers it impossible to track all web coverage of her clients and says that it is important to distinguish between coverage about celebrity and coverage about artist news. But there are ways of tracking press’s reaction to your client. Digital Media Services offers a system called Hawk Media Monitoring which tracks and analyses all television, print and online media, with digital cuttings arriving on a client’s computer at 10:00am the same day. Digital Media Services director Bob Thompson says any mention of an artist is picked up, “even if it’s them being called a Twit on Radio Two.”

“Some people are very sensitive, so literally every comment is monitored and sent to them,” he says. “The internet is so vast that you could spend a lifetime trying to analyse it but we find with most of our clients they only want to know about major events.”

Digital Media Services visits 125 sites a day, including established news sites such as the BBC, *The Sun* and Sky, plus more unorthodox fan sites. Thompson says, although they keep an eye on YouTube, his clients are more concerned with appearing on Parkinson.

Not everyone is convinced of an online campaign without print backup. “We don’t have someone who deals with online press and I hope there never comes a day when there is no *Guardian* or *NME* and just a website,” says Charone. “With an artist like James Blunt or Hard-Fi I still want to see a story in print in the national press. I wouldn’t want a podcast without something in print, even if it was just an ad.”

Beggars Group’s Walker agrees that print remains vitally important, but it is finding it increasingly difficult to place exclusives. “We managed to get The White Stripes an exclusive in *Mojó* where they revealed that they had a new album coming out and the name of it,” he explains. “It was rare for it not to leak on to the internet, especially with a monthly magazine and, although I was worried the story was

KATE NASH CAMPAIGN

Six07 Press secured a wealth of coverage for Wals’s debut album *Made Of Bricks* with a lead time of just three weeks, after the album’s release was brought forward





going to break before it went to press, it worked."

If a website does decide to break an embargo and spoil an exclusive it is very likely to pay the price. After announcing the Spice Girls reunion followed by Led Zeppelin's upcoming tribute gig, Bell says the media knows not to burn bridges if they want to maintain a good relationship with the company. "It is really difficult to keep exclusives exclusive, but the people we work with are very professional and understand an embargo," he says.

Sarah Pearson, managing director of Wasted Youth PR, agrees. "You have to completely trust the people you are working with but you also have to be completely prepared for an exclusive to be blown and make sure the fans don't feel cheated by also pulling the news on the band's website at the same time."

Pearson, whose clients include Keane, Scouting for Girls and Lou Rhodes, says the trick is to share the editorial goods across a number of sites and print titles. "If you can tip off a tabloid, give a broadsheet an exclusive story and put snippets on fansites everyone is kept happy and in the loop. The trick is to pitch something bespoke for everyone."

Pearson also stresses that keeping a band's official website up to date is vital to keep a sense of loyalty among fans. "Print is definitely important but you need to make sure fans are told news first online. They are now part of our strategy in a way they never were before."

The internet has made it easier to analyse the demographic attracted to an act and to decipher what grabs their attention, resulting in publicity pushes that can be planned with a strong marketing element, according to Pearson. "You can now tell if they are happy with the way a band is being presented and whether you are doing a good job," she adds.

One thing everyone agrees on is that tracking things on the internet works both ways. As Walker points out, "We discover a lot of things online and we read a lot of blogs; after all, they are the tastemakers and to ignore them would be stupid."

Delilah tops Q3 airplay chart

Pos Artist Title Label Plays / Aud (000s) / National/Regional Promoter

| | | | | | |
|----|---------------------------------|-------------------------------|-------------------------|----------------|----------------------------|
| 1 | Plain White T's | Hey There Delilah | Hollywood/Angel | 12156 / 466451 | Hungry Media / Virgin |
| 2 | KT Tunstall | Hold On | Relentless | 10452 / 433344 | Relentless / Pivotal PR |
| 3 | Fergie | Big Girls Don't Cry | A&M | 19259 / 423165 | Polydor / Polydor |
| 4 | Kanye West | Stronger | Def Jam | 10281 / 416895 | Mercury / Mercury |
| 5 | Timbaland feat. Doe/Keri Hilson | The Way I Are | Interscope | 11686 / 416330 | Polydor / Polydor |
| 6 | James Blunt | 1973 | Atlantic | 12449 / 411889 | Atlantic / Atlantic |
| 7 | The Hoosiers | Worried About Ray | RCA | 18120 / 393828 | RCA / RCA |
| 8 | Robyn with Kleerup | With Every Heartbeat | Konichiwa | 13495 / 386861 | Intermedia / Intermedia |
| 9 | Amy Winehouse | Tears Dry On Their Own | Island | 8799 / 358053 | Island / Island |
| 10 | Enrique Iglesias | Do You Know (Ping Pong Song) | Interscope | 16979 / 345314 | Polydor / Polydor |
| 11 | Kate Nash | Foundations | Fiction | 17139 / 337456 | Polydor / Polydor |
| 12 | Hard-Fi | Suburban Knights | Necessary/Atlantic | 8854 / 325347 | Rapture PR / Atlantic |
| 13 | Nelly Furtado | Say It Right | Geffen | 16850 / 324391 | Polydor / Polydor |
| 14 | Sean Kingston | Beautiful Girls | RCA | 13383 / 324163 | Lucid PR / RCA |
| 15 | Avril Lavigne | When You're Gone | RCA | 15667 / 321770 | Columbia / Columbia |
| 16 | David Guetta and Chris Willis | Love Is Gone | Charisma | 7294 / 320001 | Ish-Media / Virgin |
| 17 | Groove Armada | Song 4 Mutya (Out Of Control) | Columbia | 14040 / 318472 | Columbia / Columbia |
| 18 | Gym Class Heroes | Cupid's Chokehold | Decaydance/Fueled By... | 15848 / 309920 | Atlantic / Atlantic |
| 19 | Arctic Monkeys | Fluorescent Adolescent | Domino | 10746 / 309825 | Airplayer / Anglo Plugging |
| 20 | Mika | Big Girl (You Are Beautiful) | Casablanca/Island | 9963 / 306140 | Island / Island |
| 21 | Take That | Shine | Polydor | 12960 / 289116 | Polydor / Polydor |
| 22 | Justin Timberlake | LoveStoned | Jive | 9727 / 267198 | RCA / RCA |
| 23 | Athlete | Hurricane | Parlophone | 5050 / 261553 | Parlophone / Parlophone |
| 24 | Kaiser Chiefs | The Angry Mob | B-Unique/Polydor | 6028 / 256469 | Airplayer / Anglo Plugging |
| 25 | Rihanna | Shut Up And Drive | Def Jam | 10587 / 254405 | Mercury / Mercury |



Plain White T's top the quarter three chart with the enduring Hey There Delilah, totalling 12,156 plays and an audience of more than 466m over the eight weeks spent in the chart. They claim the top slot despite tallying 7,103 fewer plays than Fergie's Big Girls Don't Cry, which charted at number three with 19,259 airs, and The Hoosiers' Worried About Ray, which boasts the second-highest amount of airplay with 18,120 plays, despite charting lower down at number seven.

After appearing twice in the Q2 chart, Mika settles for a sole entry this time round, with Big Girl (You Are Beautiful) experiencing 28% less airplay (9,963 plays) than the 13,956 he claimed for Love Today last time round. Meanwhile, Gym Class Heroes' Cupid's Chokehold is enjoying a second quarter on radio playlists with a further 15,848 plays, clocking up an impressive 687m listeners throughout its entire 20-week run on the airplay chart.

Also notable is Amy Winehouse, who found more than 356m listeners with minimal rotation, after totalling a fairly modest 8,799 spins of Tears Dry On Their Own, half as many as Enrique Iglesias, who was just one spot behind.

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PR Campaign of the quarter: Six07/Kate Nash

"Our success with Kate Nash was not exceptional," says Six07 Press's Ritu Morton of the campaign that saw the singer appear in the *Sunday Times* and *Vogue* before she was even signed to a label. "but she is an exceptional talent and people recognised that."

Nash was signed to Fiction in March and, with Six07 at the helm, Nash's face has become familiar to thousands, with her straddling the music press, broadsheets and the fashion-focused women's magazines.

Features to date have appeared in a disparate array of publications including *Vogue*, *NME*, *GQ*, *Elle*, *Now*, *The Guardian* and even the *Daily Sport*, to name just a few. "One of the main things with Kate is that her personality is so big and she is very much the genuine article," explains Morton of her wide appeal.

"She has great legs in terms of the fashion, teen and broadsheets market, while having slightly punkish sensibilities that appeal to hoary old rockers. There is also a need at the moment for something more real. People are becoming more aware that celebrities are getting coverage for who they are rather than what they are doing."

The results of Six07's campaign are remarkable, not least considering the fact that instead of having seven weeks to woo long-lead glossy magazines, Six07 had only three. After the release of Nash's debut album *Made Of Bricks* was brought forward a month following the runaway success of her number two debut single for Fiction, Foundations, Six07 was forced to go into overdrive.

"No one, even Kate, expected the single to do so well and suddenly we had three weeks to get the campaign into touch," says Morton. "We had to really push for features to be brought forward

in magazines and thankfully they were."

Despite the glowing coverage, Morton admits that there were some key players who were "standing back". Nash, says Morton, is like Marmite, you either like her or you don't.

"And we did it all without them," she says. "A lot of press came on board very quickly because they could see what we could see in her, but there were also reviewers who took her too seriously."

Her label Fiction's head Jim Chancellor says that when it came to the Nash campaign, Six07 was "invincible". "Kate got a lot of very grassroots coverage to get her going and it was via press that people first started to hear about her," he says.

"The success of the campaign has made it a lot easier from a profile point of view, it's worked so well because we've had the tunes to match."



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The screenshot shows the MusicWeek Jobs Advertising website. At the top, there's a navigation bar with 'MusicWeek' and 'Jobs Advertising' tabs. Below that, a search bar and a list of job categories are visible. The main content area displays several job listings, each with a company logo (like 'handle'), a job title, and a brief description. On the right side, there's a sidebar with 'Get your daily news' and 'fix INBOX' buttons. The overall layout is clean and professional, typical of a recruitment website.



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Music Upfront

Welcome to the Music Upfront section: three pages each week highlighting key forthcoming releases, which are due out over the coming weeks. This section, which includes details of the media activity on selected records, is updated on a week-by-week basis

This Week

Singles

- **Backstreet Boys** Inconsolable (RCA)
- **Chris Brown** Kiss Kiss (RCA)
- **Mutya Buena** Just A Little Bit (4th & Broadway)
- **Chamillionaire feat. Slick Rick** Hip Hop Police (Interscope)
- **Cold War Kids** We Used To Vacation (V2)
- **Newton Faulkner** All I Got (Ugly Truth)
- **Gym Class Heroes** Queen & I (Decaydance/Fueled By Ramen)
- **Avril Lavigne** Hot (RCA)
- **McFly** The Heart Never Lies (Island)
- **Unklejam** Stereo (Virgin)

Albums

- **Dave Gahan** Hourglass (Mute)
- **Little Dragon** Little Dragon (Peacefrog)
- **The Hoosiers** Trick To Life (RCA)
- **Aled Jones** Reason To Believe (UCJ)
- **Journey** South Home (Anca)
- **Nine Black Alps** Love/Hate (Island)
- **Jill Scott** The Real Thing Words & Sounds Vol 3 (Hidden Beach)
- **Serj Tankian** Elect The Dead (Warner Brothers)
- **Underworld** Oblivion With Bells (Underworld Live)
- **Neil Young** Chrome Dreams II (Reprise)

October 29

Singles

- **Akon** Sorry Blame It On Me (Universal)
- **Celine Dion** Taking Chances (Sony BMG)
- **José González** Teardrop (Peacefrog)
- **David Gray** You're The World To Me (Atlantic)
- **David Jordan** Place In My Heart (Mercury)
- **Keane** The Night Sky (Island)
- **Kings Of Leon** Charmer (Hand Me Down)
- **Linkin Park** Shadow Of The Day (Warner Brothers)

- **Robyn** Handle Me (Konichiwa)
- **Sons And Daughters** Gilt Complex (Domino)

 Fresh from two CMJ shows in New York last week, the Glasgow four-piece return to the UK for a 28-date tour including a Rough Trade instore appearance, to coincide with this first taster from the January-released album *The Gift*. The single, which contains a cover of Adamski's *Killer* on the B-side, is already garnering support from Zane Lowe, Colin Murray and Steve Lamaca, and has been A-listed at BBC 6Music and Virgin Xtreme.

- **Britney Spears** Gimme More (RCA)
- **Tracey Thorn** Grand Canyon (Virgin)
- **The Thrills** The Midnight Choir (Virgin)
- **Timbaland Presents One Republic** Apologize (Interscope)
- **Rufus Wainwright** Tiergarten (Polydor)

Albums

- **Backstreet Boys** Unbreakable (RCA)
- **Eagles** Long Road Out Of Eden (Polydor)
- **Gabrielle** The Collection (Universal)
- **Groove Armada** Greatest Hits (Columbia)
- **Jimi Hendrix Experience** Live At Monterey (Polydor)
- **Kevin Michael** Kevin Michael (Atlantic)
- **Queen** Queen Rock Montreal (EMI)
- **Britney Spears** Blackout (Jive)
- **Unklejam** Unklejam (Virgin)

 It has been a big year for Unklejam, who have supported both Justin Timberlake and Nelly Furtado as well as headlining their own massive tour, which took in

Radio playlists

Radio 1

A list:

30 Seconds To Mars The Kill

(Rebirth), Avril Lavigne Hot, Foo

Fighters The Pretender, Freemasons

Feat. Bailey Tzuke Uninvited, Hard-Fi

Can't Get Along (Without You), Ida

Corr Vs Fedde Le Grand Let Me

Think About It, Kanye West Feat.

T.Pain Good Life, Leona Lewis

Bleeding Love, Mark Ronson Feat.

Amy Winehouse Valerie, Mika Happy

Ending, N-Dubz You Better Not

Waste My Time, Newton Faulkner

All I Got, Oasis Lord Don't Slow Me

Down, Robyn Handle Me,

Stereophonics It Means Nothing,

Sugababes About You Now, Take

That Rule The World, The Hoosiers

Goodbye Mr A, Timbaland Presents

One Republic Apologize

B list:

Adele HomeTown Glory, Bloc Party

Flux, Gym Class Heroes Queen & I,

Justice Dance, McFly The Heart

Never Lies, Nicole Scherzinger Baby

Love, Orson Ain't No Parly,

Palladium High 5, Pigeon Detectives

I Found Out, Rihanna Feat. Ne-Yo

Hate That I Love You, Samim

Heater, The Wombats Let's Dance To

Joy Division, Unklejam Stereo,

Young Knives Terra Firma

C list:

Alicia Keys No One, Britney Spears

Gimme More, Craig David Hot Stuff,

Dizzee Rascal Flex, Gallows Staring

At The Rude Boys, Kaiser Chiefs

Love's Not A Competition (But I'm

Winning), Kings Of Leon Charmer,

Linkin Park Shadow Of The Day,

Maroon 5 Won't Go Home Without

You, The Cribs Our Bovine Public,

The Killers Tranquillize

Future Release



Kylie Minogue X (Parlophone)

Kylie Minogue will be the subject of a prime-time special on ITV1 as Parlophone looks to the small screen to drive sales of her new studio album in the busy Christmas period.

The Kylie Show will air nationally on the network at a to-be-confirmed date and will feature live performances and interviews with the star, as well as a retrospective of her music videos.

The show will bolster an already-impressive television schedule for the star; the video for Minogue's new single, 2 Hearts, premiered on GMTV earlier this month and a documentary, White Diamond, is to air on Channel Four before the end

of the year.

The documentary was premiered nationally in Vue Cinemas last Tuesday, with Minogue's attendance at the Leicester Square screening simulcast to other Vue locations.

Parlophone head of TV Helena McGeough says the company is looking to reach a broad audience. "Kylie has an appeal with such a wide demographic and we need to make sure we reach those fans," she says.

Minogue's new studio album X is her first since 2003's *Body Language* and will be released on November 26. 2 Hearts is released physically on November 12.

Cast list Product manager: Rob Owen, Parlophone. TV: Helena McGeough, Parlophone. National radio: Kevin McCabe, Parlophone.

Regional radio: Adrian Tredinnick and Mark Gleed, Parlophone. Press: Murray Chalmers, Parlophone. Digital: Dan

Duncombe, Parlophone. Online promotion: Jon Bills, Rachel Clare and Jos Watkin, Parlophone. A&R: Jamie Nelson, Parlophone.

three of the biggest UK festivals. What Am I Fighting For charted at number 20 during the summer, while their third single Stereo is scheduled for release ahead of the album today (Monday).

