

# MusicWeek.

17.11.07 / £4.50

# The real price of free music

Coming to terms with the giveaway culture – see pages 8–9



## The Playlist.



**Duffy Rockferry (A&M)**  
Duffy is fast shaping up as one of the hottest names for 2008 with early support from Radio One and Later With Jools Holland for this taster single. (single, December 3)



**Dead Kids Fear And Fluoride (Salvia)**  
Exciting, energetic, unorthodox, Dead Kids bring something very fresh to indie rock and their debut single is a good taster. (single, out this week)



**Big Face I Wanna Be A Style Crusader (Kitsune)**  
Big Face have the makings of an act who within a few years could be headlining festival dance tents. (single, November 26)



**Plain White T's Hate (I Don't Really Like You) (Hollywood)**  
Second single and a more upbeat affair from the band whose album is now gold in the UK. They tour in January. (single, December 10)



**Royworld Elasticity (Fandango)**  
Ahead of the group's debut for Virgin next year, this low-key single for Fandango should get the ball rolling. A big, lush pop song with heart. (single, December 3)



**Amiina feat. Lee Hazlewood At The Top Of The World (Ever)**  
Hazlewood's last-ever recording sees the now deceased icon delivering fairytale-like spoken word atop Amiina's playful instrumentation. (single, December 10)



**Spider & The Flies Metallurge (Mute Irregulars)**  
Debut single from The Horrors' Tomethy Furse and Spider Web, this is a thrilling cut of cyber-psych, produced by Barry 7 (Add N to X). (single, November 26)



**David Guetta Baby When The Light (Charisma)**  
A commercial high point from Guetta's latest studio album, this Cathy Dennis penned track is a effortlessly-catchy pop song with a big hook. (single, December 10)



**Jack McManus Not The Hardest Part (UMRL)**  
Recently concluding a residency at the Distillers in London, McManus pens radio-friendly, piano-driven pop for a broad audience. (from album, 2008)



**J Holiday Bed (Angel)**  
Bed is shaping up as a big hit for the US rapper and should set him up for plenty of activity in the UK over the next 12 months. (single, December 3)



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

Datz.com is a new music download website. Boasting music from all major labels and many independents, it will premier new music on a weekly basis.

# Social networks hold over music buyers, re

by Adam Benzine

## Exclusive research shows how important social-networking sites are to the

### Digital

New research exclusive to *Music Week* has revealed for the first time the full power that UK social-networking sites wield in influencing consumers to buy music.

A pan-European investigation by analyst Jupiter Research suggests more than two-fifths of regular UK users of the likes of MySpace and Facebook have gone on to buy music by artists they have discovered via these sites.

Across Europe more than a quarter of regular social-networking-site visitors have been prompted to buy newly-discovered acts, a figure which rises to 44% in the UK. Those visiting these sites represent 4% of total European internet users and 9% of all UK users.

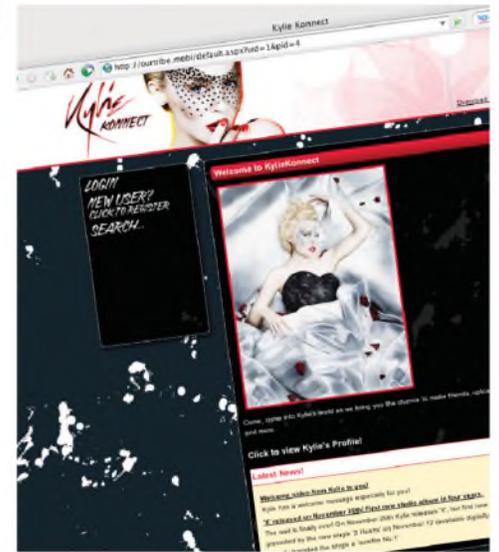
Other key findings from the research include:

- Nearly a third (32%) of internet users aged 15 to 24 visit social networks at least weekly.
- More than three-quarters (77%) of regular social networking site users are aged 15 to 34.
- Regular social networkers are more than two times as likely to listen to web-based audio and watch web-based video.
- Some 84% of social network music discoverers are regular users of social networks.

The findings of the survey are revealed after a week in which Parlophone unveiled a Kylie Minogue social-networking site and Facebook announced the launch of an advertising model to allow businesses to target advertising precisely to a desired audience. However, the mooted launch of "Facebook Music" – specific artist pages to rival MySpace and Bebo – has yet to materialise.

Jupiter Research vice president and research director Mark Mulligan says the research shows how important social networking has become to the music industry in just a short space of time.

"It has become really established to the industry in three major ways: firstly, by allowing new bands to enter the spotlight; secondly, by giving record labels new platforms to build their artists; and thirdly, in helping A&Rs to discover new acts," he says.



Kylie Connect: Parlophone's social-networking site launched to coincide with a new Kylie Minogue album

"All this has happened in only a couple of years, and it highlights how much more important it will become as time goes on."

Mulligan adds that – given the willingness of users to buy new music – the inability to purchase tracks directly has been a huge missed opportunity on MySpace's part.

"MySpace is clearly the big gorilla of the social-networking space, but it hasn't shown some of the creativity of its competitors. There has been an opportunity for 'MySpace download' or a really good affiliate deal with iTunes or Amazon.

"The vision of its partnership with Snocap was well placed but it hasn't really worked well. There has been a missed opportunity – especially for the type of artist that is not good enough to get a record deal but is strong enough to not be just playing in

### In The Studio



● Jason Mraz is putting the finishing touches to his new album with Martin

Terefe at Kensaltown Studios in London.

● Songwriter and producer Sacha Skarbek is currently in LA working with Gwen Stefani's Harajuku Girls on their first studio album.  
● Royworld are in Heliocentric studios with producer Andy Green, working on their debut album.

### Gig Of The Week



Artist: Kate Nash  
Venue: Shepherds Bush Empire, London

Date: Tuesday, November 13  
About: Kate Nash's biggest London date yet comes with support from rising star Natty who will be debuting tracks from his forthcoming debut album for Atlantic.

# Bebo breaks open a new ac

Social-networking site Bebo will this week unveil Open Media, a new service offering labels and media companies specialised, ad-customisable profile pages, *Music Week* can reveal.

In a dual launch, taking place tomorrow (Tuesday) in London and New York, the company will reveal details of a service which it says offers "a revolutionary media experience for users, a new business model for media companies, and a new method for advertisers to reach users".

In the UK, Tuesday's launch will feature a discussion of the new service and of social networking in general from a panel of industry experts, including Atlantic Records managing director Max Lousada, Island Records Group UK president Nick Gatfield, *Music Week* publisher Ajax Scott, Endemol UK director of interactive media Peter Cowley and Bebo international president Joanna Shields, among others.

Broadcast partners will be able to upload and integrate exclusive content for TV shows that they have profiles for, with ITN, BBC, Channel 4, BSkyB, CBS, Turner and ESNB among the names expected to feature on the new service from launch.

In a novel twist on the ad-funded revenue



Joanna Shields: Bebo's international president will join an industry panel of experts to discuss the new service

model, labels, artists and media companies will be able to pay for the rights to host advertising of their choice on their profile pages, with – uniquely – Bebo not taking a share of the advertising revenue.

This will mean that an act such as Girls Aloud, who have a strong brand relationship with Samsung, will be able to have banner adverts exclusively for the mobile company on their Bebo

## 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](http://www.musicweek.com)

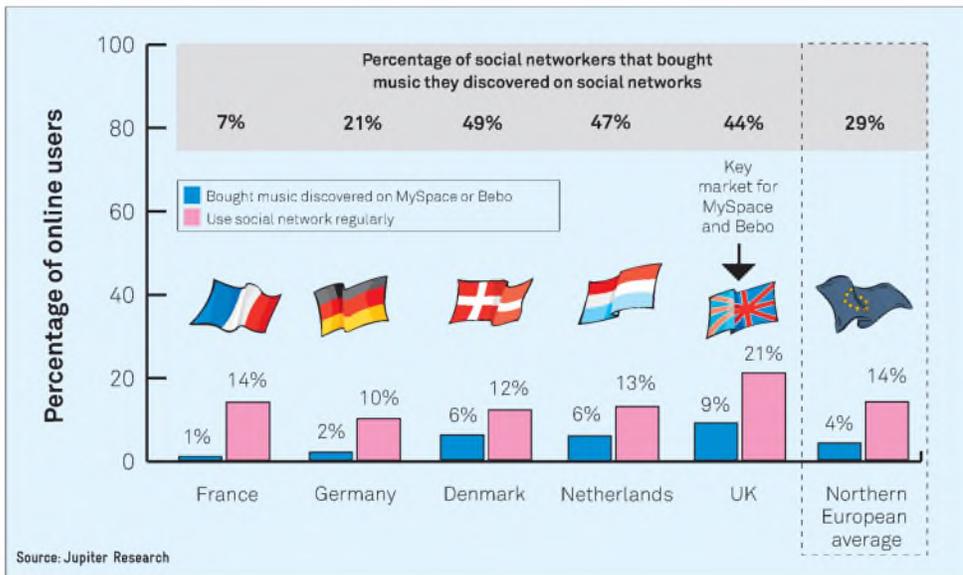
### MOST READ ON MUSICWEEK.COM LAST WEEK

- Radiohead ink North America and Japan deals
- Jay-Z boycotts iTunes

- Westlife heading back home to number one
- OFT clears Universal/V2 deal
- Lily Allen given TV show on BBC3

# and considerable sway research reveals

music industry and how online discovery can build artists' careers



their own bedrooms.

"Although MySpace is bigger, Last.fm is now a much more effective tool with a more highly engaged audience. It has a community built around music and there's constant opportunity to turn that into a purchase."

The findings of the survey come as a heartening re-affirmation to Last.fm co-founder Martin Stiksel, whose company has always sought direct sale affiliations with retailers such as Amazon and iTunes.

"It's great to see confirmation that there's such a significant amount of people buying the music they discover online," says Stiksel. "I think that the British market is very mature when it comes to social networks - over here they are part of the social fabric of our everyday life."

"It started, arguably, with Friendster, which didn't really take off in the rest of Europe, and then

MySpace really exploded over here. I think if you can make it easy and convenient for people to purchase music they will. But MySpace has a ways shied away from this. And if you don't give users the opportunity to buy straight away, you can lose them."

Crucially, Jupiter Research's report appears to indicate for the first time that those using social networks are not necessarily the ones doing all the illegal file-sharing.

"We haven't gone into the level of detail of showing whether people using social networks are illegally file-sharing or not, but what this research does show is that these people are not freeloaders," says Mulligan. "There is a real opportunity here for the industry."

adam@musicweek.com

## BBC podcasts get music clips after PPL deal

The BBC has lined up nearly 20 new podcast programmes after signing a long-awaited deal with PPL to use music in them.

Ten months after a similar deal was struck by commercial radio, the Beeb has secured a licensing agreement to use 30-second music clips, excluding voiceovers, in the podcasts.

Talks between the BBC and PPL have been ongoing throughout the summer as part of the renewal of music licensing agreements across the corporation that takes place every four to five years and is still being finalised.

The long gap between commercial radio and the BBC signing music podcast deals is explained by BBC Audio & Music Interactive managing editor Chris Kimber who says the Beeb was only given permission by the BBC Trust to end podcast trials and roll out its full range in April.

Specialist music programmes will be the main benefactor of the new deal, with 19 new podcasts ranging from Radio One's punk, rock, indie and dance shows and 1Xtra's Drum & Bass Dancehall Garage shows to Radio Two's Folk & Acoustic show and Radio Three's Jazz Library. Meanwhile, music clips will be mixed with interviews, pop acts and gossip for Radio One's Chart Show podcast.

The inclusion of music in podcasts will help music remain relevant to fans who are growing accustomed to consuming music whenever and wherever they want, says Kimber. "It allows our radio content to be portable. Being able to carry round with you a weekly audio update containing short clips of music from one of the BBC's music experts is a fantastic offer to our audiences and will help the music industry by introducing listeners to music that is new to them."

Music in podcasts has previously elicited a mixed reaction from record labels, with disagreements arising whether the music should be licenced as a broadcast or a download. Kimber says the BBC uses its podcasts to act as weekly audio updates of what is new in music. "We want to do it hand in hand with record labels and we want them to understand that this is a good thing for fans to get a taste of the music. It's not a substitution for buying a track," says Kimber.

The planned podcasts will be no longer than 15 minutes in duration with a particular emphasis on new music and will be presented by what Kimber describes as a trusted guide, such as Radio One DJs Zane Lowe (pictured right) or Pete Tong.

Radio One executive producer Joe Harland says, "The latest development in BBC radio podcasting is an important move for programme makers as the future of broadcasting lies not in spreading the same content across all platforms, but in providing the right content for the right platform. These latest podcasts are a good illustration of that principle as they are ideally suited to both the technology they will be consumed on and the audience they will be consumed by."

PPL could not be reached for comment.