● **Westlife** Back Home (Syco)
The ninth studio album from the 36-million-selling Irishmen was recorded with producers Quiz and Larossi, Per Magnusson and Rami & Arnthor as well as longtime collaborator Steve Mac. A slew of major TV appearances are pencilled in to support the release, including X Factor, Strictly Come Dancing, GMTV and an hour-long special to be aired on ITV1 in December.

November 5

Singles

- **Chris Brown** Kiss Kiss (RCA)
- **Craig David** Hot Stuff (Warner Brothers)
- **Duran Duran** Falling Down (RCA)
- **Fink** Little Blue Mailbox (Ninja Tune)
Fink has made mainstream inroads since his music was used on a Mastercard TV ad recently, and the singer-songwriter has since been busying himself writing and producing material for John Legend's forthcoming album. Little Blue Mailbox has been winning plaudits from BBC tastemakers DJs and his dub-tinged cover of Kraftwerk's *The Model* here will garner extra attention.

- **Nelly Furtado** Do It (Geffen)
- **David Gray** You're The World To Me (Atlantic)
- **Calvin Harris** No One (Columbia)
- **Alicia Keys** No One (RCA)
- **Palladium** High 5 (Virgin)

Palladium's previous single *Happy Hour* was released as a limited-edition seven-inch single, which sold out in one day. Building on this initial buzz, the band spent their summer touring, supporting Amy Winehouse and playing a Barfly residency. Their anticipated debut album, recorded in LA with Tony Hoffer, is due for release in January.

- **Elvis Perkins** In Dearland All The Night Without Love (XL Recordings)

Fresh from touring with Cold War Kids and Willy Mason, Elvis Perkins returns with this session track, produced by the Grammy-nominated Chris Shaw. The band will be hoping to capitalise on previous sync deals with The OC and Fast Food Nation, with a string of live dates, planned for November.

- **Nicole Scherzinger** Baby Love (Interscope)
- **Seal** Amazing (Warner Brothers)
- **Patrick Watson** The Great Escape (V2)
- **Kanye West feat. T.Pain** Good Life (Def Jam)
- **Westlife** Home RCA

Albums

- **The Beautiful South/The Housemartins** The Soup (Mercury)

Single of the week



Mutya Buena: Just A Little Bit (4th & Broadway)

This is the third single from the double Mobb-nominated ex-Sugababe's Top 10 album *Real Girl*, and includes the accompanying video and a brace of remixes. She has been ramping up promotional activity, with appearances on GMTV last week, a stint as a panel judge on Channel Four's Unsigned programme, followed by two live performances at London's GAY club over the weekend. She performed on Jo Whalley's Live Lounge last week, and the single is receiving strong support at radio. **released this week (Oct 22)**

Album of the week



The Hoosiers: Trick To Life (RCA)

The Hoosiers drew huge crowds at the Latitude and V festivals this summer and, following the success of top five singles *Worried About Ray* and *Farewell Mr A*, there are huge expectations for this debut album. They have recorded sessions for Radio Two's Music Club and Radio One's Live Lounge and both singles have received huge radio support. The band embarked on a 25-date university tour last week, which will culminate in two headline shows in London this November. **released this week (Oct 22)**

This week's reviewers

Anita Awbi, Chris Barrett, Jimmy Brown, Ben Cardew, Stuart Clarke, Hannah Emanuel, Anna Goldie, Owen Lawrence, Anna Winston

For a full list of new releases updated every Monday, go to www.musicweek.com

Future Release



Craig David Trust Me (Warner Brothers)
Fans who purchase Craig David's new studio album next month will be able to create their own unique ringtones from any one of the album's tracks using new UrTone music software that will be included on all physical CDs sold.

The software enables users to take any part of a chosen song from the CD to create ringtones, which can then be transferred to their mobile handsets. Warner Brothers believes that this initiative will add value to the physical product.

Trust Me, David's fourth studio set, is the follow-up to the 2005-released platinum album *The Story Goes...* In masterminding the album's launch, Warner Brothers looked to online communities such as MySpace, Bebo and

craigdavid.com to preview material ahead of a media push.

Previews of album tracks were made available to David's fanbase, alongside behind-the-scenes footage from video and photo shoots and recording sessions, as the major looked to re-engage the singer's fanbase ahead of the album's release.

"The sites gained up to 40,000 views for each snippet from the middle of August, building the anticipation of the album," says Warner Bros. marketing manager Emma Newman.

David started a weekly residency at Ronnie Scott's Jazz Club in London last week, with live recordings from the shows to be included in the digital album bundles on its November 12 release.

Cast list Management: Emma Newman, Warner Bros. Creative: Cara Brady, Colin Lester and Rose Warner Bros. National Noone, Wildlife. Marketing: radio: Nardner Bains,

Warner Bros. Regional radio: David Winterburn, Warner Bros. Press: Andy Prevezar, Warner Bros. TV Sarah Adams, Warner Bros. Online: Ebony Rhiney-James, Warner Bros.

● Chris Brown Exclusive (RCA)

Preceded by the single *Kiss Kiss*, RCA will be hoping that *Exclusive* will go some way towards equalling the success of Brown's eponymous debut. The teen star is certainly popular – a recent appearance at London's Nike Town drew the crowds – but radio and TV do not appear to be biting as yet.

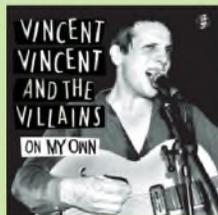
● Cardigans Best Of (Polydor)

● David Jordan Set The Mood (Mercury)

This debut album from the Barnet-born singer is produced by Steve Lipson and Trevor Horn and comes in the wake of his debut single *Place In My Heart*. Jordan will guest on *This Morning* this week and has featured in *Observer Music Monthly*, *The Daily Mail* and *The Sunday Times*. He has also just been confirmed as the support act on Enrique Iglesias'

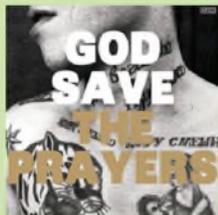
The Specialists.

The Specialists will each week bring together a selection of underground tips from a selection of specialist media tastemakers



David Whitehouse (Time Out)

Vincent Vincent and the Villains: On My Own (EMI)
On My Own unapologetically kicks its way inside your head. Its arrogant jangle and bossy little beat makes it feel like it's shouting at you from 40 years ago, forcing you to let it in. But you need not be forced, it's more delightful than it realises.



Gary Corrin (Artrocker)

The Prayers: God Save The Prayers (ArtFag)
Brace yourself for a retro romp of kick-ass riffs and catchy Sixties melodies with this EP. The track titles could have been put together by Ron Jeremy (Go. N. Leather and Loose Lips to name just two) and sounds like a brawl between the Pixies and the Byrds – keep this band on your radar.



Nadine McBay (Metro)

The Mules present Pick Your Own (Kartel)
Self-proclaimed electrobillies The Mules kept the rain away this summer with their residency at the Big Chill House. This taste of their harvest so far includes spirited, soot smeared urban folk from Emmy The Great, Eugene McGuinness, Devonte Hynes and Noah And The Whale.

DVD reviews

Dusty Springfield: Live At The BBC (Universal 9849525)

After raiding the BBC's archives for The Complete BBC Sessions CD earlier this year, Universal has gone back to the corporation and emerged with an even bigger prize in the form of this wonderful DVD, comprising no fewer than 61 Dusty Springfield performances – all visually enhanced and given crisp Dolby 5.1 soundtracks. The majority of the footage is in the form of the nine remaining shows from Springfield's own TV show – as screened in 1967 and 1968 – all in black and white – plus colour performances culled from Morecambe & Wise, The Tom Jones Show and Saturday Night At The Mill. Although nervous when performing live, Springfield is superb: graceful in movement, faultless in her singing, she even manages to perform the wonderful movie theme *Anna* in Spanish while playing guitar.

Johnny Cash: The Best Of The Johnny Cash TV Show 1969-1971 (Legacy/Columbia 99697040269)

This absorbing DVD cherry-picks 21 of the best live performances from the 58 episodes of The Johnny Cash TV Show screened in America between 1969 and 1971. A top-notch collection – all in colour but of varying quality – it finds a youthful Cash giving excellent renditions of his best-known tracks – *I Walk The Line*, *Boy Named Sue* among them – but also turning the spotlight on his equally famous guests, some of whom, like George Jones and Joni Mitchell, join Cash for duets. Others perform alone – Ray Charles turns in a superb version of *Ring Of Fire*; Roy Orbison enthralled with *Crying*; and Derek & The Dominos are polished and pleasing in their country blues romp *It's Too Late*, performed in front of a Union Jack,

forthcoming UK tour.

- Jay-Z American Gangster (Def Jam)
 - Jaymay Autumn Fallin (EMI)
 - McFly All The Greatest Hits (Island)
 - Nas Greatest Hits (Def Jam)
 - Sigur Ros Hvarf/Heim (EMI)
 - Spice Girls Greatest Hits (Virgin)
 - The Violets The Lost Pages (Angular)
- London outfit The Violets are picking up airplay from Radio One, 6Music and MTV after becoming a regular feature at *Trash* and the *Junk Club* and catching media attention through the *NME Radar* and *Dazed & Confused*. They will embark on a European tour to support the release.
- The Wombats ... Proudly Present A Guide To Love, Loss & Desperation (14th Floor)
- Scouse trio The Wombats could become Britain's busiest band in the run-up to this debut album, with a slew of TV and radio appearances and a mammoth tour on the horizon. With plaudits from a host of influential voices such as *NME*, *Q*, Zane Lowe and Colin Murray, the album is sure to interest media and industry alike with its clutch of potential singles. The band have also announced two boat parties on the Mersey to celebrate their album launch.

November 12

Singles

- Christina Aguilera *Oh Mother* (RCA)
 - Estelle *Wait A Minute* (Atlantic)
 - Fergie *Clumsy* (A&M)
- The fourth track to be lifted from Fergie's debut solo album *The Dutchess*, *Clumsy* is currently featuring on *Galaxy Radio Manchester* and *Capital FM* playlists. Fergie, who hit number two with *Big Girls Don't Cry* in the summer, recently won best female artist award at the MTV VMAs, while she is approaching the end of her world tour with The Black Eyed Peas.
- Hard-Fi *Can't Get Along (Without You)* (Necessary/Antastic)
 - Hellogoodbye *Oh It's Love Drive Thru* (RCA)
 - Kaiser Chiefs *Life's Not A Competition (But I'm A Winner)* (B Unique/Polydor)
 - Kylie Minogue *2 Hearts* (Parlophone)
 - My Chemical Romance *Mama* (Reprise)
 - Nelly *Wacsyaname* (Island)
 - Rihanna *Feat. Ne-Yo Hate That I Love You* (Def Jam)
 - Usher *Tbc* (RCA)

Albums

- Tom Brosseau *Cavalier* (FatCat)
 - Craig David *Trust Me* (Warner Brothers)
 - Celine Dion *Taking Chances* (Sony)
 - Duran Duran *Red Carpet Massacre* (RCA)
 - Enter Shikari *The Zone* (Ambush Reality)
 - David Gray *Greatest Hits* (Atlantic)
 - Hadouken! *Not Here To Please You* (Atlantic)
- This mixtape from Hadouken! will contain the only new material from the young outfit this year, and is to be released exclusively in USB format. The set's lead single *Leap Of Faith* will be available as a digital download upon the USB's release. Their debut album proper is due in May 2008.
- Alicia Keys *As I Am* (RCA)
 - The Killers *Sawcut* (Vertigo)
- This rarities compilation contains The Killers' Lou Reed-featured current hit single *Tranquillize* plus a cover of Joy Division's *Shadowplay* – lifted from the Control soundtrack – and *Spider-Man 3's* *Move Away*. It also contains 14 B-sides and jams to wow fans. The band's *Don't Shoot Me Santa* will be released as a single on December 1 in aid of the African Aids relief campaign (RED).
- Leona Lewis *Spirit* (RCA)
 - The Rolling Stones *Rollec Gold +* (UMTV)
 - Nicole Scherzinger *Her Name Is Nicole* (Polydor)
 - Seal *System* (Warner Brothers)

November 19

Singles

- Athlete *Tokyo* (Parlophone)

Radio playlists

Radio 1 (cont)

1-Upfront list:

- Elliot Minor *Whit* (One Is Evil)
- Madina Lake *One Last Kiss, One Night Only* (You And Me)

T2 & Jodie Hartbroken

Radio 2

A list:

- Ben's Brother *Carry On, David Gray*
- You're The World To Me, Kylie
- Minogue 2 Hearts, Leona Lewis
- Bleeding Love, Michael Bublé

Newton Faulkner *All I Got*, Peter Cincotti *Goodbye Philadelphia*, Seal *Amazing*, Simply Red *The World And You Tonight*, Take That *Rule The World*

B list:

- Celine Dion *Taking Chances*, David Jordan *Place In My Heart*, Duran

Duran *Falling Down*, Eagles *How Long*, John Mayer *Continuum*, KT Tunstall *Saving My Face*, Mark Ronson *Feat. Amy Winehouse Valeris*, Mika *Happy Ending*, Mutya Buena *Just A Little Bit*, Timbaland *Presents One Republic Apologize*, Wet Wet Wet *Too Many People*

C list:

- Adele *HomeTown Glory*, Kaiser Chiefs *Love's Not A Competition (But I'm Winning)*, Katie Melua *Pictures*, Laura Critchley *What We Do*, Remi Nicole *Rock N Roll*, Rihanna *Feat. Ne-Yo Hate That I Love You*, Robert Plant & Alison

Krauss *Gone Gone Gone* (Come Moved On), Rufus Wainwright *Tiergarten*, Sia *Cay Too Soon*

Capital

- Avril Lavigne *Hot*, Biffy Clyro *Machines*, Briney Spears *Gimme More*, Craig David *Hot Stuff*, David



- **The Go! Team** The Wrath Of Marcie (Memphis Industries)
- **Mariah Carey** tbc (Mercury)
- **Wyclef Jean feat. Akon, Lil Wayne & Niia** Sweetest Girl (Dollar Bill) (Jive)
- **Maroon 5** Won't Go Home Without You (A&M/Ctane)
Released ahead of a sold-out UK tour, Won't Go Home Without You is the third single from Maroon 5's row-platinum second set It Won't Be Soon Before Long. Dates commence at Nottingham Arena on November 25, concluding at Brighton Arena on December 5.
- **Terra Naomi** Up Here (Island)
Up Here is taken from Naomi's debut album Under The Influence, which won positive praise in the national press. She had a Featured Artist slot on MySpace last month and is currently supporting The Fray on their sold-out UK tour throughout October and November.
- **Paramore** Crush Crush Crush (Fueled By Ramen)
- **The Twang** Push The Ghost (B Unique/Polydor)
- **Shayne Ward** tbc (RCA)

Albums

- **Ryan Adams** Everybody Knows (Lost Highway)
- **Bonnie Prince Billy** Ask Forgiveness (Domino)
- **Daft Punk** Alive 2007 (Virgin)
- **Dan Deacon** Spiderman Of The Rings (Car Park)
- **Dido** tbc (RCA)
- **Girls Aloud** tbc (Fascination)
- **Teatro** Teatro (Sony)

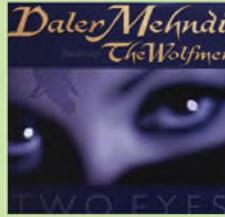
November 26

Singles

- **Editors** Racing Rats (Kitchenware)
- **Foo Fighters** Long Road To Ruin (RCA)
- **Gallows** Staring At The Rude Bois (Warner Brothers)
- **Girls Aloud** Call The Shots (Fascination)
- **Sean Kingston** Me Love (RCA)
The follow-up to Mobo award-winning Sean Kingston's summer smash Beautiful Girls is based around Led Zeppelin's D'Yer Mak'er, marking just the second time the band have approved such use of their music. Radio support is yet to pick up but he'll be hitting the campaign trail toward the release date.
- **Queens Of The Stone Age** Make It Wit Chu (Interscope)
- **Rilo Kiley** Breakin' Up (Warner Brothers)
- **Silversun Pickups** Lovers (Warner Brothers)
- **The View** Face For The Radio (1965)
- **will.i.am** One More Chance (Interscope)

The Panel.

The Panel will highlight a selection of new, breaking tracks every week, reflecting the views of a selection of influential tastemakers taken from a Music Week panel of key radio and TV programmers, retail buyers and music journalists.



Mark Strippel (BBC Asian Network)
Daler Mehndi feat. The Wolfmen: Two Eyes (Universal)
This soundclash between Mehndi and former Ants Marco Pirroni and Chris Constantinou shouldn't work, but this collision of guitars and Bhangra threatens to become the most infectious Asian crossover since Panjabi MC's Beware Of The Boys.