### Ups And Downs



- MC Hammer's return to our screens on 'I'm A Celebrity Get Me Out of Here'
- Old rockers Led Zeppelin, Sex Pistols and the Eagles show the kids how it's done
- Lily Allen's media domination looks near completion after becoming the face of Agent Provocateur and signing a TV deal to host her own show



- The much rumoured "Facebook Music" failed to materialise
- Prince threatening to sue fans for using his image on their fan sites is not nice
- iTunes: Jay-Z has become the latest artist to boycott the music service after it refused to sell American Gangster just as an album, rather than track-by-track

## Advertising business model



"A radical new vision": Bebo vice president Ziv Navoth says the new platform is vital for users

page and will keep 100% of the click-through revenue.

Bebo vice president of marketing and business development Ziv Navoth says the launch represents a "radical new vision" for the company.

"Previously, companies had to do one-off deals and pay a proportion of ad revenue to the social network," says Navoth. "The media industry is a

complex industry. If we start adding more barriers, it's only going to make it more complex. Allowing companies to bring their existing brand relationships online is a big step."

Navoth adds that the new platform will be vital in allowing labels more opportunities to be flexible with their content, citing the partnership example of Atlantic act The Days, who provided the soundtrack for and appeared in Bebo's online series KateModern.

Open Media will also allow users to create "contextualised areas" for content on their profile pages, avoiding the page-slowness clutter that can occur when users add an abundance of plugins to their MySpace and Facebook pages.

"The problem with social networks is that the user experience actually gets worse the more content you add to your profile page, what with widgets, plugins and applications," says Navoth. "There's an inverse relationship between your ability to do more and more things and your experience."

"Instead of you having to dump the things you care about, we're creating contextualised areas that enable you to curate in one place the things that you care about."

#### BEBO USAGE FIGURES:

Bebo UK unique users: 10.9m

Average time user spends on Bebo: 37 minutes per day

Number of views of episodic series KateModern in its first three months: More than 25m

Number of views of the two KateModern episodes featuring Atlantic act The Days: More than 15m

Bebo worldwide membership: More than 40m

\* Source: Bebo / comScore World Matrix

## Sharewatch

Chrysalis: 109p (-3.11%)  
 Emap: 837p (-4.56%)  
 GCap: 160.25p (-6.97%)  
 HMV: 117p (-8.59%)  
 Sainsburys: 426.25p (-23.20%)  
 SMG: 27p (-16.28%)  
 Tesco: 463.75p (-4.77%)  
 URC: 10p (-4.76%)  
 WHSmith: 370p (-3.46%)  
 Woolworths: 17.25p (-13.75%)

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

## UK Festival Awards winners

Best headliner: **The Killers**  
 Innovation award: **Glastonbury Ticket System**  
 Grass roots award: **Wickerman Festival**  
 Best family festival: **Solfest**  
 Best line-up: **V Festival**  
 Best toilets: **The Big Chill**  
 Best pop act: **McFly**  
 Best rock act: **The Killers**  
 Best dance act: **Faithless**  
 Most fan-friendly festival: **Latitude**  
 Green festival award: **Big Sessions**  
 Anthem of the summer: **Arctic Monkeys**  
 Most memorable moment of the year: **Spiderman's invasion of Snow Patrol's set, T in the Park**  
 Best party arena: **Bacardi B Bar**  
 Best European festival: **Exit**  
 Festival feelgood act: **The Levellers**  
 Best live newcomer: **The Enemy**  
 Best new festival: **John Lennon Northern Lights**  
 Best small festival: **Blissfields**  
 Best medium-sized festival: **Bestival**  
 Best major festival: **Isle of Wight**  
 Outstanding contribution: **John Giddings**

## Buyer interest builds in Emap radio stations

- The private equity firm behind the bid for **Emap's radio stations**, tabled by former Chrysalis Radio chief executive Phil Riley, is reportedly in talks with US buyout firm Veronis Suhler Stevenson to mount a joint tender between £400-£600m.
- **Radiohead's** *In Rainbows* album will be released in the UK on December 31 through XL and the following day in North America via ATO imprint TBD Recordings. It will also be the subject of a distribution deal in Japan with independent label Hostess releasing the album a week earlier.
- **EMI** is to overlook the usual retail traditions by releasing singles from Kylie Minogue and the Spice Girls on a Sunday, giving them an extra day of sales towards the charts.
- **Lily Allen** is to host her own show on BBC3, airing early next year. Entitled *Lily Allen and Friends*, the programme is based on the social networking phenomenon that helped launch her career.
- **Jay-Z** has become the latest artist to refuse to sell material via Apple's **iTunes Music Store**, as Apple continues to insist that purchases are made solely on a track-by-track basis.
- Mute-signed artist **Moby** has launched an area on his official website that allows independent non-profit filmmakers to download and use selected tracks from his catalogue for free.
- **Sony BMG** is back in court appealing against indie body **Impala's** first victory in Luxembourg's Court of First Instance over the Sony/BMG merger.
- **Delta Leisure** is taking advantage of the 50-year copyright law by releasing a compilation album of 1957 hits entitled *The Fabulous 50s*.
- Former managing director of music chain Music Zone **Steve Oliver** has set up an online music store and a shop in Macclesfield. Music Magpie sells used CDs online while the shop sells new releases.
- **Prince** has ordered three of his biggest fan sites, Housequake.com, Princefans.com and Prince.org to remove all photographs, images, lyrics, album covers and anything linked to his likeness.
- **Sony/ATV Music Publishing** has signed Grammy Award-winning songwriter and producer **John Shanks** to a long-term worldwide music publishing deal, which includes the rights to his back catalogue.

## NME Awards to move to O2 complex for 2008

- Next year's **NME Awards** are to be held at the IndigO2 for the first time, with a concert taking place at the O2 Arena following the ceremony. The move follows the demolition of the Hammersmith Palais, home to the awards for the last four years. Meanwhile, **NME** has announced the line-up for its *Shockwaves NME Awards Tour 2008*, which takes place in February. The *Cribs* will headline the tour, with support from Joe Lean And The Jin Jang Jong, Does It Offend You, Yeah? and the Ting Tings.
- The Solo Agency's **John Giddings** received the outstanding achievement award the UK Festival Awards. Other winners included The Killers, the Big Chill and Faithless (see left).
- After three years of touring the USA promoting new British artists, the **BritBus** is returning to the UK to begin an international 2008 campaign, offering unsigned acts a management contract, support and as much as £100,000 of initial investment.
- **Jo Brand** will host the **Women of the Year Awards** for the music industry and related industries on November 29 at London's Intercontinental Hotel.
- Young music entrepreneurs are being invited to attend the **BPI's Back Stage Pass** event this Wednesday, where they can network with more than 40 industry professionals as part of Enterprise Week.
- Former Top Of The Pops executive producer **Chris Cowey** is calling for artists to appear in the second series of *ITV's Soundtrack Of My Life*.
- **Johnny Marr** has signed a worldwide publishing deal with Chrysalis Music for future songs and the material he wrote for recent *Crowded House* and *Modest Mouse* albums, as well as for Johnny Marr and The Healers and as a member of *Electronic*.