Ralph Moore (Mixmag)
Samim Heater: Get Physical
It's great when a record that hasn't been hyped by the machine hits a nerve. Heater caught the ear of Tong, Morillo and Annie Mac at the start of summer and, come autumn, it has become the biggest dance record of 2007. Novelty accordion house – but fantastic nonetheless.



Paul Thomas (BBC Radio One)
The Author: Taxi (Split)
Hailing from Jersey, this five-piece has attracted interest from a number of Radio One DJs, in particular Steve Lamacq, who loves them. The track bounces along with an immediate arresting hook which lies in the indie dance domain. This could be the New Wave of New Rave.

Albums

- **Billy Talent** 666 (Atlantic)
- **Genesis** Live Across Europe 2007 (Virgin)
- **Mario Go** (RCA)
- **Kylie Minogue** X (Parlophone)
Backed by a healthy television campaign (see Future Release), Minogue's first studio album in four years will lead Parlophone's Q4 schedule. Her documentary White Diamonds premiered in the UK last week, and lead single 2 Hearts is B-listed at Radio One and Two and Capital.
- **Karen Moss** tbc (Parlophone)
- **Remi Nicole** My Conscience & I (Island)
There is a substantial promotional push already in progress for this release, with features already run in *Observer Music Monthly*, *NME*, *Daily Telegraph*, *The Guardian* and *Time Out*. Her single Rock N Roll is currently on the playlist at Radio Two, Virgin and Capital, has also been Record of the Week on Capital. Digitally, Remi has been confirmed as Bebo Artist Of The Week.
- **Paul Potts** One Chance – Christmas Edition (Syco)
- **Usher** Tbc (RCA)
- **Shayne Ward** Breathless (RCA)
- **Russell Watson** Sacred Arias (Decca)

● The Whitest Boy Alive Dreams (Modular)



One half of Kings Of Convenience, Erlend Oye, returns with a new band on this debut album. The November 5-released single Burning is receiving strong radio support from Zane Lowe and Rob Da Bank and NME Radio has also playlisted it.

December 3 & Beyond

Singles

- **James Blunt** Same Mistake (Atlantic) (3/12)
- **Enrique Iglesias** Somebody's Me (Interscope) (10/12)
- **Annie Lennox** Sing (RCA) (3/12)
- **Sugababes** Change (Island) (10/12)
- **Amy Winehouse** Love Is A Losing Game (Island) (10/12)

Albums

- **Mariah Carey** tbc (Mercury) (3/12)
- **Lightspeed Champion** Falling Off The Lavendar Bridge (Domino) (3/12)
- **We Are Scientists** Tremor Of Intent (Virgin) (3/12)

Future Release



Bedouin Soundclash Street Gospels (SideOneDummy)
Bedouin Soundclash reaped the benefits of a global sync with T-Mobile when their debut album Sounding A Mosaic was released in 2005 and the Canadian trio will again profit from the advertising medium with their second studio album Street Gospels.

The independently-released set, which came out on SideOneDummy in August, will receive a promotional shot in the arm next month when Rimmel starts a global advertising campaign soundtrack by the song Living In Jungles, which is lifted from the set.

The campaign kick off as the band return for their third UK tour and release a new single, St

Andrews, on November 5.

Manager Joel Carriere of Bedlam Music Management says they are looking to the sync as a platform to build on the 170,000 global sales of the band's debut. "In addition to the UK, Canada and North America, we've got a very strong European distribution network across Europe with Universal this time, and Australia is on board, so we're in good shape," he adds.

Street Gospels sees the band return to their independent roots in the UK having enjoyed a fleeting relationship with B-Unique, which licensed their debut album in the UK. The UK label sold 55,000 copies of the single When The Night Hears My Song, the track featured in the T-Mobile ad.

Cast list Management: Joel Carriere, Bedlam Music Management. National, regional and online PR: Judy Shaw, JS Publicity. Marketing and sales: Russell

Aldridge, Skullduggery. National radio and TV: Steve Ager, Chachaman. A&R: Bill Armstrong. Sideonedummy Records. Booking: Harriet Colson, The Agency.

Gray You're The World To Me, David Jordan Face In My Heart, Feist '234, Fergie Clumsy, Freemasons Feat. Bailey Tzuke Uninvited, Gwen Stefani Now That You Got It, Hard-Fi Can't Get Along (Without You), Ida Corr Vs Fedde Le Grand Let Me Think About It, J Holiday Bed,

Justice DANCE, Kaiser Chiefs Love's Not A Competition (But I'm Wring), Kale Nash Mouthwash, KT Tunstall Hold On, Kylie Minogue 2 Hearts, Leona Lewis Bleeding Love, Linkin Park Shadow Of The Day, Mark Ronson Feat Amy Winehouse Valerie, Maroon 5 Won't Go Home

Without You, Mika Happy Ending, Melys Buena Just A Little Bit, Nelly Furtado Do It, Newton Faulkner All I Got, Nicole Scherzinger Baby Love, One Night Only You And Me, Orson Ain't No Party, Plain White T's Hey There Delilah, Remi Nicole Rock N Roll, Rihanna Hate That Love You,

Rihanna Shut Up And Drive, Robyn Hande Me, Scouting For Girls She's So Lovely, Sugababes About You Now, Take That Rule The World, The Hoosiers Goodbye Mr A, Timbaland Presents One Republic Apologize, Will I Am I Got I From My Mama

Galaxy A list:

50 Cent Feat. Justin Timberlake Ayo Technology, Armand Van Helden I Want Your Soul, Axwell I Found U, Dance Nation Move Your Love, David Guetta Love Is Gone, Freaks The

Creeps (Get Or The Dancefloor), Freemasons Uninvited, Ida Corr Vs Fedde Le Grand Let Me Think About It, Kanye West Stronger, Mark Ronson Feat. Amy Winehouse Valerie, B list: Britney Spears Gimme More, David Guetta Baby When The Light, Jack

DVD reviews

Led Zeppelin: The Song Remains The Same – In Concert And Beyond (Warner Bros D072654)



The film of Led Zeppelin's legendary 1973 Madison Square gig has always been a source of regret and irritation to fans that some of the songs performed at the gig were excluded from both the theatrical print and the subsequent video and DVD releases. That, and every other shortcoming, is addressed by the release of this double-disc upgrade, which features the entire concert in digitally remastered pictures, with remixed Dolby 5.1 sound, and 40 minutes of bonus material. It is an epic performance from a band at its peak, with the 23-minute Dazed And Confused arguably the highlight. Also released simultaneously in HD-DVD, Blu Ray and CD editions.

Various: Concert For Diana (Polydor 1747055)



Staged on July 1 at the new Wembley Stadium to celebrate the life of Diana, Princess Of Wales on what would have been her 46th birthday, The Concert For Diana was a big success, and is captured here in its entirety, with unseen footage swelling its playing time considerably. Of the 21 acts that performed on the day, some – like Elton John, Duran Duran and Take That – were among Diana's favourites and it is they who provide the most poignant performances. Her sons William and Harry's favourites Lily Allen, Fergie (The Black Eyed Peas' Dutchess, not The Duchess of York) and Joss Stone provide a contemporary presence but the party atmosphere is perhaps interrupted all too frequently by the likes of Brigadier Freemantle, Lord Attenborough and even Tony Blair popping up to pay tribute.

Alan Jones

Datafile.

Exposure

by Alan Jones

For the second week in a row, Mark Ronson and Amy Winehouse's Valerie is number one on both the radio and TV airplay charts. On the radio airplay chart, it returns a comfortable 10.47% margin over the Sugababes' About You Now, even though its rival is number one on the sales chart for the fourth straight week, and was actually aired far more frequently last week, earning 2,307 plays, compared to Valerie's 1,781.

Valerie's success owes much to Radio Two, where it was aired 20 times last week – more than any other record – and secured a hefty 20.87m listeners – accounting for 29.84% of its audience. Some 25 plays on Radio One were even more profitable – 21.57m listeners – but didn't help it against the Sugababes, as About You Now was one of two records played 26 times on the station

and earned an even bigger 24.45m listeners from it as a result.

Valerie's TV superiority is more clear-cut, with the video's tally of 416 plays giving it a big lead over the runner-up, The Pretender by the Foo Fighters, which was aired 310 times. To see the Valerie clip (in which Winehouse does not appear), your best bets were The Box (52 plays), The Hits (43) and Q TV (40). Some 16 of the 23 monitored stations played it at some stage of the week.

Returning to radio, the highest new entry to the Top 50 is David Gray's You're The World To Me, a new recording from his upcoming Greatest Hits package, earning the singer-songwriter a number 23 debut. The track was played 246 times by 43 stations last week, but would still be struggling but for 16 plays on Radio Two, which provided a

huge 76.15% of its 21.12m audience.

Downloaders were happy to embrace the new Britney Spears single Gimme More last week, buying enough copies of the track to earn it a number three debut on sales. Her recent troubles may or may not have affected radio programmers, who are less eager to embrace the track, which has yet to enter the Top 50 radio airplay chart. It is going in the right direction, however, and jumps 83–55 this week. Some 60 stations contributed to its tally of 605 plays, with 30 plays from Power FM, 28 from Kiss 105/103 and 27 from Kiss 100. Radio One, traditionally very big supporters of Spears, aired Gimme More just five times last week.

alan@musicweek.com

TV Airplay Chart

| This wk | Last wk | Artist Title / Label | Plays | This wk | Last wk | Artist Title / Label | Plays |
|---------|---------|---|-------|---------|---------|--|-------|
| 1 | 1 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia | 416 | 21 | 28 | Freemasons Feat. Bailey Tzuke Uninvited / Loaded | 180 |
| 2 | 2 | Foo Fighters The Pretender / RCA | 310 | 21 | 35 | Samim Heater / Data | 180 |
| 3 | 4 | Ida Corr Vs Fedde Le Grand Let Me Think About It / Data | 296 | 23 | 21 | Take That Rule The World / Polydor | 178 |
| 3 | 6 | Sugababes About You Now / Island | 296 | 24 | 20 | Sean Kingston Beautiful Girls / Beluga Heights/Epic | 174 |
| 5 | 4 | 50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope | 292 | 25 | 39 | Gym Class Heroes Queen & I / Decaydance/Fueled By Ramen | 169 |
| 6 | 18 | Kylie Minogue 2 Hearts / Parlophone | 278 | 26 | 23 | Avril Lavigne Hot / RCA | 166 |
| 7 | 3 | Nelly Furtado Do It / Geffen | 272 | 27 | 25 | James Blunt 1973 / Atlantic | 165 |
| 8 | 15 | Kanye West Feat. T Pain Good Life / Def Jam | 260 | 27 | New | Madina Lake One Last Kiss / Roadrunner | 165 |
| 9 | New | Timbaland Presents One Republic Apologize / Interscope | 251 | 29 | 14 | Gwen Stefani Now That You Got It / Interscope | 163 |
| 10 | 7 | Kanye West Stronger / Def Jam | 249 | 30 | 27 | Scouting For Girls She's So Lovely / Epic | 162 |
| 11 | 9 | Nicole Scherzinger Baby Love / Interscope | 248 | 31 | 33 | Jack Penate Second, Minute Or Hour / XL | 156 |
| 12 | 12 | Mika Happy Ending / Casablanca/Island | 246 | 31 | New | Kano Feat. Craig David This Is The Girl / 679 | 156 |
| 13 | 10 | Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam | 245 | 33 | 29 | Oasis Lord Don't Slow Me Down / Big Brother | 150 |
| 14 | 17 | Britney Spears Gimme More / RCA | 238 | 34 | 8 | Shayan Italia Reflection / Em Publishing | 149 |
| 15 | 22 | Jennifer Lopez Do It Well / Epic | 233 | 34 | New | Newton Faulkner All I Got / Ugly Truth | 149 |
| 16 | New | Alicia Keys No One / RCA | 220 | 36 | New | Leona Lewis Bleeding Love / Syco | 147 |
| 17 | 11 | Orson Ain't No Party / Mercury | 219 | 37 | 30 | Craig David Hot Stuff / Warner Brothers | 146 |
| 18 | 19 | The Hoosiers Goodbye Mr A / RCA | 213 | 38 | 38 | Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope | 145 |
| 19 | 13 | Plain White T's Hey There Delilah / Hollywood/Angel | 212 | 39 | 34 | Westlife Home / RCA | 142 |
| 20 | New | Nickelback Rockstar / Roadrunner | 200 | 40 | 16 | Stereophonics It Means Nothing / V2 | 140 |

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, R4, Chart Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

MTV Top 10

| This | Last | Artist Title / Label |
|------|------|---|
| 1 | 5 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia |
| 2 | 5 | Ida Corr Vs Fedde Le Grand Let Me Think About It / Data |
| 2 | 9 | Kanye West Feat. T Pain Good Life / Def Jam |
| 4 | 2 | Orson Ain't No Party / Mercury |
| 5 | 2 | Jack Penate Second, Minute Or Hour / XL |
| 5 | 5 | Foo Fighters The Pretender / RCA |
| 5 | 15 | Klaxons It's Not Over Yet / Rinse |
| 8 | 5 | The Hoosiers Goodbye Mr A / RCA |
| 9 | 1 | Stereophonics It Means Nothing / V2 |
| 9 | 19 | Fall Out Boy Like A Lawyer With The Way I'm Always Trying To Get You Off... / Mercury |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday

The Box Top 10

| This | Last | Artist Title / Label (Distributor) |
|------|------|--|
| 20 | 20 | Kylie Minogue 2 Hearts / Parlophone |
| 2 | 2 | Sugababes About You Now / Island |
| 3 | 1 | Mika Happy Ending / Casablanca/Island |
| 3 | 6 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia |
| 5 | 10 | Kanye West Feat. T Pain Good Life / Def Jam |
| 6 | 3 | Nelly Furtado Do It / Geffen |
| 7 | 13 | Britney Spears Gimme More / RCA |
| 8 | 4 | Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam |
| 9 | 7 | Avril Lavigne Hot / RCA |
| 10 | 9 | Foo Fighters The Pretender / RCA |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday

Radio Playlists (cont)

XFM

Daytime list:

Arctic Monkeys Fluorescent Adolescent, Billy Clio Machines, Bloc Party Flux, Charlatans You Cross My Path, Cold War Kids We

Used In Vacation, Foo Fighters The Pretender, Funeral For A Friend The Great Wide Open, Hard-Fi Suburban Knights, Jack Penate Second, Minute Or Hour, Jimmy Eat World Big Casing, Kaiser Chiefs Love's Not A Competition (But I'm Winning), Kate Nash Mouthwash, Linkin Park

Shadow Of The Day, Oasis Lord Don't Slow Me Down, One Night Only You And Me, Peter Bjorn & John Feat. Victoria Bergsman Young Folks, Pigeon Detectives I Found Out, Plain White T's Hey There Delilah, Scouting For Girls She's So Lovely, The Cribs Don't You Wanna Be

Relevant?, The Killers Tranquillize, The Wombats Let's Dance To Joy Division, Young Knives Tanna Firma
Evening list:
Adele Hamatowin Glory, Against Me! Thrash Utopia, Alberta Cross Leave Us Or Forget Us, Angels & Airwaves Everything's Magic, Blood

Red Shoes I Wish I Was Someone Better, Bombay Bicycle Club How Are You, Cage The Elephant Free Love, Calvin Harris Colour's Elliot, Minor White One Is Zero, Hadouken! Leap Of Faith, Harrison's Manday's Arms, Justice D.A.W.C.E., Ladytron Destroy Everything You Touch, Los

Camposino The International, Twoxoss Underground, Madina Lake One Last Kiss, New Young Pony Club Get Lucky, Sons & Daughters All Complex, Super Furry Animals Run Away, The Answering Machine Lightbulbs, The Author Taxi, The Departure 7 Years