# Blockbuster-style to worldwide sale

by Anna Goldie

## Universal says that big marketing thinking proved vital in securing 3m global

### Labels

A campaign treating the Eagles' first album in 28 years like a major movie release has been hailed as the secret behind its multi-million unit first-week sales.

*Long Road Out Of Eden*, which is distributed by Universal, for the world outside North America, sold more than 3m copies in its opening week as it topped the chart in a string of countries, including the UK, US and Australia.

Its rapid sales come in a period when even the biggest global releases are struggling to clock up the kind of sales totals that would have been the norm a decade ago. Only around a dozen albums have broken through the 10m global sales barrier this decade, about a quarter of the level achieved during the Nineties.

Universal has sold more copies of the album in its first week of release than any other studio album this year. Universal Music Group executive vice president marketing A&R Max Hole says an album 28 years in the making is bound to be "an epic production".

"The campaign has been spelt out like a major movie release, which is the crux of it. The front cover of the album and the TV advert suggests an epic event and it has a tagline that really connects with the audience," he says. "There has been a big build-up to the release, with radio stations playing a track every day up until its release date and then playing the whole album during it."

Hole explains that the tagline, "Remember when music sounded this good" has been translated in every territory, where, unusually, the identical TV commercial, voiced by Christian Slater in the UK, has



Still flying: the Eagles sold more than 700,000 over-the-counter copies

been used to promote album.

The album sold 134,408 units in the UK in its first week, the fourth highest weekly tally for an artist album this year, while in the States its 711,000 first-week total is only bettered this year by the 360,000 introductory sales for Kanye West's *Graduation*.

It was not an easy road to the top slot for the Eagles in the US as originally the album was barred from qualification for the main *Billboard* 200 chart because of a rule excluding releases exclusively sold through one retailer. This rule was changed at the 11th hour, allowing the album to debut at one. Hole says Universal has had little contact with

# Aim calls for change as Universal's V2 deal cleared

The chief opponent to Universal's acquisition of V2 is continuing to call for UK competition law - where it applies to the creative sector - to be reviewed.

In the week that the Office of Fair Trading cleared the major's £7m deal to buy V2, Aim chairman and chief executive Alison Wenham says she was "unsurprised" and she will continue to press Government and others to consider how the music industry is treated by competition laws.

Wenham adds, "The creative industries are poorly served by current competition law, whose ambit appears to be solely to measure the effects on consumer pricing to the detriment of British producers and suppliers, consumer choice and diversity. Given the Government's economic prioritisation of the UK's creative industries, the narrow and inadequate remit of current competition law should be reviewed."

Few others were surprised by the OFT decision not to refer the deal to the Competition Commission because V2 adds only something like 0.5% of market share to Universal. The OFT has

provided Universal with details of its decision, but a spokesman for the body says third parties and others will have to wait until at least the end of this week before it provides a more detailed explanation of its consultation - minus sensitive and confidential information provided by the major. "We are expecting the full text within the next 10 days or so," says the spokesman.

The OFT cleared Universal's acquisition of the Sanctuary Group earlier this year and, if it follows a similar line of investigation with V2, it is likely to have concluded that the transaction will not have significantly added to the market leader's share and that the presence of other major and independent music companies diminishes competition concerns.

A spokesman for Universal says, "We are pleased that the Office of Fair Trading has cleared our purchase of the V2 Music Group, as we had anticipated. Efforts to portray this acquisition as anti-competitive were always without merit. Now we look forward to working with V2 and Cooperative Music artists, labels and staff."

### WORLDWIDE CHART POSITIONS FOR THE EAGLES' LONG ROAD OUT OF EDEN

Austria: 2  
 Belgium: \*3  
 Denmark: 2  
 Finland: 6  
 France: 9

Germany: \*2  
 Italy: 7  
 Netherlands: 1  
 Norway: 1  
 Spain: 13  
 Sweden: 2  
 Switzerland: 2  
 UK: 1

Ireland: 4  
 Hong Kong: 1  
 US: 1  
 Japan: 7  
 Australia: 1  
 New Zealand: 1  
 \*based on midweek positions





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# News.



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CMP Information,  
United Business Media,  
First Floor, Ludgate House,  
245 Blackfriars Road,  
London SE1 9UY  
Tel: (020) 7921  
+ext (see below)  
Fax: (020) 7921 8327



**CMP**  
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)

Talent editor

Stuart Clarke (8331/stuart)

Features editor

Christopher Barrett (8349/chris)

Web editor

Hannah Emanuel (020 7560 4419/hannah)

Chief reporter

Ben Cardew (8304/ben)

Reporter

Adam Benzine (8377/adam)

Reporter

Anna Goldie (8301/anna)

Chart consultant

Alan Jones

Chief sub-editor

Ed Miller (8324/ed)

Sub-editor

Simon Ward (8330/simon)

Datatile editor/database manager

Owen Lawrence (8357/owen)

Database manager

Nick Tesco (8353/nick)

Charts/reviews editor

Anita Awbi (8367/anita)

Group sales manager

Matthew Tyrrell (8352/matthew)

Deputy advertising manager

Billy Fahey (8365/billy)

Display sales executive

Dwaine Tyndale (8323/dwaine)

Display sales executive

Sanj Surati (8341/sanj)

Classified sales executive

Maria Edwards (8315/maria)

Business development manager

Matthew Baker (8673/matthewb)

For CMP Information

Publishing director

Joe Hosken

(8336/jhosken@cmpi.biz)

Circulation manager

David Pagendam

(8320/dpagendam@cmpi.biz)

Ad production executive

Nicky Hembra

(8332/nicky)

Business support executive

Martina Hoppood (8346/martina)

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VAT registration

238 6233 56

Company number

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# Harvest aims to reap heritage act rewards

by Robert Ashton

## Ric Salmon-launched company to link unsigned music veterans to brand-driven new contracts in return for intellectual property rights

### Contracts

**Out-of-contract heritage acts with a top pedigree could land themselves lucrative sports star-style deals in a new concept aiming to link them with well-known brands.**

Under the plan, which has been devised by former company Harvest Entertainment launched by former Warner Music International executive Ric Salmon, acts will retain all the copyrights of new material in any deal and will be paid a fee in exchange for making available all their intellectual property to any brand involved. It means the brand or new product will be able to play the artist's new music in its TV campaign and any other advertising, use the star's image, be the primary sponsor of a tour and take a cut of merchandising. The participating brand may also explore opportunities to distribute the artist's new album, such as allowing a leading car company to offer the new album in the vehicle's CD player.