MusicWeek
27.10.07

The UK Radio Airplay Chart

| This wk | Last wk | Wks on chart | Sales Chart | Artist Title Label | Total Plays | Plays %+- | Total Aud (m) | Aud %+- |
|---------|---------|--------------|-------------|--|-------------|-----------|---------------|---------|
| 1 | 1 | 4 | 2 | Mark Ronson Feat. Amy Winehouse Valerie Columbia | 1761 | 14.95 | 69.95 | 10.42 |
| 2 | 2 | 6 | 1 | Sugababes About You Now Island | 2307 | 14.21 | 63.32 | 3.87 |
| 3 | 5 | 4 | 46 | Take That Rule The World Polydor | 1415 | 30.90 | 48.31 | 14.78 |
| 4 | 3 | 6 | 4 | The Hoosiers Goodbye Mr A RCA | 1267 | 17.53 | 46.72 | -8.16 |
| 5 | 6 | 10 | 12 | Scouting For Girls She's So Lovely Epic | 1469 | 7.07 | 46.54 | 12.85 |
| 6 | 11 | 5 | 21 | Orson Ain't No Party Mercury | 1144 | 53.35 | 45.24 | 36.55 |
| 7 | 4 | 12 | 11 | Plain White T's Hey There Delilah Hollywood/Angel | 2281 | 0 | 42.47 | -12.14 |
| 8 | 7 | 3 | | Leona Lewis Bleeding Love Syco | 1397 | 39.70 | 39.83 | 0.81 |
| 9 | 8 | 5 | 7 | Mika Happy Ending Casablanca/Island | 760 | 43.13 | 36.01 | -5.39 |
| 10 | 19 | 2 | 6 | Timbaland Presents One Republic Apologize Interscope | 679 | 42.05 | 35.71 | 43.82 |
| 11 | 10 | 10 | 5 | Ida Corr Vs Fedde Le Grand Lat Me Think About It Data | 696 | 8.07 | 33.85 | -0.73 |
| 12 | 17 | 2 | | Kylie Minogue 2 Hearts Parlophone | 869 | 100.69 | 33.47 | 24.93 |
| 13 | 9 | 3 | 81 | Newton Faulkner All I Got Ugly Truth | 339 | 4.31 | 32.18 | -9.61 |
| 14 | 15 | 3 | 8 | Freemasons Feat. Bailey Tzuke Uninvited Loaded | 505 | 34.22 | 30.56 | 10.60 |
| 15 | 13 | 3 | 48 | Amy Macdonald LA Vertigo | 516 | 2.99 | 30.4 | 3.93 |
| 16 | 12 | 13 | 24 | James Blunt 1973 Atlantic | 1547 | -9.95 | 29.37 | -8.90 |
| 17 | 14 | 15 | 23 | Fergie Big Girls Don't Cry A&M | 1375 | -14.48 | 25.84 | -6.55 |
| 18 | 30 | 3 | | Oasis Lord Don't Slow Me Down Big Brother | 533 | 60.06 | 23.8 | 21.68 |
| 19 | 22 | 5 | 41 | Jack Penate Second, Minute Or Hour XL | 262 | -30.50 | 23 | 2.82 |
| 20 | 11 | 8 | 30 | Peter Bjorn & John Feat. V Bergsman Young Folks Wichita | 267 | -38.19 | 22.81 | 42.83 |
| 21 | 33 | 2 | | Robyn Handle Me Konichiwa | 397 | 28.90 | 21.52 | 20.63 |
| 22 | 16 | 11 | 25 | Rihanna Shut Up And Drive Def Jam | 1086 | -17.16 | 21.12 | -23.14 |
| 23 | New | | | David Gray You're The World To Me Atlantic | 245 | 0 | 21.12 | 0 |
| 24 | 21 | 9 | 27 | Foo Fighters The Pretender RCA | 458 | 1.10 | 21.03 | -8.53 |
| 25 | 24 | 4 | 43 | 30 Seconds To Mars The Kill (Rebirth) Virgin | 170 | -10.53 | 20.95 | -2.87 |

Radio Growers Top 10

| This | Artist Title | Plays | Total | Incr |
|------|--|-------|-------|------|
| 1 | Kylie Minogue 2 Hearts | 869 | 436 | |
| 2 | Orson Ain't No Party | 1144 | 398 | |
| 3 | Leona Lewis Bleeding Love | 1397 | 397 | |
| 4 | Take That Rule The World | 1415 | 334 | |
| 5 | Sugababes About You Now | 2307 | 287 | |
| 6 | Nicole Scherzinger Baby Love | 486 | 252 | |
| 7 | Mark Ronson Feat. Amy Winehouse Valerie | 1761 | 229 | |
| 8 | Mika Happy Ending | 760 | 229 | |
| 9 | Timbaland Presents One Republic Apologize | 679 | 201 | |
| 10 | Oasis Lord Don't Slow Me Down | 533 | 200 | |

Nielsen Music Control 2007 Covers period from last Sunday to Saturday.

- Key**
- Highest new entry
 - Highest climber
 - Audience increase
 - Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.6 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Radio Aire, 96.4 BRMB, 96.4 FM The Wave, 96.9

| Nielsen Music Control | | | | | Total Plays | Plays %+- | Total Aud (m) | Aud %+- |
|-----------------------|---------|--------------|-------------|---|-------------|-----------|---------------|---------|
| This wk | Last wk | Wks on chart | Sales Chart | Artist Title Label | | | | |
| 26 | 18 | 6 | 31 | Stereophonics It Means Nothing V2 | 378 | -24.55 | 19.37 | -22.95 |
| 27 | New | | | Craig David Hot Stuff Warner Bros | 493 | 0 | 19.28 | 0 |
| 28 | 23 | 2 | 19 | Feist 1234 Polydor | 530 | 9.96 | 19.08 | -14.25 |
| 29 | New | | | Hard-Fi Can't Get Along (Without You) Necessary/Atlantic | 354 | 0 | 18.63 | 0 |
| 30 | 34 | 14 | | KT Tunstall Hold On Relativity | 673 | -8.56 | 18.51 | 4.58 |
| 31 | 42 | 2 | | The Eagles How Long Polydor | 94 | -13.76 | 18.28 | 17.48 |
| 32 | 43 | 2 | | Samim Heater Data | 349 | 25.99 | 18.02 | 16.18 |
| 33 | New | | | Simply Red The World And You Tonight SimplyRed.com | 93 | 0 | 17.67 | 0 |
| 34 | 40 | 3 | | Mutya Buena Just A Little Bit 4th & Broadway | 217 | 17.30 | 17.65 | 10.38 |
| 35 | 26 | 16 | 18 | Timbaland Feat. Doe/Keri Hilson The Way I Are Interscope | 654 | -6.57 | 17.65 | -16.75 |
| 36 | 36 | 5 | 42 | Kate Nash Mouthwash Fiction | 482 | -13.62 | 17.34 | 0.17 |
| 37 | 28 | 2 | | Seal Amazing Warner Bros | 54 | 58.82 | 17.29 | -12.01 |
| 38 | 39 | 2 | 15 | The Wombats Let's Dance To Joy Division 14th Floor | 208 | 6.67 | 17.12 | 5.22 |
| 39 | New | | | Rihanna Feat. Ne-Yo Hate That I Love You Def Jam | 296 | 0 | 16.29 | 0 |
| 40 | 32 | 15 | 38 | Robyn With Kleerup With Every Heartbeat Konichiwa | 1125 | 2.93 | 16.16 | -12.55 |
| 41 | New | | | The Hoosiers Worried About Ray RCA | 832 | 0 | 15.98 | 0 |
| 42 | 27 | 3 | 45 | Biffy Clyro Machines 14th Floor | 460 | 4.31 | 15.82 | -21.19 |
| 43 | New | | | Maroon 5 Wake Up Call A&M | 588 | 0 | 15.16 | 0 |
| 44 | New | | | Enrique Iglesias Do You Know? Interscope | 696 | 0 | 14.99 | 0 |
| 45 | 30 | 40 | | Kate Nash Foundations Fiction | 850 | 0 | 14.98 | 1.08 |
| 46 | 38 | 8 | | Scissor Sisters I Don't Feel Like Dancin' Polydor | 549 | -11.17 | 14.65 | -10.94 |
| 47 | New | | | Avril Lavigne Hot RCA | 212 | 0 | 14.47 | 0 |
| 48 | 37 | 16 | 26 | Kanye West Stronger Def Jam | 674 | -18.50 | 14.16 | -15.26 |
| 49 | 50 | 3 | 33 | Kanye West Feat. T Pain Good Life Def Jam | 352 | 39.13 | 13.81 | -0.22 |
| 50 | New | | | Kaiser Chiefs Ruby B Unique/Polydor | 480 | 0 | 13.47 | 0 |

Pre-Release Top 20

| This | Artist Title / Label | Total Audience |
|------|---|----------------|
| 1 | Kylie Minogue 2 Hearts / Parlophone | 33.47 |
| 2 | Oasis Lord Don't Slow Me Down / Big Brother | 23.80 |
| 3 | Robyn Handle Me / Konichiwa | 21.52 |
| 4 | David Gray You're The World To Me / Atlantic | 21.12 |
| 5 | 30 Seconds To Mars The Kill / Virgin | 20.95 |
| 6 | Craig David Hot Stuff / Warner Bros | 19.28 |
| 7 | Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic | 18.63 |
| 8 | The Eagles How Long / Polydor | 18.28 |
| 9 | Samim Heater / Data | 18.02 |
| 10 | Simply Red The World And You Tonight / SimplyRed.com | 17.67 |
| 11 | Mutya Buena Just A Little Bit / 4th & Broadway | 17.65 |
| 12 | Seal Amazing / Warner Bros | 17.29 |
| 13 | T2 Heartbroken / 2NV | 10.98 |
| 14 | Richard Hawley Serious / Mute | 10.34 |
| 15 | N Dubz You Better Not Waste My Time / Polydor | 9.50 |
| 16 | John Mayer Waiting On The World To Change / Columbia | 9.31 |
| 17 | Wet Wet Wet Too Many People / Absolute | 9.12 |
| 18 | Peter Dinklage Goodbye Philadelphia / Warner Bros | 8.94 |
| 19 | Bloc Party Flux / V2 | 8.44 |
| 20 | Celine Dion Taking Chances / Sony BMG | 7.96 |

Nielsen Music Control 2007 Covers period from last Sunday to Saturday

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, 94.9fm, Beat 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM 103 Horizon, Forth2, Forth One, Fox FM, Galaxy 112, Galaxy 102.2, Galaxy 105, Galaxy 115-106, GWR FM, Hallam FM, Heart 105.2 FM, Imagine FM, Invicta FM, iDWR Radio, Jazz FM, Juice 117.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Fraserside), Manx, Maria FM, Metro Radio, MFM 133.4, Minster FM, Mix 96, Northants 96, Northsound 1, Northsound 2, Oak 107, Ocean FM, Orchard FM, 0102.9 FM, 0113, 095, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, SSR FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, The Pulse, The Storm, Vibe 131, Vibe 135-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 134.9

On The Radio This Week

Radio 2
Record Of The Week: Richard Fleeshman, Coming Down
Album Of The Week: Eagles, Long Road Out Of Eden
Joels Holland Interview, Beth Nielsen Chapman (Mon)

Capital
Lucia Record Of The Week: Athlete, Tokyo
James Cannon Albums Of The Week: The Hoosiers, Trick To Life
Late Night Feature: Joan Mayer, Waiting On The World To Change, KT Tunstall, Saving My Face, Mary J Blige, Just Fine

GCap
Kevin Ture Of The Week: Elliot Minor, White Lies, Civil
Late Night Love Song: Newton Faulkner, All I Got

Radio 1
Sara Cox Record Of The Week: Chroma, Bonafide Lovin'
Greg James Record Of The Week: Kylie Minogue, 2 Hearts
Jo Whaley Record Of The Week: T2 & Jodie, Heartbroken
Edith Bowman Record Of The Week: Bloc Party, Flux
Weekend Anthem: Samim Heater
Zane Lowe Record Of The Week: The Killers, Tranquility
Colin Murray Record Of The Week: Sarj Tankian, Empty Walls
Electric Proms Live Performance: Editors (Wed), Siobhán (Tues), Jamie Cullum (Tues), The Enemy (Tues)
Pete Tong The Chemical Brothers, Bath Oran, All Love

6Music

Gideon Cox Sigur Ros (Wed), The Chemical Brothers (Thur), Steve Lamacq Live Performance, Fri
Rampant & The Makers

1XTRA

DJ Target Live Performance, Sat
Kano Feat. Craig David

BBC Asian Network

Uni Tour Live One-off features
Thurs Jay Sean

XFM

Alex Zane Record Of The Week: One Night Only, You And Me
Ian Camfield Record Of The Week: Charlatans, You Cross My Path

BBC Asian Network

Electric Proms One-off features
Live, Fri: Amar & Mo Riz, Robby Friction Track Of The Week
Badesheri

On The Box This Week

ITV

Parkinson: Peter Dinklage (Live Performance, Sat)

BBC 1

Jonathan Ross: Duran Duran (Live Performance, Fri)

BBC2

Classical Star Visions (Search For Classical Music, Suspensian, Mon)
Electric Proms: Mark Ronson (With BBC Concert Orchestra, Weds), Paul McCartney (Live Performance, Tues), Kaiser Chiefs (Live Performance, Fri)

Channel 4

Freshly Squeezed: Kings Of Leon, Newton Faulkner, Mutya Buena, Backstreet Boys, Leona Lewis, Chris Brown
Paul O'Grady: Westlife (Mon), Jason Robran (Tues), Moby (Wed)
What Really Happened: Michael Jackson (Wed)
4Play: The Wombats (Documentary, Fri)
Niles: U2 Music Award: CSS, Willy, Good Songs
Transmission: Kaiser Chiefs, Robyn, Adele, Does It Offend You, Yean?, Natasha Bedingfield



Datafile Exposure

MusicWeek.
27.10.07

Radio One Top 30

| This | Last | Artist / Title / Label | Plays | This | Last | Audience |
|------|------|--|-------|------|-------|----------|
| 1 | 6 | Sugababes About You Now / Island | 26 | 21 | 24451 | |
| 1 | 10 | Oasis Lord Don't Slow Me Down / Big Brother | 26 | 19 | 19849 | |
| 3 | 1 | Ida Corr Vs Fedde Le Grand Let Me Think About It / Data | 25 | 24 | 21726 | |
| 3 | 3 | Scouting For Girls She's So Lovely / Epic | 25 | 22 | 22776 | |
| 3 | 3 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia | 25 | 22 | 21571 | |
| 3 | 6 | Freemasons Feat. Bailey Tzuke Uninvited / Loaded | 25 | 21 | 22396 | |
| 3 | 16 | Peter Bjorn & John Feat. Victoria Bergsman Young Folks / Wisnita | 25 | 16 | 20619 | |
| 8 | 2 | Mike Happy Ending / Casablanca/Island | 23 | 23 | 18318 | |
| 9 | 3 | Jack Penate Second, Minute Or Hour / XL | 21 | 22 | 18797 | |
| 9 | 6 | 30 Seconds To Mars The Kill (Rebirth) / Virgin | 21 | 21 | 18595 | |
| 9 | 11 | The Hoosiers Goodbye Mr A / RCA | 21 | 18 | 17571 | |
| 12 | 26 | Robyn Handle Me / Konichiwa | 20 | 12 | 15894 | |
| 12 | 26 | Timbaland Presents One Republic Apologize / Interscope | 20 | 12 | 16831 | |
| 14 | 11 | The Wombats Let's Dance To Joy Division / 14th Floor | 19 | 18 | 15310 | |
| 14 | 22 | Samim Heater / Nata | 19 | 13 | 12577 | |
| 16 | 11 | Foo Fighters The Pretender / RCA | 18 | 18 | 15301 | |
| 16 | 33 | Avril Lavigne Hot / RCA | 18 | 9 | 13076 | |
| 18 | 17 | Kate Nash Mouthwash / Fiction | 15 | 15 | 13438 | |
| 18 | 22 | Newton Faulkner All I Got / Ugly Truth | 15 | 13 | 11527 | |
| 18 | 40 | Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic | 15 | 7 | 14304 | |
| 21 | 11 | Stereophonics It Means Nothing / V2 | 14 | 18 | 11327 | |
| 21 | 15 | Biffy Clyro Machines / 14th Floor | 14 | 17 | 10373 | |
| 21 | 17 | Kanye West Feat. T Pain Good Life / Def Jam | 14 | 15 | 7885 | |
| 24 | 45 | Kylie Minogue 2 Hearts / Parlophone | 13 | 6 | 9582 | |
| 24 | 57 | N-Dubz You Better Not Waste My Time / LRC | 13 | 4 | 8887 | |
| 26 | 22 | Orson Ain't No Party / Mercury | 12 | 13 | 9975 | |
| 26 | 33 | Unklejam Sterec / Virgin | 12 | 9 | 7353 | |
| 26 | 33 | Take That Rule The World / Polydor | 12 | 9 | 11262 | |
| 29 | 26 | The Hives Tick Tick Boom / Polydor | 11 | 12 | 8554 | |
| 29 | 57 | T2 Heartbroken / Powerhouse | 11 | 4 | 8921 | |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday

Radio Two Top 30

| This | Last | Artist / Title / Label |
|------|------|---|
| 1 | 3 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia |
| 2 | 1 | Amy Macdonald LA / Vertigo |
| 3 | 8 | The Eagles How Long / Polydor |
| 4 | 15 | David Gray You're The World To Me / Atlantic |
| 5 | 5 | Take That Rule The World / Polydor |
| 6 | 2 | Newton Faulkner All I Got / Ugly Truth |
| 6 | 5 | Seal Amazing / Warner Brothers |
| 6 | 8 | Orson Ain't No Party / Mercury |
| 6 | 11 | Simply Red The World And You Tonight / Simplyred.com |
| 10 | 18 | Kylie Minogue 2 Hearts / Parlophone |
| 11 | 8 | Leona Lewis Bleeding Love / Syco |
| 12 | 14 | Richard Hawley Serious / Mute |
| 12 | 15 | Mike Happy Ending / Casablanca/Island |
| 12 | 24 | Mutya Buena Just A Little Bit / 4th & Broadway |
| 12 | 26 | Michael Buble Lost / Warner Brothers |
| 16 | 26 | Robert Plant & Alison Krauss Gone Gone Gone (Done Moved On) / Rounder |
| 16 | 30 | Peter Dinklage Goodbye Philadelphia / Warner Brothers |
| 18 | 4 | The Hoosiers Goodbye Mr A / RCA |
| 18 | 11 | Timbaland Presents One Republic Apologize / Interscope |
| 18 | 17 | Feist 1234 / Polydor |
| 18 | 24 | John Mayer Waiting On The World To Change / Columbia |
| 22 | 18 | Beverly Knight Queen Of Starting Over / Parlophone |
| 22 | 26 | Ben's Brother Carry On / Relentless |
| 22 | 26 | Rufus Wainwright Tiergarten / Polydor |
| 22 | 30 | Celine Dion Taking Chances / Columbia |
| 22 | 26 | Remi Nicole Rock N Roll / Island |
| 27 | 11 | Wet Wet Wet Too Many People / Dry |
| 27 | 26 | Craig David Hot Stuff / Warner Brothers |
| 27 | 33 | Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam |
| 27 | 26 | Shayan Italia Reflection / Fm Publishing |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday

Last.fm Top 10

| This | Last | Artist / Title / Label |
|------|------|--|
| 1 | New | Radiohead House of Cards / radiohead.com |
| 2 | New | Radiohead Bodysnatchers / radiohead.com |
| 3 | New | Radiohead Nude / radiohead.com |
| 4 | New | Radiohead All I Need / radiohead.com |
| 5 | New | Radiohead 15 Step / radiohead.com |
| 6 | New | Radiohead Videotape / radiohead.com |
| 7 | New | Girls Aloud Teenage Dirtbag / Polydor |
| 8 | 3 | Babyshambles Crumb Begging Baghead / Regal |
| 9 | New | Jimmy Eat World Gotta Be Somebody's Blues / Interscope |
| 10 | New | Jimmy Eat World Let It Happen / Interscope |

Source: Last.fm Chart shows most-played tracks on last.fm UK

Commercial Radio

| This | Last | Artist / Title / Label | Plays | This | Last | Audience |
|------|------|--|-------|------|-------|----------|
| 1 | 2 | Sugababes About You Now / Island | 2244 | 1974 | 38241 | |
| 2 | 1 | Plain White T's Hey There Delilah / Hollywood/Angel | 2211 | 2207 | 37914 | |
| 3 | 5 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia | 1613 | 1391 | 23732 | |
| 4 | 3 | James Blunt 1973 / Atlantic | 1516 | 1692 | 28135 | |
| 5 | 7 | Scouting For Girls She's So Lovely / Epic | 1384 | 1296 | 22297 | |
| 6 | 9 | Take That Rule The World / Polydor | 1375 | 1043 | 20471 | |
| 7 | 11 | Leona Lewis Bleeding Love / Syco | 1374 | 975 | 21106 | |
| 8 | 4 | Fergie Big Girls Don't Cry / A&M | 1342 | 1577 | 23357 | |
| 9 | 10 | The Hoosiers Goodbye Mr A / RCA | 1212 | 1033 | 19249 | |
| 10 | 8 | Robyn With Kleerup With Every Heartbeat / Konichiwa | 1123 | 1090 | 14731 | |
| 11 | 16 | Orson Ain't No Party / Mercury | 1118 | 721 | 15938 | |
| 12 | 6 | Rihanna Shut Up And Drive / Def Jam | 1083 | 1304 | 18289 | |
| 12 | 47 | Kylie Minogue 2 Hearts / Parlophone | 843 | 419 | 11165 | |
| 14 | 13 | Kate Nash Foundations / Fiction | 838 | 837 | 12074 | |
| 15 | 12 | The Hoosiers Worried About Ray / RCA | 827 | 875 | 10579 | |
| 16 | 33 | Mike Happy Ending / Casablanca/Island | 721 | 497 | 8854 | |
| 17 | 27 | Enrique Iglesias Do You Know? / Interscope | 695 | 632 | 12944 | |
| 18 | 15 | Avril Lavigne When You're Gone / RCA | 694 | 782 | 10141 | |
| 19 | 20 | Jennifer Lopez Do It Well / Epic | 684 | 692 | 8114 | |
| 20 | 28 | Ida Corr Vs Fedde Le Grand Let Me Think About It / Data | 671 | 620 | 12129 | |
| 21 | 22 | Enrique Iglesias Tired Of Being Sorry / Interscope | 670 | 667 | 8954 | |
| 22 | 14 | Kanye West Stronger / Def Jam | 668 | 823 | 12157 | |
| 23 | 23 | Britney Spears Gimme More / RCA | 665 | 656 | 9305 | |
| 24 | 17 | KT Tunstall Hold On / Relentless | 658 | 704 | 14014 | |
| 25 | 43 | Timbaland Presents One Republic Apologize / Interscope | 652 | 455 | 8952 | |
| 26 | 21 | Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope | 637 | 686 | 12580 | |
| 27 | 23 | Maroon 5 Wake Up Call / A&M | 583 | 656 | 11823 | |
| 28 | 25 | Gwen Stefani Feat. Akon The Sweet Escape / Interscope | 560 | 653 | 8087 | |
| 29 | 19 | Amy Winehouse Tears Dry On Their Own / Island | 557 | 696 | 6385 | |
| 30 | 30 | Nelly Furtado Say It Right / Geffen | 545 | 514 | 9199 | |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday.

Adult Contemporary Top 10

| This | Last | Artist / Title / Label |
|------|------|--|
| 1 | 1 | Valerie Mark Ronson Feat. Amy Winehouse / Columbia |
| 2 | 2 | About You Now Sugababes / Island |
| 3 | 5 | Rule The World Take That / Polydor |
| 4 | 3 | Goodbye Mr A The Hoosiers / RCA |
| 5 | 6 | She's So Lovely Scouting For Girls / Epic |
| 6 | 11 | Ain't No Party Orson / Mercury |
| 7 | 4 | Hey There Delilah Plain White T's / Hollywood/Angel |
| 8 | 7 | Bleeding Love Leona Lewis / Syco Music |
| 9 | 8 | Happy Ending Mike / Casablanca/Island |
| 10 | 19 | Apologize Timbaland Presents One Republic / Interscope |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday.

Contemporary Hit Radio Top 10

| This | Last | Artist / Title / Label |
|------|------|---|
| 1 | 2 | Sugababes About You Now / Island |
| 2 | 1 | Plain White T's Hey There Delilah / Hollywood/Angel |
| 3 | 3 | James Blunt 1973 / Atlantic |
| 4 | 5 | Scouting For Girls She's So Lovely / Epic |
| 5 | 7 | Mark Ronson Feat. Amy Winehouse Valerie / Columbia |
| 6 | 11 | Take That Rule The World / Polydor |
| 7 | 10 | The Hoosiers Goodbye Mr A / RCA |
| 8 | 8 | KT Tunstall Hold On / Relentless |
| 9 | 14 | Leona Lewis Bleeding Love / Syco Music |
| 10 | 6 | Rihanna Shut Up And Drive / Def Jam |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday.

Rhythmic Top 10

| This | Last | Artist / Title / Label |
|------|------|--|
| 1 | 2 | Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope |
| 2 | 1 | 50 Cent Feat. Timberlake & Timbaland Ayo Technology / Interscope |
| 3 | 3 | Ida Corr Vs Fedde Le Grand Let Me Think About It / Data |
| 4 | 6 | Sugababes About You Now / Island |
| 5 | 4 | Kanye West Stronger / Def Jam |
| 6 | 13 | Justin Timberlake Lovestoned / Jive |
| 7 | 5 | Freaks The Creeps (Get On The Dancefloor) / Data |
| 8 | 14 | Freemasons Feat Bailey Tzuke Uninvited / Loaded |
| 9 | 10 | Rihanna Shut Up And Drive / Def Jam |
| 10 | 12 | David Guetta And Chris Willis Love Is Gone / Charisma |

Nielsen Music Control 2007. Covers period from last Sunday to Saturday.

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check Music Week's new Datasite at www.musicweek.com

by Alan Jones

Album sales last week dipped below the 2m mark for the first time in seven weeks and the 10th time (in 42 weeks) this year. At 1,945,270, sales were down 3.3% week-on-week.

It's the fourth time in a row that sales for week 42 have dipped compared to the prior year, with the downward spiral coming after 2003 same week sales of 2,561,189. Subsequent week 42 tallies: 2004 - 2,470,317; 2005 - 2,414,672; and 2006 - 2,258,019. The last time fewer albums were sold in the comparative week was in 1998, when 1,886,205 sales were logged.

With no album selling more than 50,000 copies for the first time in seven weeks, artist album sales were off 3.7% at 1,563,098, while the compilation sector slipped just 1.5% to 382,172, buoyed by the continuing success of Radio One's 40th birthday album, Established 1967, which topped the compilations list for the third week in a row, and was the second biggest seller overall last week, with 35,669 sales lifting its 20-day sales tally to 162,773.

While the Stereophonics' album was the biggest seller of the week in Scotland as well as the UK, the second biggest seller north of the border ranked only 41st in the UK as a whole. It's the second album so far this year by Scots duo The MacDonald Brothers, who finished fourth in last season's X Factor.

Their self-titled debut entered at number 18 on sales of 11,596 just 28 weeks ago, with



Stereophonics: biggest selling album last week

76.3% of its sales from Scotland, but follow-up The World Outside's overall sales tally last week of 5,125 included a massive 92.3% contribution

from Scotland, and sold just 345 copies in the rest of the UK.

After reaching a 2007 high the previous week, sales of singles slipped a little last week, declining 3.8% to 1,495,550. Although the Sugababes' About You Now understandably suffered a 15.4% dip on its fourth week at the apex, Britney Spears' Gimme More makes a strong debut at number three after having its digital release date brought forward, and its physical release today (Monday) should be enough to give Spears her sixth number one hit a week hence.

There's also a second straight impressive jump for Apologize, by Timbaland Presents One Republic, which has powered 75-32-6 in the last fortnight. Not released physically for another week, it enjoyed a 188.9% increase in downloads last week to 14,181.

Physical release of the Alanis Morissette cover Uninvited earns the Freemasons their biggest hit to date. The track vaults 21-8 on sales of 12,561, and is the fourth Top 20 hit for the Brighton DJ duo, following Love On My Mind (number 11, 2005), Watchin' (number 19, 2006) and Rain Down Love (number 12, 2007).

Finally, apologies for erroneously suggesting last week that The Killers' Sam's Town album had first-week sales of 82,300 - they were its second week sales, following a bumper introductory week's tally of 268,946.

alan@musicweek.com

Number One Single



Sugababes (Island)

Their latest album, Change, slips to number two on sales of 32,555, but the Sugababes dominate the singles chart for the fourth week in a row, with About You Now selling a further 40,738 copies to lift its cumulative sales to 182,075 units. The last single by an all-girl group to spend longer at number one was the Spice Girls' debut Wannabe, which spent seven weeks at number one in 1996. Heading into November, we've had only 15 number ones this year - the lowest at this stage since 1994.

Number One Album

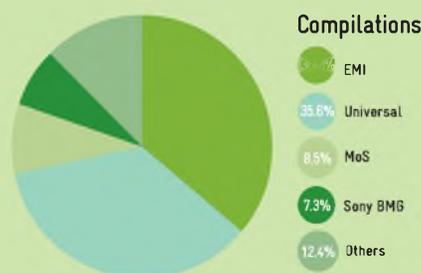
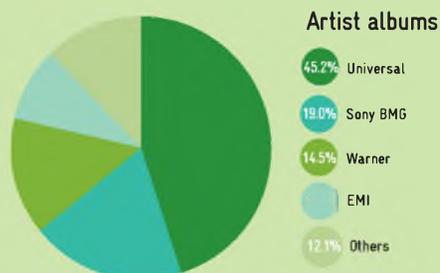
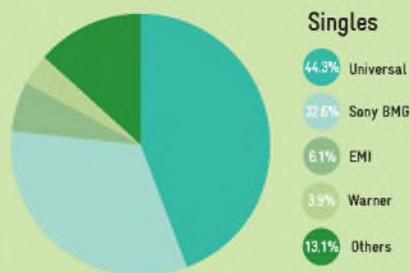


Stereophonics (V2)

The Stereophonics secure their fifth straight number one studio album, debuting in pole position with Pull The Pin. But it's a symptom of the current sales climate that, while its four immediate predecessors opened with sales higher than 100,000 units, Pull The Pin sold just 49,012 copies last week. The Stereophonics' previous chart-toppers, and their first-week sales: Performance And Cocktails (119,954 in 1999), Just Enough Education To Perform (139,728, 2001), You Gotta Go There To Come Back (101,946, 2003) and Language, Sex, Violence Other (105,337, 2005). Their first album, Word Gets Around, had a modest 13,155 first-week sale to debut at number six in 1997, and their 2005 concert set, Live In Dakota, debuted at number 13 on sales of 19,278.

The Market At A Glance.

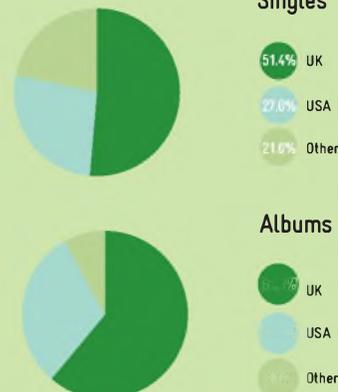
Company shares



Sales statistics

| | Singles | Artist albums | Compilations | Total albums |
|-------------------------|------------|---------------|--------------|--------------|
| Last week | | | | |
| Sales | 1,373,627 | 1,563,098 | 382,172 | 1,945,270 |
| vs previous week | | | | |
| Sales | 1,554,154 | 1,622,905 | 388,023 | 2,010,928 |
| % change | -11.6% | -3.7% | -1.5% | -3.3% |
| Year to date | | | | |
| Sales | 48,891,474 | 73,795,628 | 19,930,170 | 93,725,798 |
| vs last year | | | | |
| Sales | 38,002,638 | 85,329,895 | 19,751,921 | 105,081,816 |
| % change | +28.7% | -13.5% | +0.9% | -10.8% |

Origin



Company shares reflect sales for the Top 75 across both artist albums and singles and the Top 20 across compilations.

Source: Official UK Charts Company/Music Week.

Sales statistics show sales for the total UK records market. Source: Official UK Charts Company.

Origin statistics cover Top 75 singles and albums charts. Source: Official UK Charts Company/Music Week.

Datafile. Singles

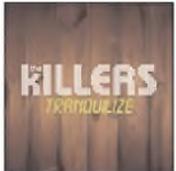
Mark Ronson makes gains, but is unable to outsell the Sugababes

by Alan Jones



03. Britney Spears

A fortnight after becoming just her fifth Top 10 single in the US, Gimme More secures Britney Spears her 17th Top 10 single in the UK. The first single from the troubled 25-year-old's upcoming album *Blackout* is currently number three in the US, and debuts here at number three on sales of 17,608. Of Spears' 19 UK singles, the one which peaked lowest was her 2002 cover of Joan Jett's I Love Rock 'N' Roll, which reached number 13. Her cumulative UK singles sales since 1999 debut ...Baby One More Time are 4,742,168.



13. The Killers

Featuring the uncredited 65-year-old Lou Reed and a children's choir, the new Killers single *Tranquilize* rockets 49-13 on sales of 9,842 downloads. The track, recorded two months ago in New York, is the Las Vegas band's eighth single and is included on their upcoming B-sides, rarities and remixes set *Sawdust*, which is released next month. It puts The Killers back on track after last single *For Reasons Unknown* - the fourth from their second album, *Sam's Town* - peaked at number 53.

The Sugababes continue atop the singles chart for a fourth week with *About Us Now*, which eclipses the three week rule of Push The Button to become the longest-reigning of their six number ones.

Meanwhile, Mark Ronson (pictured) & Amy Winehouse's cover of The Zutons' *Valerie* rises 75.3% in sales to 33,162 to move to number two, equalling the peak position of *Stop Me*, the first of the three singles thus far lifted from Ronson's *Version* album. The album itself jumps 13-8 on sales of 16,940, increasing its penetration for the fifth week in a row, and achieving its highest position for 12 weeks.