Harvest is being backed by Upfront Promotions, the company co-founded by Gary Davies which has been behind a number of high-profile CD covermount campaigns, including *The Mail On Sunday's* Prince and Travis giveaways.

"Global consumer brands want exclusive partnerships and access to artists and they will pay X amount of money for that. It is common in the world of sport," says Salmon, who adds the model only works if the artist is unsigned. "The record company can only do sound recording IP so the relationship in the past between artists and brands has been rather convoluted. This really opens up the lines of communication."

Salmon believes there are many huge artists around who could immediately benefit from Harvest's model and suggests deals will only be struck for between 12-18 months to reflect the life cycle of a new album or product launch. He says the group has already had discussions with a number of stars.

Harvest has also brought an impressive raft of

high-profile skilled operators and their companies on board to provide backing, expert advice and also help bring the brands and artists together. His one-time boss, former Warner Music International chairman/CEO Paul Rana-Albertini, has joined the board as has the Edge Group's founder David Glick. Upfront and Naked Ventures, the new content division of marketing strategy group Naked Communications founded by former Universal Music director Matt Jagger, will also be represented on the board.

Upfront co-founder Simon Stanford says that the value of many music artists as a brand is not being exploited and believes there are an "unbelievable amount" of acts who have sold more than 10m albums and are recognisable music brands. "Look at someone like Thierry Henry; he knows his value as a brand. But record companies can't offer full access. This takes the artist to the centre of the brand and brands will no longer simply be 'badging' on the periphery," he says.

Matt Jagger, who worked with Salmon at Ministry of Sound and whose Naked vehicle will also take a minority equity stake in Harvest, will be primarily charged with bringing leading brands to the equation.

In the same way that content businesses are trying to be more 360 degrees, Jagger also argues that brands are no longer content with simply offering sponsorship; they now want to own at least part of the property. "We want to offer brands something more," he says, adding that Harvest might sign around half a dozen acts each year. "They will actually be involved with the artist working on all aspects of the campaign."

Jagger is also convinced that every artist will have the perfect brand partner and it is not necessary for the acts to be cutting edge. "Most brands will want to work with an artist who has already communicated with a massive audience."

[robert@musicweek.com](mailto:robert@musicweek.com)

### What's On This Week

Tuesday

- Emap half-year results
- Bebo to launch its Open Media platform in London and New York

Wednesday

- Laura Critchley showcases her debut album at Pizza Express in Dean Street, London
- AIM's Music and Media event at Sound, Leicester Square

- BPI's Back Stage Pass networking event for young music entrepreneurs at the BPI offices, London SE1

Friday

- XL-signed Adele performs an industry showcase at London's Hospital venue.

### Quote Of The Week

"It is astonishing naivety. There would simply be no music. Where is the charity that would pay for it?"

IFPI chairman and CEO John Kennedy looks to the future and the increasing supply of free music

# PPL hails post-merger royal

**The head of PPL's performer board is expected to tell a meeting of musicians today (Monday) that the collecting society's efficiency and political clout has significantly added to their profits over the last year.**

Gerald Newson, chairman of the performer board created following the merger of Pamra and Aura into PPL at the end of 2006, says that, despite initial misgivings from some quarters, PPL's handling of performers' royalties has been a significant success.

Although he is unwilling to release detailed figures prior to the first formal meeting of the performer board and membership, Newson says that the merger has produced a bigger and more efficient operation. "Political influence has increased, which has made the overseas societies take us more seriously. There are also increases in efficiency," says Newson, who will be accompanied at Monday's 4pm meeting at London's ICA by his other board directors, including former Aura member Nigel Parker and Musicians' Union general secretary

John Smith, and PPL chairman and CEO Fran Nevrlka.

Newson, a working member of the LSO, says these improvements have meant that, for a non-featured performer such as himself, payouts to musicians have increased markedly. "On the factory floor a musician under the old Pamra system might have got something like £13," he says. "But now they could get as much as several hundred pounds from each distribution. That might not be a lot for a featured performer but is something to us."

Nevrlka says there are now nearly 26,000 musicians who have given written mandates for PPL to collect overseas income for them from nearly 40 territories. These include Bulgaria, Spain, France, Switzerland, Russia, Italy and Denmark, which only signed reciprocal agreements with the collecting society this year, meaning more funds are likely to be released over the coming years. Last year £6m was distributed to some of these musicians and the

"Could Prince's threat to sue fansites which use his image backfire?"

Marc Marots, Terra Artists  
"I'm certain that threatening to sue fan sites is a huge error. Fan sites are a

modern extension of bluetacking a poster on the wall in the Eighties. Mess with your customers at your peril."

Steve Oliver, Music Maggie  
"Yes. It's an outrageous

abuse of fan's passion"

Ric Salmon, Harvest Entertainment  
"I would honestly suggest it has already backfired. You should never scratch the fans in the face."

Jeremy Lascelles, Chrysalis Group PLC

"I think it's a very strange move on his part and one that must risk alienating the fanbase that he has very successfully and skilfully maintained in

recent times through a number of interesting and innovative moves. I must admit I don't get what his thinking can be on this"





# Looking at Liverpool '08

## Quickfire



As well as being the birthplace of The Beatles, The La's and Cilla Black, Liverpool will also be home to the MTV Europe Music Awards next year. MTV Networks UK and Ireland executive vice president and managing director David Lynn tells *Music Week* about MTV's reasons for the choice and its plans for digital growth.

**Why did you chose Liverpool to host the EMAs in 2008?**  
We've chosen Liverpool for its strong musical heritage and also because it's going to be the European Capital of Culture next year. We're keen to bring the awards back to the UK - both times we've had it here before have been tremendous successes.

**What do you think Liverpool will add to the awards show and will you be working with the Capital of Culture committee to co-promote the two events?**  
It's early days. How we organise the event will be worked out over the next 12 months. Both the venue and the capital of culture are really important to the EMAs. We're going to work hard with the committee to make both events as good as they can be.

**Have you got specific plans for using the Liverpool Echo Arena's digital facilities?**  
All of that is work in progress at the moment. How we interact with the Arena is yet to be worked out, but there'll be a big push to involve digital media. Next year we'd like to even further increase the amount of digital media that we have, and we'll be really focussing on that over the next 12 months.

**Have you approached Sir Paul McCartney to perform?**  
With all of the acts you clearly want to have as much UK talent there as possible, as well as a ton of new acts. All I can say is it's going to be really exciting.

**Brits Committee chairman Ged Doherty recently mooted the idea of taking the Brit Awards out of London. Do you think that would work?**  
Well, that's really a question for the Brits, but for the EMAs this really makes sense. London is a fantastic place but it really makes sense to try something somewhere different for us. Liverpool City Council has been incredibly supportive of us doing this.

# alties success

2,907 labels also mandated and Nev'kla expects to easily increase that figure in 2007 with the final distribution - one of several throughout the year - to be made next month. "We knew there was an enormous potential income stream, but never knew exactly how much we would capture. The small trickle is now a steady stream and we have people now getting money who never received a penny before," he adds.

Now that PPL has proven it can accommodate and help the performer community, Nev'kla hopes his organisation can expand to offer a further range of services to musicians and also indie labels. In the digital environment he expects many new agreements will be European or global, meaning its reach will have to grow. He says, "I can imagine when an indie label might come to PPL and ask, 'Can you license these rights and monetise them?'. We need to create systems for any new income streams to be ring-fenced."

**Tim Dellow, Transgressive**  
"Yes, almost certainly it will. I'm a massive Prince fan but there's got to be a certain level of respect. You can't control everything, certainly not every element of your image. I could

understand if they were putting up masses of his music, but they're not. They're the people that buy his music and wanting to tell the world how great he is. It's baffling."

**Glenn Herlihy, Religion Music Group**  
"It can do nothing but backfire on him. It shows a lack of marketing savvy but, more importantly, it shows a lack of gratitude for fans that promote him

Bands interact with fans more than ever these days, and it has proven to be extremely successful. Perhaps the purple pimpled one should remember that you never bite the hand that feeds you."

**Matt Phillips, BPI**  
"We can't say it's backfired unless we know his motives. Whether you're fining people for not buying a TV licence, throwing people off the bus for not having a ticket or, as we

did, bringing legal actions against people for illegally distributing music, enforcement of rights is seldom popular but often necessary. Yes, there's a danger of looking draconian if people don't understand

your motives, but rather than jump to conclusions, artists should be afforded more respect for the fact that it's totally up to them and not internet users to decide how their rights are used."



## The great croc and roo swindle

Ever get the feeling you've been cheated? BBC6 Music's former head of programmes Rik Blaxill was among those spotted at the first of five sold-out Sex Pistols shows at Brixton Academy last week. Whatever the band's reasons for reforming - surely not financial - it has got to be a better career move than Malcolm McLaren's decision to enter the jungle as part of the I'm A Celebrity... Get Me Out Of Here! line-up. Then again, he can talk for England and isn't likely to think twice about dishing the dirt so maybe it's a good thing.... While we're on the subject of reality TV, us at *Music Week* towers have long been a fan of George Pringle and her spoken-word laptop humdingery but were surprised to hear, by way of the young Londoner's MySpace bulletins, that she has been approached by Channel Four to star in the upcoming series of *Celebrity Big Brother*. Pringle was fairly amused herself and politely declined their offer. However, may we suggest Pringle's manager, DrownedInSound founder and eligible "super-geek" (© Observer Woman) Sean Adams as a suitable alternative?... As if police breaking into her house weren't enough, to add to Amy Winehouse's woes, it seems she has got inadvertently caught up in the ongoing Writers' Guild of America strike, which has pulled the plug on the likes of Jay Leno and David Letterman's shows. A planned appearance on Saturday Night Live has had to be put on hold because of the action.... David Gray has also been having a tough time of it, declaring he hated live radio, on live radio after he got into trouble trying to cover Randy Newman's I Think It's Going To Rain Today. After two false starts, Gray settled for a



safer bet: his own Sail Away.... Rufus Wainwright presented Pet Shop Boy Neil Tennant with a gold disc for sales of his latest studio album, *Release The Stars* in Hammersmith last week (pictured). Tennant was, of course, the album's executive producer... Dooley hears that there are changes at Sony BMG brewing with a new head of press for RCA in the shape of Chris Latham. The current EMI press officer is due to jump ship in the new year... Original shock rocker Alice Cooper was in the UK

last week, where he dropped in to Borders on London's Oxford Street to sign copies of his latest book, *Alice Cooper: Golf Monster*. Pictured (l-r): Borders' Adam Hughes, Graham Coster and Bill McCreadie from Aurum Press. Cooper and Borders' Dom Kippin... The thought of Rod Smallwood in a pair of snug-fitting bicycle shorts riding across the



hills of Peru sends shudders up Dooley's spine, but as it is in the name of charity we can put aside any feelings of discomfort. The Iron Maiden manager recently returned from a successful trip to the region where he spent a week in sub-zero temperatures, cycling over the Peruvian Altiplano to raise money for Mencap.... In adventures closer to home, after an exhausting week moving to his demographic heartland of Shoreditch from the leafy surrounds of Richmond, Stafford Green - director of interactive marketing for Coke - has been put off junk food forever after opting to reward himself with some local cuisine. Having picking up a burger with the works, Green was somewhat unfairly punished for his indulgence as the excessively greasy snack caused his wedding ring to slip off and was lost. Good job he has an understanding spouse... Transgressive boss Tim Dellow thinks there's a similarity between Foals singer Yannis Philippakis and His Royal Purpleness, Prince. "They're both diminutive pop stars with massive egos," he says... on the new album stakes, The Feeling are readying a second album for Q2 and Lily Allen is midway through her follow-up to *Alright*. Still, Allen has been working with LA-based hitmaker Greg Kurstin, the man behind a number of tracks on her debut... Christmas is almost upon us and it is easy to get caught up in the festive spirit what with Leona turning on the Christmas lights and the Spice Girls starring in Marks & Spencer ads, let us not forget those whose birthdays fall at this time of year, most notably the wonderful Hall Or Nothing, who turn 10 this month. Terri Hall and co will be celebrating with a bit of a knees-up at The Moose Bar next week, where Primal Scream's Mani will be among those spinning records... On a signing tip, Sony/ATV has secured the signature of Jodie Aysa, vocalist and co-writer of T2's *Heartbroken*, which will be commercially released under the "T2 featuring Jodie Aysa" name this month... and in the 10 points for effort file, independent label Red Grape records has introduced a *Pet Of The Week* page to its website. What?