Happy Ending received a physical release last week, and immediately becomes the fourth straight Top 10 hit from Mika's debut album, *Life In Cartoon*



Motion. It vaults 16-7 on sales of 12,570, beating the number nine peak of immediate predecessor, *Big Girl (You Are Beautiful)*. First single, *Grace Kelly*, reached number one and *Love Today* got to six.

Last week's TV build-up to the Rugby Union World Cup final included multiple airings of the unofficial England anthem, *The Gambler* by Kenny Rogers. As a result, the 1979 flop, which gained a foothold on the chart last week, zooms 70-22 on sales of 6,807 downloads. It's Rogers' highest-charting single since his *Islands In The Stream* duet with Dolly Parton reached number seven in 1983.

alan@musicweek.com

Hit 40 UK

| This | Last | Artist | Title / Label |
|------|------|---|---|
| 1 | 1 | Sugababes | About You Now / Island |
| 2 | 3 | Mark Ronson Feat. Amy Winehouse | Valerie / Columbia |
| 3 | N | Britney Spears | Gimme More / RCA |
| 4 | 5 | The Hoosiers | Goodbye Mr A / RCA |
| 5 | 2 | Ida Corr Vs Fedde Le Grand | Let Me Think About It / Data |
| 6 | 28 | Timbaland Presents One Republic | Apologize / Interscope |
| 7 | 18 | Mika | Happy Ending / Casablanca/Island |
| 8 | 19 | Freemasons Feat. Bailey Tzuke | Uninvited / Loaded |
| 9 | 7 | 50 Cent Feat. Justin Timberlake & Timbaland | Ayo Technology / Interscope |
| 10 | 4 | Shayne Ward | No U Hang Up/If That's OK With You / Syco |
| 11 | 6 | Plain White T's | Hey There Delilah / Hollywood/Angel |
| 12 | 10 | Scouting For Girls | She's So Lovely / Epic |
| 13 | 11 | James Blunt | 1973 / Atlantic |
| 14 | 12 | Fergie | Big Girls Don't Cry / A&M |
| 15 | 36 | Orson | Ain't No Party / Mercury |
| 16 | 13 | Rihanna | Shut Up And Drive / Def Jam |
| 17 | 15 | Timbaland Feat. Doe/Keri Hilson | The Way I Are / Interscope |
| 18 | 9 | Feist | 1234 / Polydor |
| 19 | 16 | Jennifer Lopez | Do It Well / Epic |
| 20 | N | Take That | Rule The World / Polydor |
| 21 | N | The Killers | Tranquilize / Vertigo |
| 22 | 14 | Kanye West | Stronger / Def Jam |
| 23 | 8 | Sean Kingston | Beautiful Girls / Beluga Heights/Epic |
| 24 | N | The Wombats | Let's Dance To Joy Division / 14th Floor |
| 25 | N | Elvis Presley | Wear My Ring Around Your Neck / RCA |
| 26 | 21 | Phil Collins | In The Air Tonight / Virgin |
| 27 | 17 | Robyn With Kleerup | With Every Heartbeat / Konichiwa |
| 28 | 23 | Kate Nash | Foundations / Fiction |
| 29 | 34 | Akon | Sorry Blame It On Me / Island |
| 30 | 25 | The Hoosiers | Worried About Ray / RCA |
| 31 | 22 | Stereophonics | It Means Nothing / V2 |
| 32 | 26 | Foo Fighters | The Pretender / RCA |
| 33 | N | Leona Lewis | Bleeding Love / Syco |
| 34 | N | Kenny Rogers | The Gambler / Liberty |
| 35 | 24 | Enrique Iglesias | Tired Of Being Sorry / Interscope |
| 36 | 35 | Enrique Iglesias | Do You Know? / Interscope |
| 37 | 40 | Kanye West Feat. T Pain | Good Life / Def Jam |
| 38 | N | Nicole Scherzinger | Baby Love / Polydor |
| 39 | N | Amy Macdonald | LA / Vertigo |
| 40 | N | Rihanna | Hate That I Love You / Def Jam |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday

Indie Singles Top 10

| This | Last | Artist | Title / Label (Distributor) |
|------|------|--------------------------|--|
| 1 | N | Jack Rokka Vs. Betty Boo | Take Off / Gusto (P) |
| 2 | 3 | Jack Penate | Second, Minute Or Hour / XL (V/THE) |
| 3 | N | Chase & Status | Hurt You/Sell Me Your Soul / Ram (SRD) |
| 4 | 4 | Katie Melua | If You Were A Sailboat / Dramatico (P) |
| 5 | 1 | Underworld | Crocodile / Underworld (V/THE) |
| 6 | 2 | Mia Jimmy | XL (V/THE) |
| 7 | N | Winterkids | Wonderland / New Slang (SHK/P) |
| 8 | N | Tunng | Bullets / Full Time Hobby (V/THE) |
| 9 | N | Robots In Disguise | The Sex Has Made Me Stupid / President (C) |
| 10 | N | Lightspeed Champion | Midnight Surprise / Domino (V/THE) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday

Dance Singles Top 10

| This | Last | Artist | Title / Label |
|------|------|----------------------------|---|
| 1 | NEW | Chase & Status | Hurt You/Sell Me Your Soul / RAM |
| 2 | 1 | Ida Corr Vs Fedde Le Grand | Let Me Think About It / Data |
| 3 | 8 | Axwell Feat. Max'C | I Found U / Positiva |
| 4 | 7 | Samim Heater | Data |
| 5 | 3 | Wink | Higher State Of Consciousness / Strictly Rhythm |
| 6 | 9 | Freaks | The Creeps (Get On The Dancefloor) / Data |
| 7 | 10 | Out Of Office | Hands Up / Frenetic |
| 8 | 4 | Armand Van Helden | I Want Your Soul / Southern Fried |
| 9 | 18 | Yves Larock | Rise Up / Data |
| 10 | 11 | Ali Love | Late Night Session / Columbia |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday

European Downloads Top 10

| This | Last | Artist | Title / Label |
|------|------|----------------------------|----------------------------------|
| 1 | 1 | Sugababes | About You Now / Universal |
| 2 | 2 | Plain White T's | Hey There Delilah / EMI |
| 3 | 9 | Amy Winehouse | Valerie / Sony 3MG |
| 4 | 3 | James Blunt | 1973 / Warner Music |
| 5 | 6 | Rihanna Feat. Jay-Z | Umbrella / Universal |
| 6 | 4 | 50 Cent | Ayo Technology / Universal |
| 7 | 5 | Rihanna | Don't Stop The Music / Universal |
| 8 | 8 | Sean Kingston | Beautiful Girls / Sony 3MG |
| 9 | N | The Hoosiers | Goodbye Mr A / Sony BMG |
| 10 | 7 | Ida Corr Vs Fedde Le Grand | Let Me Think About It / Indies |

Nielsen SoundScan International. Covers period from last Sunday to Saturday

Year So Far: Singles Top 10

| This | Last | Artist | Title / Label |
|------|------|-----------------------------------|---------------------------------|
| 1 | 1 | Mika | Grace Kelly / Casablanca/Island |
| 2 | 2 | Rihanna Feat. Jay-Z | Umbrella / Def Jam |
| 3 | 3 | The Proclaimers/B Potter/A Pipkin | Oh My Gonna Be 500 Miles / EMI |
| 4 | 5 | The Fray | How To Save A Life / Epic |
| 5 | 4 | Kaiser Chiefs | Ruby / B Unique/Polydor |
| 6 | 6 | Beyonce & Shakira | Beautiful Liar / Columbia |
| 7 | 8 | Timbaland Feat. Doe/Keri Hilson | The Way I Are / Interscope |
| 8 | 7 | Gwen Stefani Feat. Akon | The Sweet Escape / Interscope |
| 9 | 9 | Kate Nash | Foundations / Fiction |
| 10 | 10 | Avril Lavigne | Girlfriend / RCA |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday

Music Week Datasite www.musicweek.com

For a much deeper selection of sales charts, not to mention airplay, radio and in-store information, check Music Week's new Datasite at www.musicweek.com

Titles A-Z
1234 19
1973 24
About You Now 1
Ain't No Party 21
Almost Easy 67
Apologize 6
Ayo Technology 9
Baby Love 34
Barbie Girl 35
Beautiful Girls 14

Big Girl (You Are Beautiful) 54
Big Girls Don't Cry 23
Chasing Cars 71
Clothes Off!!! 55
Do It Well 20
Do You Know? 62
Dream Catch Me 49
Drivin' Me Wild 58
Everything 60
Foundations 40
Gimme More 3

The Official UK Singles Chart



| This wk | Last wk | Wks in chart | Artist Title | (Producer) Publisher (Writer) / Label (Distributor) |
|---------|---------|--------------|---|--|
| 1 | 1 | 5 | Sugababes About You Now | (Dr Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748657 (U) |
| 2 | 3 | 5 | Mark Ronson Feat. Amy Winehouse Valerie | (Ronson) Zomba/Sony/ATV/EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV) |
| 3 | New | | Britney Spears Gimme More | (Daria) Universal/Warner Chappell/Millennium K&CC (Hills / Washington / Hilson / Arica) / Jive 88697166767 (ARV) |
| 4 | 5 | 2 | The Hoosiers Goodbye Mr A | (Graftly/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 88697156892 (ARV) |
| 5 | 2 | 5 | Ida Corr Vs Fedde Le Grand Let Me Think About It | (Corr/Mo Track) Reverb Lifted Music / Warner Chappell (Corr/Gene/Von Staffelt) / Data DATA170CD5 (U) |
| 6 | 32 | 3 | Timbaland Presents One Republic Apologize | (Wells/Tedder) Sony ATV (Tedder) / Interscope USUM70272793 (U) |
| 7 | 16 | 3 | Mika Happy Ending | (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U) |
| 8 | 21 | 2 | Freemasons Feat. Bailey Tzuke Uninvited | (Freemasons) Universal (Marisette) / Loaded LMA118CD (U) |
| 9 | 7 | 10 | 50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology | (Timbaland) Universal/Zomba/Warner Chappell/CC (Jackson/Mosley/Timberlake) / Interscope 1746156 (U) |
| 10 | 4 | 4 | Shayne Ward No U Hang Up/If That's OK With You | (Rigisson) Kobalt/EMI (Rigisson/Yaroubi/Martin/Kotenha) / Syco 88697131707 (ARV) |
| 11 | 6 | 14 | Plain White T's Hey There Delilah | (DeKeele) So Happy (Higginson) / Hollywood/Angel ANGEDCX52 (E) |
| 12 | 10 | 6 | Scouting For Girls She's So Lovely | (Green) Zomba/Sony/ATV/EMI (Stride) / Epic 88697147742 (ARV) |
| 13 | 45 | 2 | The Killers Tranquilize | (Flood/Moulder) Universal (Flowers) / Vertigo CATCO13056908 (U) |
| 14 | 8 | 5 | Sean Kingston Beautiful Girls | (Ritem) Universal/Rondor/Homai Eriehers/CC Music/CC (Jordan/King/Anderson/Stellar/Relem/Leber) / Soligo HagMs/Epic 88697169307 (ARV) |
| 15 | 35 | 2 | The Wombats Let's Dance To Joy Division | (Harris) Universal (Haggis / Krudsen / Murphy) / 14th Floor 14FLR26CD (CINR) |
| 16 | New | | Elvis Presley Wear My Ring Around Your Neck | (Sholes) Carlin Music Corp (Carroll / Moody) / RCA 88697125192 (ARV) |
| 17 | 14 | 7 | Phil Collins In The Air Tonight | (Collins/Padgham) Philips Collins Ltd/Hit&Run Music (Collins) / Virgin VS102 (E) |
| 18 | 15 | 14 | Timbaland Feat. Doe/Keri Hilson The Way I Are | (Timbaland) Universal/Warner Chappell/CC (Hilson/Mohammad/Nelson/Mesley/Maulitsky) / Interscope 1742316 (U) |
| 19 | 5 | 5 | Feist 1234 | (Gonzales/Letang/Feist) Candid Music/Universal (Sellmann/Feist) / Polydor 5300580 (U) |
| 20 | 13 | 4 | Jennifer Lopez Do It Well | (Tedder) Kobalt/Stone Diamond Music (Tedder/Castor/Poree/Wilson) / Epic 88697176452 (ARV) |
| 21 | 65 | 2 | Orson Ain't No Party | (Shain) Universal/EMI (Pohworth/Actasie/Cann/Rontjen/Rnontgen/Gallagher) / Mercury 1746453 (U) |
| 22 | 70 | 2 | Kenny Rogers The Gambler | (Butler) Sony ATV (Schiltz) / Liberty USCN17800055 (E) |
| 23 | 16 | 16 | Fergie Big Girls Don't Cry | (Will I Am) Headphone Junkie/GAD/Cherry Lane/Catalyst/Sony ATV (Ferguson/Gad) / A&M 1741332 (U) |
| 24 | 15 | 8 | James Blunt 1973 | (Rothrock) Universal/EMI (Blount/Ratson) / Atlantic AT0285CDX (CINR) |
| 25 | 17 | 14 | Rihanna Shut Up And Drive | (Rogers/Sturken) Universal/Warner Chappell (Rogers/Sturken/Morrie/Hock/Summer/Gilbert) / Def Jam 1746118 (U) |
| 26 | 11 | 11 | Kanye West Stronger | (West) Zomba/EMI (West/Banghatter/De Homan-Christo/Birdsong) / Def Jam 1744463 (U) |
| 27 | 24 | 10 | Foo Fighters The Pretender | (Norton) Universal/Bug (Foo Fighters) / RCA 88697160702 (ARV) |
| 28 | 23 | 7 | Akon Sorry Blame It On Me | (Sparkes/Thiam) Universal/Famous/CC (Sparkes/Thiam/Patrone) / Island CATCO129863373 (U) |
| 29 | 57 | 2 | Rihanna Hate That I Love You | (StarGate) Zomba/Sony/ATV/EMI (Shaffer/Eriksen/Hermansen) / Def Jam USUM70735120 (U) |
| 30 | 20 | 10 | Peter Bjorn & John Feat. Victoria Bergsman Young Folks | (Ytting) Zomba/Sony/ATV/EMI (Moren/Ytting) / Wichita WERR1515CD (U) |
| 31 | 25 | 4 | Stereophonics It Means Nothing | (Jones/Lowe) Universal (Jones) / V2 VVR5048643 (U) |
| 32 | 22 | 3 | Aly & AJ Potential Break Up Song | (Armato/James) Warner Chappell/Antonia Songs/all heart/Seven Su (Metalka/Armato/James) / Hollywood/Angel CAS010 (E) |
| 33 | 37 | 5 | Kanye West Feat. T Pain Good Life | (West) EMI/Flaes Gimme My Publishing/Tierpoint/Naughty (West) (Bass/Najm/Innes/Igram) / Def Jam 1752306 (U) |
| 34 | 35 | 2 | Nicole Scherzinger Baby Love | (WBLL) Am Cherry River/ArtHouse Feat/Songs of Universal (Adams/Dinegar/Scherzinger/Harris) / Interscope LSUM70751378 (U) |
| 35 | 26 | 2 | Samanda Barbie Girl | (Tastar) Universal/Warner Chappell (Dil/Norraan/Pederson/Karst) / Sony BMG 88697186502 (ARV) |
| 36 | 34 | 23 | Rihanna Feat. Jay-Z Umbrella | (Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U) |
| 37 | 36 | 16 | The Hoosiers Worried About Ray | (Smith) Sony ATV/CC (Sparkes/Sharland/Skarendahl) / RCA 88697116512 (ARV) |
| 38 | 30 | 12 | Robyn With Kleerup With Every Heartbeat | (Kleerup) Universal (Kleerup/Carisson) / Konichiwa KONMCD008 (U) |

| This wk | Last wk | Wks in chart | Artist Title | (Producer) Publisher (Writer) / Label (Distributor) |
|---------|----------|--------------|---|--|
| 39 | 27 | 5 | Enrique Iglesias Tired Of Being Sorry | (Thomas) Highland/In versa / Enrique Iglesias/EMI (Thomas) / Interscope 1747382 (U) |
| 40 | 33 | 17 | Kate Nash Foundations | (Epworth) Universal/EMI (Nash/Epworth) / Fiction 1735509 (U) |
| 41 | 38 | 5 | Jack Penate Second, Minute Or Hour | (Abbas) Universal (Penate) / X-LS290CD (V/THE) |
| 42 | 31 | 6 | Kate Nash Mouthwash | (Epworth) Universal (Nash/Epworth) / Fiction 1744949 (U) |
| 43 | 46 | 6 | 30 Seconds To Mars The Kill (Rebirth) | (Abraham) Apocraphex Music (Leto) / Virgin 5087542 (E) |
| 44 | 28 | 2 | Roisin Murphy Let Me Know | (Murphy / Cato) Chrysalis/Warner Chappell (Murphy / Cato) / EMI CDMS728 (E) |
| 45 | 29 | 3 | Biffy Clyro Machines | (Richardson/Biffy Clyro) Universal (Neil) / 14th Floor 14FLR27CD (CINR) |
| 46 | New | | Take That Rule The World | (Shanks) EMI/Universal/Sony (Dwan/Barrin/Orange/Dnald) / Polydor GRUM707033 (U) |
| 47 | 43 | 11 | Amy Winehouse Tears Dry On Their Own | (Salaam Remi) Zomba/Sony/ATV/EMI (Winehouse/Ashford/Simpson) / Island 1744544 (U) |
| 48 | New | | Amy Macdonald LA | (Macdonald) Warner Chappell (Macdonald / Wilkinson) / Vertigo 1749278 (U) |
| 49 | 50 | 13 | Newton Faulkner Dream Catch Me | (Spencer) Peer/Universal/Blue Sky/Dunstable (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV) |
| 50 | 41 | 3 | The Hives Tick Tick Boom | (Herring) Kohalt (Fitzsimmons) / Polydor 1748979 (U) |
| 51 | New | | Avril Lavigne Hot | (Dr Luke) EMI/Rondor/Universal (Lavigne / Taubenfeld) / RCA 88697173362 (ARV) |
| 52 | 58 | 3 | Amy Winehouse Valerie | (Tbc) Zomba/Sony/ATV/EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Island 88UM70702678 (U) |
| 53 | 51 | 9 | Kano Feat. Craig David This Is The Girl | (Kano/David/Ft Smith) Blue Mountain/Chrysalis/Windswag/P&P (Smith/Jay d/Robinson) / 573 3731148CD (CINR) |
| 54 | 59 | 15 | Mika Big Girl (You Are Beautiful) | (Mika/Merchant) Universal/Rondor (Panniman) / Casablanca/Island 1741590 (U) |
| 55 | 53 | 10 | Gym Class Heroes Clothes Off!!! | (Sam/Suggs/Slims) Carlin Music Corp/EMI/Warner Chappell (Gym Class Heroes/Cat/Bass/Walton) / Jive 88697166767 (ARV) |
| 56 | New | | Common Feat. Lily Allen Drivin' Me Wild | (Tbc) TBC (Tbc) / Geffen 1750856 (U) |
| 57 | 67 | 3 | Chamillionaire Feat. Slick Rick Hip Hop Police | (Ritem) Universal/Jonathan Ritem/Slick Rick (Sarik/Ritem/Walters) / Universal CATCO130155599 (U) |
| 58 | 47 | 4 | Katie Melua If You Were A Sailboat | (Ratt) Dramatico/Sony ATV (Ratt) / Dramatico DRAMDCS3029 (P) |
| 59 | 75 | 2 | Gwen Stefani Now That You Got It | (Sawyer Beatz) Harpatic / Love/Team S/Del/Rites/Universal/Warner/B&B Pacific/Sawyer Beatz (Stigall/Ruggill/Bass) / Interscope CATCO130000000 (U) |
| 60 | 52 | 3 | Michael Buble Everything | (Foster/Gatica) Universal/Sony ATV/Warner-Chappell (Tbc) / Reprise W751CD2 (CINR) |
| 61 | Re-entry | | Michael Buble Home/Song For You | (Tbc) Michael Buble/Almost October/Universal/A an Chang (Buble/Foster/Mills/Chang) / Reprise W533CD (CINR) |
| 62 | 60 | 20 | Enrique Iglesias Do You Know? | (Garrett/Kidd) Universal/EMI/Hiboo/P&P (Garrett/Kidd/Iglesias) / Interscope 1735807 (U) |
| 63 | 64 | 17 | Avril Lavigne When You're Gone | (Walker) Universal/Rondor/EMI (Lavigne/Walker) / RCA 88697119262 (ARV) |
| 64 | New | | Nickelback Rockstar | (Nickelback) Warner-Chappell (Nickelback) / Roadrunner CATCO128071420 (CINR) |
| 65 | New | | Sex Pistols Pretty Vacant | (Locke) Warner Chappell (Mallock/Ratten/Cook/Jones) / Virgin VS184 (E) |
| 66 | 61 | 9 | Armand Van Helden I Want Your Soul | (Van Helden) EMI Virgin Music (Burton/Straker) / Southern Fried ECB125CD5 (V/THE) |
| 67 | New | | Avenged Sevenfold Almost Easy | (Sanders / Hater / Sullivan / Baker) EMI (Sanders / Hater / Sullivan / Baker) / Warner Brothers W735CD (CINR) |
| 68 | 48 | 8 | Girls Aloud Sexy! No No No | (Higgins/Xenomania) Warner Chappell/Xenomania/Carlin/EMI (Xenomania/Nazareth/Girls Aloud) / Fascination 1744381 (U) |
| 69 | 56 | 10 | Freaks The Creeps (Get On The Dancefloor) | (Harris/Solomon) Class Act/Bucks Music Group/DP Dance/CC (Harris/Solomon/Altar) / Data DATA157CD5 (U) |
| 70 | 45 | 3 | Lethal Bizzle Police On My Back | (Akira The Don) Warner Chappell (Grant) / V2 VVR5044333 (U) |
| 71 | 68 | 59 | Snow Patrol Chasing Cars | (Jackson/Lee) Big Life (Lightbody/Connolly/Simpson/Duncan/Wilson) / Fiction 1704397 (U) |
| 72 | New | | The Shapeshifters New Day | (The Shapeshifters) EMI (Martin/Reich/Gibbins) / Positiva CDNTVS262 (F) |
| 73 | Re-entry | | Take That Shine | (Shanks) V2/EMI/Universal/Sony ATV (Take That/Robson) / Polydor 1724284 (U) |
| 74 | 54 | 12 | David Guetta Feat. Chris Willis Love Is Gone | (Garaud/Rieseter) Square Rivoli/Whistling Angel/Rister (Willis/Garaud/Guetta/Rieseter) / Charisma A&MDCX49 (E) |
| 75 | 74 | 49 | Amy Winehouse Rehab | (Ronson) Zomba/Sony/ATV/EMI (Winehouse) / Island 1709535 (U) |

The Official UK Charts Company 2007 Covers period from last Sunday to Saturday



21. Orson
Like the Scissor Sisters, Anastacia and Gossio, Orson are largely unknown in their native America, but are big stars in the UK. The Californian band topped the UK charts with debut single No Tomorrow and parent album, Bright Idea last year, and also reached the Top 40 with the title track and Happiness. Surprisingly they failed to chart at all in the US, and have recoded here ahead of their upcoming second album Culture Vultures, from which first single Ain't No Party jumps 55-21 this week on sales of 7,470.



25, 29, 36. Rihanna
Hate That I Love You is the third single from Rihanna's second album, Good Girl Gone Bad, and it jumps 57-29 on sales of 5,544 this week to join its two predecessors in the Top 40. Shut Up And Drive, on the Top 40 for 13 weeks, slips 17-25 on sales of 3,431, while Umbrella declines 34-36 on sales of 3,988. On the chart for 23 weeks, Umbrella draws ever closer to Mika's Grace Kelly at the top of the year-to-date rankings with sales of 454,156 compared to its rival's 475,345.

| | | |
|---------------------------|---------------------------------------|----------------------------|
| Good Life 33 | It Means Nothing 31 | New That You Got It 59 |
| Goodbye Mr A 4 | Ia 48 | Police On My Back 70 |
| Happy Ending 7 | Let Me Know 44 | Potential Break Up Song 32 |
| Hate That I Love You 29 | Let Me Think About It 5 | Pretty Vacant 65 |
| Hey There Delilah 11 | Let's Dance To Joy Division 15 | Rehab 75 |
| Hip Hop Police 57 | Love s Gone 74 | Rockstar 64 |
| Hme/Scng For You 61 | Machines 45 | Rule The World 46 |
| Hot 51 | Mouthwash 47 | Second, Minute Or Hour 41 |
| Want Your Soul 66 | New Day 72 | Saxy! Nr Nr Nr 68 |
| If You Were A Sailboat 58 | No U Hang Up/If That's OK With You 10 | She's So Lovely 12 |
| In The Air Tonight 17 | | Shine 73 |

| | | |
|---------------------------------------|----------------------------------|-----------------------|
| Shut Up And Drive 25 | Tired Of Being Sorry 39 | Key |
| Sorry Blame It On Me 28 | Tranquilize 13 | ● Platinum (600,000) |
| Stronger 26 | Umbrella 36 | ● Gold (300,000) |
| Tears Dry On Their Own 47 | Uninvited 8 | ● Silver (200,000) |
| The Creeps (Get On The Dancefloor) 69 | Valerie 2 | ● Download only |
| The Gambler 22 | Valerie 52 | ■ Sales increase |
| The Kill (Rebirth) 43 | Wear My Ring Around Your Neck 16 | ■ Sales increase +50% |
| The Pretender 27 | When You're Gone 63 | ■ Highest new entry |
| The Way I Are 18 | With Every Heartbeat 39 | ■ Highest climber |
| This Is The Girl 53 | Worried About Ray 37 | |
| Tick Tick Boom 50 | Young Folks 30 | |

As used by Radio One
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-day, 12-inch, cassette, CD and download sales. © The Official UK Charts Company 2007.



V2 celebrates as the Stereophonics take the number one crown in style

by Alan Jones



09. Jools Holland
A combination of old favourites and new recordings, Jools Holland's Best Of Friends set surges to a number nine debut on sales of 15,494. Former Squeeze pianist Holland's 12th album in as many years and the 10th to make the Top 75, it instantly beats the peak of all but his 2001 number eight album Small World, Big Band and the 2005 collaboration Tom Jones & Jools Holland. His last album, Moving Out To The Country, reached number 45 last November. The new album is released simultaneously with Holland's autobiography, Barefaced Lies & Boogie-Woogie Boasts.



12. REM
REM would have moved into eighth place in the league table of acts with most number one albums if their new album, Live, had debuted at number one this week but the odds were always against it being the band's eighth number one. As its name suggests, the album is a concert recording – taken from the last two nights of their European tour of 2005 in Dublin – and live albums usually perform less well than others. The last 101 number one albums have all been studio sets, with the last live chart-topper being Red Hot Chili Peppers' Live In Hyde Park in 2004. REM's Live sold 14,190 copies last week and debuts at number 12.

Albums by Liberty X (*Thinking It Over*) and Paul Weller (*Studio 150*) reached three and two, respectively, but the V2 label's only act to reach number one during its years as an independent, were the Stereophonics (pictured).

The Welsh act racked up four number one albums for the label, which was set up by Richard Branson in 1996. Four becomes five this week, as new set Pull The Pin – the first issued by V2 since it was purchased by Universal a couple of months ago and allocated to the Mercury group of labels – debuts in pole position.

The Stereophonics are the first Welsh act to have five number ones, a proud achievement, although sales last week of just 49,012 for Pull The



Pin are less than half of the first-week tallies of its chart-topping predecessors, and lower than number one debuts by Hard-Fi, Kanye West, James Blunt, The Foo Fighters, Bruce Springsteen and the Sugababes in the past six weeks.

Total Stereophonics album sales in the UK since their 1997 debut are 5,756,136, with 2001's Just

Enough Education To Perform tooing the sales list with 1,744,891 buyers, very closely followed by 1999's Performance And Cocktails (1,722,551). These million-sellers are in a league of their own – the band's third biggest seller is their 1997 debut Word Gets Around, which has sold 855,818 copies, even though it peaked at number six. You Gotta Go There To Come Back (2003) follows on 729,856 sales.

The fifth biggest-selling V2 release, and the biggest not by Stereophonics, is Liberty X's Thinking It Over, which has shifted 688,572 copies since its 2002 release.

alan@musicweek.com

Compilations Top 20

| This | Last | Artist | Title / Label (Distributor) |
|------|------|------------------------|---|
| 1 | 1 | Various | Radio 1 Est 1967 / EMI Virgin/Sony/UMTV (U) |
| 2 | 2 | Original TV Soundtrack | High School Musical 2 / Walt Disney (E) |
| 3 | 3 | Various | Massive R&B – Winter 2007 / UMTV (U) |
| 4 | N | Various | Now Dance 2008 / EMI Virgin/UMTV (E) |
| 5 | 4 | Various | The Very Best Of Power Ballads / EMI Virgin (E) |
| 6 | 5 | Various | Dave Pearce Dance Anthems / Ministry (U) |
| 7 | 7 | Various | Now That's What I Call Music 67 / EMI Virgin/UMTV (E) |
| 8 | 6 | Various | Woman – The Collection 2007 / Universal TV (U) |
| 9 | N | Various | Pop Hits! / Sony BMG (ARV) |
| 10 | N | Various | Classical 2008 / EMI Classics (E) |
| 11 | 9 | Original TV Soundtrack | High School Musical / Walt Disney (E) |
| 12 | N | Original TV Soundtrack | Lazy Town – The New Album / GTV (P) |
| 13 | 8 | Various | 12" 80s Grooves / Family (U) |
| 14 | 10 | Various | Gatecrasher Immortal / Ministry (U) |
| 15 | 12 | Various | Just Great Songs / EMI TV/Sony BMG (ARV) |
| 16 | N | Various | Simply The Best / Rhino (CINR) |
| 17 | 11 | Various | True Hardcore – It's A Way Of Life / GTV (P) |
| 18 | N | Various | Hed Kandi REM |
| 19 | 17 | Various | Club 80s / Sony BMG TV/UMTV (U) |
| 20 | 13 | Various | The Songs / EMI Virgin/Sony (E) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Classical Albums Top 10

| This | Last | Artist | Title / Label (Distributor) |
|------|------|----------------------------|--|
| 1 | 2 | Luciano Pavarotti | Icons / Icons |
| 2 | 1 | Luciano Pavarotti | The Ultimate Collection / UCJ (U) |
| 3 | 8 | Katherine Jenkins | Second Nature / UCJ (U) |
| 4 | 3 | Katherine Jenkins | Serenade / UCJ (U) |
| 5 | 4 | Pavarotti/Domingo/Carreras | In Concert / Decca (U) |
| 6 | 6 | Katherine Jenkins | Premiere / UCJ (U) |
| 7 | | Mario Lanza | The Essential Collection / Emporio (SDU) |
| 8 | N | Clein/Rlpo/Handley | Elgar/Cello Concerto / EMI Classics (E) |
| 9 | 7 | Luciano Pavarotti | O Sole Mio / Disky Communications (DSC) |
| 10 | 9 | Fron Male Voice Choir | Voices Of The Valley / UCJ (U) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Indie Albums Top 10

| This | Last | Artist | Title / Label (Distributor) |
|------|------|-----------------------|---|
| 1 | 2 | Katie Melua | Pictures / Dramatico (P) |
| 2 | 1 | Jack Penate | Matinee / XL (V/THE) |
| 3 | N | Underworld | Oblivion With Bells / Underworld Live (V/THE) |
| 4 | 3 | The Pigeon Detectives | Wait For Me / Dance To The Radio (V/THE) |
| 5 | 4 | Nightwish | Dark Passion Play / Nuclear Blast (PH) |
| 6 | 6 | Reverend & The Makers | The State Of Things / Wall Of Sound (V/THE) |
| 7 | 7 | Arctic Monkeys | Favourite Worst Nightmare / Domino (V/THE) |
| 8 | N | Thrice | The Alchemy Index Vol 1 & 2 / Vagrant (V/THE) |
| 9 | 5 | Beirut | The Flying Club Cup / 4AD (V/THE) |
| 10 | 9 | Jose Gonzalez | In Our Nature / Peaceloc (V/THE) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Music DVD Top 20

| This | Last | Artist | Title / Label (Distributor) |
|------|------|-------------------------|---|
| 1 | 2 | Original Cast Recording | High School Musical – The Concert / Walt Disney (E) |
| 2 | 1 | David Gilmour | Remember That Night – Live At The Royal / EMI (E) |
| 3 | N | Meat Loaf | 3 Bats Live / Mercury (U) |
| 4 | N | Simply Red | Stay – Live At The Royal Albert Hall / Universal (U) |
| 5 | 1 | Thin Lizzy | Live & Dangerous / Mercury (U) |
| 6 | 3 | Elvis Presley | '68 Comeback / RCA (ARV) |
| 7 | 4 | Johnny Cash | The Best Of The Johnny Cash TV Show / Columbia (ARV) |
| 8 | 6 | Foo Fighters | Hyde Park/Skin & Bones – Live / RCA (ARV) |
| 9 | 8 | Luciano Pavarotti | A Rare And Intimate Evening With / IMC Vision (ARV) |
| 10 | 7 | Joe Strummer | The Future Is Unwritten / Film Four (ARV) |
| 11 | 12 | Pink | Live From Wembley Arena / LaFace (ARV) |
| 12 | 10 | Original Cast Recording | Joseph & The Amazing Technicolor / Universal Pictures (U) |
| 13 | 9 | Elton John | Elton 60 – Live At Madison Square Garden / Rocket (U) |
| 14 | 5 | Dusty Springfield | Live At The BBC / Universal (U) |
| 15 | N | Rat Pack | Kings Of Swing / WHE (THE) |
| 16 | 16 | U2 | Popmart – Live From Mexico City / Universal (U) |
| 17 | 17 | Lionel Richie | Live / Mercury (U) |
| 18 | 15 | Original Cast Recording | Dream Cast – Les Miserables In Concert / VCI (SDU) |
| 19 | 19 | The Who | The Vegas Job – Live In Vegas / Slam Dunk (SDU) |
| 20 | 18 | Elvis Presley | Destination Vegas / Wienerworld (P) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Rock Albums Top 10