# The great music giveaway of the 21st Century

by Ben Cardew

After years of falling profit margins and anxiety over online leaks, record companies – and, more significantly, the artists they serve – are discovering the pros and cons of issuing a self-controlled stream of free music direct to the consumer. *Music Week* explores how the industry is coming to terms with having to do business beyond just selling CDs

The Byrds do it. The Bees do it. Even Ocean Colour Scene do it. And if some people in the music

industry are to be believed, we will all be doing it this time next year, as the traditional music industry model crumbles around our ears.

"It", of course, is giving away free music. The Byrds' frontman Roger McGuinn regularly posts free MP3s on his official website [www.iberic.org/jimmy/mcguinn/](http://www.iberic.org/jimmy/mcguinn/); in March The Bees released a podcast featuring acoustic versions of songs from their new album *Octopus* at [www.thebees.info](http://www.thebees.info), while Ocean Colour Scene recently gave away their new single *Go To Sea* for free on [www.oceancolourscene.com](http://www.oceancolourscene.com).

The idea that record companies would agree to give away the crown jewels in their collection might sound like a conspiracy theory more suited to the political wing of the copyright liberation front, but many industry insiders are taking it seriously. And, with recent music giveaways in one form or the other from acts including The Verve, Radiohead, Travis and Prince, the evidence is stacking up.

"There is a possibility that a great deal of music will be legitimately free within a year," says Alexander Ross, a partner at entertainment law firm Wiggan and a man not prone to outlandish flights of fancy. "It is not all going to be free. There will also be, for example, premium products. But the availability of free music as a legitimate business will increase substantially."

And Ross is by no means alone. Free music was one of the buzz topics of this year's In The City festival, where former Music Managers Forum chairman John Glover claimed that the record companies have "fucked up the music industry completely, so no one wants to pay for music", while no less than the world's biggest record company – Universal – has lent its support to SpiralFrog's much hyped ad-supported model.

Those who agree with – if not necessarily support – the free music theory, argue that the horse has already bolted. The popularity of filesharing and MP3 blogs, as well as the re-nascent enthusiasm for newspaper covermounts means that trying to staunch the flow of free music now would be like trying to force toothpaste back into the tube – finicky, messy and a considerable waste of time.

Besides, they argue, isn't radio already a form of free music? And doesn't commercial television thrive on being ad-supported?

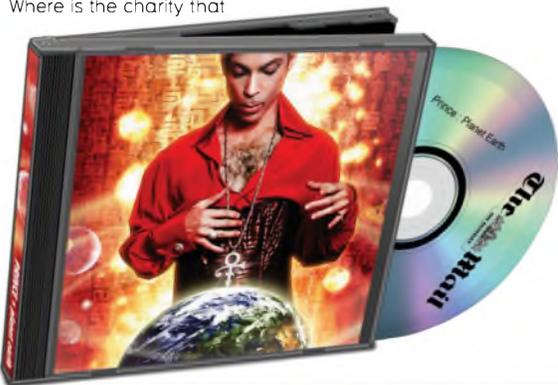
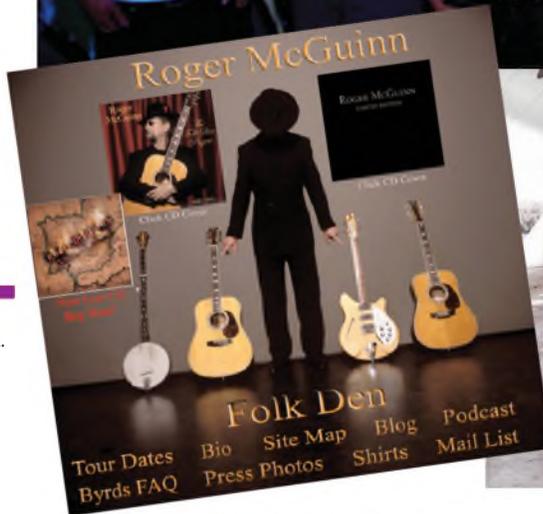
Nonsense, others retort. "It is astonishing naivety," argues IFFI chairman and CEO John Kennedy. "Then there would simply be no music. Where is the charity that

(Picture right, clockwise from top) Atlantic signed Hadouken! to a multi-stranded record contract earlier this year; The Charlatans' forthcoming album will be available as a free download via Xfm's website; The Byrds' Roger McGuinn regularly posts free music online

(Picture below) Prince's *Planet Earth* album, available as a free covermount with the *Mail On Sunday* last summer

"We want some music out there but not a free-for-all. I have no time for people [bloggers] who post up a whole album. That is not helping the industry"

Simon Wheeler, Beggars Group



would pay for it?" Nevertheless, with belief in the possibility of the free music model growing, as well as more and more artists taking the giveaway route, it is worth examining how such a model would work.

Perhaps the most obvious theory – one we are familiar with thanks to commercial broadcasting – is of the ad-supported model. This idea, which rose to prominence with the much-hyped announcement of SpiralFrog in summer 2006, would see consumers allowed to download music for free, as long as they agreed to listen to or read adverts while doing it.

As an idea it makes perfect sense. Adverts infiltrate all areas of life, with considerable evidence supporting the theory that we are prepared to accept commercials in exchange for free goods.

And yet SpiralFrog seems to have struggled since arriving in a blaze of media glory. The site officially launched in the US in September, some nine months later than originally mooted. What is more, the company has yet to set a UK launch date, despite hints that it would launch on this side of the

Atlantic in 2007.

What is more, many analysts are sceptical that the ad-supported model could ever work for music. Jupiter vice president and research director Mark Mulligan, while confident that ad-supported services will play an important role in engaging with the youth audience, nevertheless believes that current operators such as SpiralFrog may struggle; his calculations suggest that the company will need to generate 100 ad impressions to generate the revenue the music industry is demanding for a single download.

But Steve Purdham CEO of the Peter Gabriel backed, ad-supported download service We7, which launched in the UK earlier this year, believes that such services offer the consumer an important third option other than buying and stealing. We7, currently in beta testing, now boasts 75,000 registered downloaders who Purdham believes will be encouraged to purchase more music. "It's a fantastic way of discovering new music and trialling it before making a buying decision," he says.