| This | Last | Artist | Title / Label (Distributor) |
|------|------|----------------------|---|
| 1 | 1 | Foo Fighters | Echoes Silence Patience & Grace / RCA (ARV) |
| 2 | N | Funeral For A Friend | The Great Wide Open / Atlantic (CINR) |
| 3 | 3 | Nightwish | Dark Passion Play / Nuclear Blast (PH) |
| 4 | N | Hundred Reasons | Quick The Word Sharp The Action / V2 (U) |
| 5 | 2 | Alter Bridge | Blackbird / Universal Republic (U) |
| 6 | N | Thrice | The Alchemy Index Vol 1 & 2 / Vagrant (V/THE) |
| 7 | 5 | Foo Fighters | Skin And Bones / RCA (ARV) |
| 8 | 4 | Biffy Clyro | Puzzle / 14th Floor (CINR) |
| 9 | 10 | Led Zeppelin | Four Symbols / Atlantic (CINR) |
| 10 | 8 | Paramore | Riot / Fueled By Ramen (CINR) |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Year So Far: Albums Top 10

| This | Last | Artist | Title / Label |
|------|------|-------------------|--|
| 1 | 1 | Amy Winehouse | Back To Black / Island |
| 2 | 2 | Mika | Life In Cartoon Motion / Casablanca/Island |
| 3 | 3 | Take That | Beautiful World / Polydor |
| 4 | 4 | Arctic Monkeys | Favourite Worst Nightmare / Domino |
| 5 | 5 | Kaiser Chiefs | Yours Truly Angry Mob / B Unique/Polydor |
| 6 | 6 | Nelly Furtado | Loose / Geffen |
| 7 | 7 | Snow Patrol | Eyes Open / Fiction |
| 8 | 8 | Justin Timberlake | Futuresex/Lovesounds / Jive |
| 9 | 9 | Cascada | Everytime We Touch / AATW |
| 10 | 10 | James Morrison | Undiscovered / Polydor |

The Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

BPI Awards

Albums
Martha Wainwright Martha Wainwright (Silver); Katie Melua Pictures (Gold)

BPI Awards are made on combined unit sales of cassettes, CDs, LPs and MiniDisc. LPs and cassettes with a published dealer price of £3.45 and below or CDs of £5.99 or below require twice the sales quantity quoted above to obtain an award.

Artists A-Z
30 Seconds To Mars 52
50 Cent 35
Allen, Lily 63
Anka, Paul 13
Arctic Monkeys 75
Baby's First Steps 30
Blunt, James 11
Blunt, James 55
Bros, Macdonald 41
Brown, Ian 50

Buble, Michael 19
Carlat, Colbie 71
Campbell, Ali 15
Clapton, Eric 3
Collins, Phil 7
Dylan, Bob 25
Enemy, The 47
Faulkner, Newton 17
Fest 32
Fergie 69
Foo Fighters 5



MusicWeek
27.10.07

The Official UK Albums Chart



| This wk | Last wk | Wks in chart | Artist Title (Producer / Label (Distributor)) |
|---------|---------|--------------|---|
| 1 | New | | Stereophonics Pull The Pin (Lowe/Jones) / V2 VVR1048561 (U) |
| 2 | 1 | 2 | Sugababes Change 10 (Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenama) / Island 1747641 (U) |
| 3 | 2 | 2 | Eric Clapton Complete (The) / Polydor 1746153 (U) |
| 4 | 5 | 51 | Amy Winehouse Back To Black 50 10 (Ronson/Salaamrem/Dom) / Island 1713041 (U) |
| 5 | 6 | 4 | Foo Fighters Echoes Silence Patience & Grace (Norton) / RCA 88697115161 (ARV) |
| 6 | 3 | 3 | Katie Melua Pictures 10 (Ball) / Dramatico Q2AMC00035 (P) |
| 7 | 10 | 5 | Phil Collins Hits 40 (Padgham/Dudley/Babyface/Collins/Dazier/Mardin/Bla) / Virgin CDV2870 (E) |
| 8 | 13 | 27 | Mark Ronson Version 10 (Ronson) / Columbia 88697080032 (ARV) |
| 9 | New | | Jools Holland Best Of Friends (Holland) / Rhino S144246662 (CINR) |
| 10 | 4 | 3 | Bruce Springsteen Magic (O'Brien) / Columbia 88697170601 (ARV) |
| 11 | 5 | 5 | James Blunt All The Lost Souls 10 (Rothrock) / Atlantic/Custard 756789659 (CINR) |
| 12 | New | | REM Live (Patten) / Warner Brothers 936249253 (CINR) |
| 13 | New | | Paul Anka Classic Songs My Way (Anka/Christensen) / UMTV 1747398 (U) |
| 14 | 11 | 37 | Mika Life In Cartoon Motion 30 (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (U) |
| 15 | 9 | 2 | Ali Campbell Running Free (Campbell) / Crumbs CRUC01 (AMN/U) |
| 16 | 7 | 2 | Jack Penate Matinee (Abbiss) / XL XLCD289 (V/THE) |
| 17 | 21 | 12 | Newton Faulkner Hand Built By Robots 10 (McKinn/Spencer) / Jigly Truth 88697113062 (ARV) |
| 18 | 14 | 18 | Enrique Iglesias Insomniac (Kierszenbaum/Lovine/Iglesias) / Interscope 1734820 (U) |
| 19 | 12 | 2 | Michael Buble Call Me Irresponsible - Special Edition (Foster/Gattica) / Reprise 9362499111 (CINR) |
| 20 | New | | Roisin Murphy Overpowered (Cato/Murphy) / EMI 5070902 (E) |
| 21 | New | | Alison Moyet The Turn (Glennister) / W14 1746275 (U) |
| 22 | 19 | 11 | Kate Nash Made Of Bricks (Epworth) / Fiction 1743143 (U) |
| 23 | 27 | 26 | Rihanna Good Girl Gone Bad 10 (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U) |
| 24 | New | | Jennifer Lopez Brave (Variou) / Epic 82756977542 (ARV) |
| 25 | 26 | 3 | Bob Dylan Dylan (Variou) / Columbia 88697109542 (ARV) |
| 26 | 17 | 6 | Kanye West Graduation 10 (West/Timbaland/Variou) / Roc-a-fella 1741220 (U) |
| 27 | New | | Jimmy Eat World Chase This Light (Vig/Jimmy Eat World/Testa/Fields) / Interscope 1747542 (U) |
| 28 | 34 | 28 | Timbaland Shock Value (Timbaland/Waller/Milcap Jr./Panja/Variou) / Interscope 1726605 (U) |
| 29 | New | | The Hives The Black And White Album (The Hives/The Neptunes/Jacknife Lee/Herring) / Polydor 1747354 (U) |
| 30 | 16 | 3 | Babysambles Shotter's Nation 10 (Street) / Parlophone 5086201 (E) |
| 31 | 36 | 12 | Amy Macdonald This Is The Life 10 (Macdonald) / Vertigo 1732124 (U) |
| 32 | 28 | 4 | Feist The Reminder (Gonzales/Feist/Lelang) / Polydor 9848785 (U) |
| 33 | 15 | 2 | Aled Jones Reason To Believe (Kelly) / UCI 1738932 (U) |
| 34 | 24 | 7 | Plain White T's Every Second Counts (O'Keefe) / Hollywood/Angel CHANGE46 (E) |
| 35 | 22 | 2 | Stevie Wonder Number 1S (Wonder/Variou) / Motown 1747320 (U) |
| 36 | 22 | 6 | 50 Cent Curtis (50 Cent/Dre/Eminem/Variou) / Interscope 1733404 (U) |
| 37 | 26 | 63 | Amy Winehouse Frank 10 (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 9812918 (U) |
| 38 | 64 | 27 | Avril Lavigne The Best Damn Thing (Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV) |

| This wk | Last wk | Wks in chart | Artist Title (Producer) Publisher (Writer) / Label (Distributor) |
|---------|----------|--------------|--|
| 39 | 18 | 3 | Annie Lennox Songs Of Mass Destruction (Ballard) / RCA 88697152582 (ARV) |
| 40 | 29 | 6 | KT Tunstall Drastic Fantastic (Osborne) / Relentless CDREL15 (E) |
| 41 | New | | Macdonald Bros The World Outside (Variou) / The Music Kitchen TMKCD067 (6N) |
| 42 | 24 | 3 | Gabrielle Always (Gallagher/ Raiterhouse Rayz) / UMR 1720375 (U) |
| 43 | 39 | 65 | Paolo Nutini These Streets 20 (Nelson) / Atlantic 094534 (CINR) |
| 44 | 35 | 5 | Scouting For Girls Scouting For Girls (Green) / Epic 88697155192 (ARV) |
| 45 | New | | Underworld Oblivion With Bells (Smith) / Underworld Live UWR000173 (V/THE) |
| 46 | Re-entry | | John Mayer Continuum (Mayer) / Columbia 88697011522 (ARV) |
| 47 | 33 | 15 | The Enemy We'll Live And Die In These Towns 10 (Bany/Morris/Terry/Davis) / Warner Brothers 256498398 (CINR) |
| 48 | 40 | 61 | Take That Never Forget - The Ultimate Collection 30 (Variou) / RCA 82876748522 (ARV) |
| 49 | 46 | 77 | Snow Patrol Eyes Open 50 20 (Jacknife Lee) / Fiction 9852908 (U) |
| 50 | 32 | 4 | Ian Brown The World Is Yours (Black Ops/Haynie/Brown) / Fiction 1724654 (U) |
| 51 | 36 | 10 | Elvis Presley The King (Variou) / RCA 88697118042 (ARV) |
| 52 | 38 | 6 | 30 Seconds To Mars A Beautiful Lie 10 (Abraham/30 Seconds To Mars) / Virgin CDVJ5272 (E) |
| 53 | New | | Matchbox Twenty Exile On Mainstream (Lillywhite/Serletic) / Atlantic 297340 (CINR) |
| 54 | 31 | 2 | LeAnn Rimes Family (Huff) / Curb S144244752 (CINR) |
| 55 | 42 | 6 | Luciano Pavarotti The Ultimate Collection (Variou) / UCI 9842723 (U) |
| 56 | 49 | 81 | Pink I'm Not Dead 30 10 (Mann/Martin/Dr Luke/Walker/Clay/Abraham/Pink/Vario) / LaFace 82876803302 (ARV) |
| 57 | 45 | 20 | The Pigeon Detectives Wait For Me 10 (Jackson) / Dance To The Radio DTR030 (V/THE) |
| 58 | 74 | 91 | KT Tunstall Eye To The Telescope 50 (Osborne/Terefe/Green) / Relentless CDREL06 (E) |
| 59 | 47 | 64 | James Morrison Undiscovered 30 (Terefe/Robson/Hogarth/White) / Polydor 1702905 (U) |
| 60 | 43 | 5 | Reverend & The Makers The State Of Things (Kooner) / Wall Of Sound WOSD15CD (V/THE) |
| 61 | 55 | 58 | Justin Timberlake FutureSex/LoveSounds 20 10 (Timbaland/Timberlake/Hills/Jawbreakers/Rubin) / Jive 82875870682 (ARV) |
| 62 | 58 | 19 | The Police The Police 10 (Gray/Padgham/The Police) / A&M 1735143 (U) |
| 63 | 56 | 65 | Lily Allen Alright, Still 20 (Futurecut/Kurstin/Cook/Mackichan/Ronsaa) / Regal 3670282 (E) |
| 64 | 66 | 55 | The Killers Sam's Town 30 (Flad/Moulder) / Vertigo 1702375 (U) |
| 65 | 52 | 133 | James Blunt Back To Bedlam 10 10 (Rothrock/Hogarth) / Atlantic 7567837525 (CINR) |
| 66 | Re-entry | | Richard Hawley Lady's Bridge 10 (Hawley/Elriot) / Mute CDSTUMM278 (E) |
| 67 | 54 | 7 | Sean Kingston Sean Kingston (Rotem) / Reluga Heights/Epic 88697129992 (ARV) |
| 68 | 48 | 5 | Sugababes Overloaded - The Singles Collection 10 (Xenomania/Austinvarious) / Island 1709334 (U) |
| 69 | 51 | 23 | Fergie The Dutchess (Will I Am/various) / A&M 1706539 (U) |
| 70 | 57 | 7 | Hard-Fi Once Upon A Time In The West 10 (Archer/White/Walton) / Necessary/Atlantic S144229602 (CINR) |
| 71 | 44 | 2 | Colbie Caillat Coco (Blue/Caillat/Caillat/Reeves) / Island 1740518 (U) |
| 72 | 61 | 22 | Maroon 5 It Won't Be Soon Before Long 10 (Elizondo/Stent/Endert/Valentine) / A&M/Octone 1733105 (U) |
| 73 | 41 | 6 | Ultrabeat The Album (Ultrabeat) / AATW GLOBECD45 (AM/D/U) |
| 74 | 65 | 23 | Linkin Park Minutes To Midnight 10 (Sinada/Rubin) / Warner Brothers 9362444772 (CINR) |
| 75 | 68 | 26 | Arctic Monkeys Favourite Worst Nightmare 20 (Ford/Crossey) / Domino WIGCD188 (V/THE) |

The Official UK Charts Company 2007 Covers period from last Sunday to Saturday



21. Alison Moyet
Although introductory single One More Time peaked at number 151 last week, Alison Moyet's first album of original material for five years, The Turn, debuts at number 21 on sales of 9,135. The follow-up to her covers album The Voice, which reached number seven in 2004 and sold 143,691 copies, it is the 46-year-old Essex girl's ninth solo album (including two compilations) - all of which have made the Top 40 - and her 12th in total, including albums by Yazoo, the duo she fronted with Vince Clarke.



29. The Hives
The third Swedish act to have a hit album in eight weeks (Robyn's self-titled set reached number 19 in August and Peter, Bjorn & John's Writer's Block reached number 58 a fortnight ago) The Hives return with The Black And White Album. Home to first single Tick Tick Boom, which dips 41-50 this week, the album debuts at number 29 on sales of 6,947. It is the band's third chart album - their last two both peaked at number seven, although 2001's Your Favourite New Band's sales of 329,908 are more than treble those of 2004 follow-up Tyrannosaurus Hives (99,125).

- Gabrielle 42
- Hard-Fi 70
- Hawley, Richard 66
- Hives, The 29
- Holland, Jools 9
- Iglesias, Enrique 18
- Jimmy Eat World 27
- Jones, Aled 33
- Killers, The 64
- Kingston, Sean 67
- Lavigne, Avril 38
- Lennox, Annie 39
- Linkin Park 74
- Lopez, Jennifer 24
- Macdonald, Amy 31
- Maroon 5 72
- Matchbox Twenty 53
- Mayer, John 46
- Melua, Katie 6
- Mika 14
- Morrison, James 59
- Moyet, Alison 21
- Murphy, Roisin 20
- Nash, Kate 22
- Nutini, Paolo 43
- Pavarotti, Luciano 55
- Penate, Jack 16
- Pigeon Detectives 57
- Pink 56
- Plain White T's 34
- Police, The 62
- Presley, Elvis 51
- Rem 12

- Reverend & The Makers 60
- Rihanna 23
- Rimes, LeAnn 54
- Ronson, Mark 8
- Scouting For Girls 44
- Snow Patrol 49
- Springsteen, Bruce 10
- Stereophonics 1
- Sugababes 2
- Sugababes 68
- Take That 48
- Timbaland 28
- Timberlake, Justin 61
- Tunstall, KT 40
- Tunstall, KT 58
- Ultrabeat 73
- Underworld 45
- West, Kanye 26
- Winehouse, Amy 4
- Winehouse, Amy 37
- Wonder, Stevie 35

- Key**
- Platinum (300,000)
 - Gold (100,000)
 - Silver (60,000)
 - IFPI Platinum Europe Platinum (1m European sales)
 - Sales increase
 - Sales increase +50%
 - Highest new entry
 - Highest climber

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**It's been a long incredible journey
and I'm proud to have been part of it.
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