Artists who have been the subject of free cover-mounted discs in 2007

Babyshambles  
Bananarama  
Bloc Party  
Blondie  
Ray Davies  
Luciano Pavarotti

Madness  
Mike Oldfield  
Prince  
Seal  
Talking Heads  
Travis  
The White Stripes (pictured)





Another familiar tactic – as it uses a logic similar to covermount deals – is that of unsigned or out-of-contract artists giving away their music in the hope of reaping benefits from the resulting exposure, which, theoretically, should then boost revenue streams outside of recorded music, such as live or merchandise.

This was – at least in part – the reasoning behind Prince's decision to give away his recent album, *Planet Earth*, for free with the *Mail On Sunday*. Admittedly, the artist was understood to have received a payment in the region of \$1m (£484,000) for the deal but the promotion was also designed to raise awareness of Prince's live residency at The O2 Arena in London, as well as to promote his back catalogue.

By these criteria, it seems to have worked – Prince's O2 dates were a massive commercial success and, according to retailers, sales of his back catalogue soared. Yet there are nevertheless two fundamental flaws to this model: firstly, it works a lot better for established acts, who can make a media splash with their freebie, and secondly, an ill-thought-out campaign risks seriously damaging an artist's livelihood by killing a key revenue stream.

"It's difficult to envisage a time when the mass of recorded music is made freely available to all consumers," says HMV head of music Rudy Osorio. "You can see how it might work in certain instances, and with particular artists, as Radiohead and Prince have just demonstrated, who are increasingly able to generate the bulk of their income through live performances and merchandising."

"However, in most cases you'd imagine artists and labels will need to make a return on their recordings if they are to remain commercially viable and successful, and, crucially, if funding is to be made available to invest in new artists – which remains the lifeblood of the industry."

Record companies are also considering the "all in" approach, in the guise of the increasingly popular 360° model, by which labels sign artists to deals that encompass multiple aspects other than simply traditional recorded music. Examples of this include EMI's deal with Robbie Williams in 2002 and Atlantic UK's deal with recent signings Hadouken!

Clearly, this represents an important step for labels, who are beginning to see themselves as music companies rather than peddlers of plastic discs. Yet it is not without risks.

For a start, many people in the live music industry resent this encroachment on their territory – as a fractious *In the City* proved this year. What is more, many bands are unwilling to sign away the rights to money-spinners such as T-shirt sales. And, perhaps more worryingly for the labels, there is nothing to stop other industries entering into the business of recorded music, as Live Nation did with its groundbreaking Madonna deal.

"In the future we are going to see many more managers and artists promoting each other and doing things together for the greater good," says MMF chief executive Jon Webster. "The funding from that could come from labels but also from all sorts of other places."

**"It is harder for indies to invest and adapt. Some will adapt and others won't"**

Kim Bayley, Era

## V2 encounters a Kink in the model

Davies' retailer-endorsed freebie suggests not all giveaway exposure works

Prince's album covermount with *The Mail On Sunday* may have garnered the headlines, but V2's decision to give away the new Ray Davies album *Working Man's Café* with *The Sunday Times* was arguably a more interesting deal: the promotion was designed, according to V2, to actually boost sales of the physical album, which was released days afterwards with extra tracks. Even retailers were on board, giving a cautious welcome to the idea.

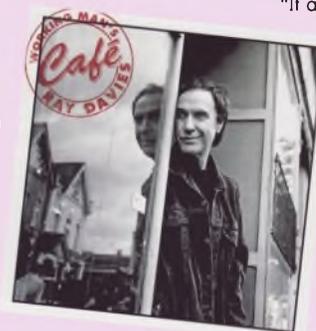
Sadly, from a retail perspective, the deal proved a disappointment. The album limped in to the charts at 179, on first week sales of 1,067, whereas Davies' previous album, *Other People's Lives*, made the top 30, on the way to sales of around 27,000 copies in the UK.

"We were certainly prepared to have an open mind on this and to be persuaded that this form of

promotion could deliver benefits at a retail level, but the initial indications are that it hasn't," says HMV head of music Rudy Osorio.

"If anything, fewer copies of the album appear to have been sold in-store and online than might have been the case had *The Sunday Times* activity not taken place. It kind of confirms our reservations, and it's difficult to see how any retailer can support such promotional activity in future."

"If you are going to have to give away your music for free – which incidentally devalues music – the best way is working out how to sell product around it," adds Era director general Kim Bayley. "From a retail point of view, had they done something more creative [with the Ray Davies giveaway], like four Kinks tracks and four Ray Davies ones, we might have seen an uplift in sales."



Record companies are also understood to be looking to hardware manufacturers for their next possible step. Universal is believed to be examining the idea of pre-loading tracks on to millions of computers and MP3 players as part of its plans for its Total Music subscription service. This, Universal believes, would give a shot in the arm to the floundering music subscription model, as consumers would be obliged to sign up to the service in order to retain the tracks.

However, a more extreme version of this idea could result in hardware manufacturers paying labels for their music, which they would then make available to people who buy their devices, either free of charge or for a small fee, in a bid to boost device sales. At the same time, brands of any sort could buy or commission pieces of music from artists, which they would then exploit to their own ends.

Clearly, the effect on labels would be enormous. And yet, arguably, it would be retailers who would bear the brunt of the free music model, being forced to diversify or die. Such a change would doubtless be difficult to stomach for the high street music specialists. But with HMV and Zavvi both relying less on sales of CDs in favour of DVDs and computer games, they could potentially ride out the transition to free music.

For indie retailers, however, most of whom lack the necessary funds for such an about turn, the switch would likely be catastrophic, their survival dependent on sales of collectors items and second-hand goods to a specialist audience. It is worth noting, too, that the collectors market relies far less on passing trade, meaning that maintaining a physical shop front could be an unnecessary indulgence for the indie retailers.

"It is harder for indies to invest and adapt to these things," says Era director general Kim Bayley. "Some will adapt and others won't. On the other hand, in some respects some indies are better placed to react quickly."

For this reason, most retailers – and indeed many people in the music industry – favour a model in which some music would be given away for free, possibly as a low-quality download, with a premium product available to buy. Call it, if you will, the Radiohead model: the formerly Parlophone-signed band is to release a £40 deluxe "discbox" of their new album *In Rainbows*, to complement the "pay-what-you-want" download release.

"The one perception we as a distributor, and the labels we represent, are getting across to people is that all music is not free, otherwise we will all be in trouble," says Pinnacle head of label management Stuart Merkle. "We have to make sure music is presented in an attractive way, with great packaging, great marketing. The Radiohead album

is a fantastic package and I, of course, have signed up for my £40 vinyl copy."

The industry may yet work out a happy medium, whereby giveaways continue to be used as a promotional tool, while consumers happily pay to own the full, physical album. One man who is hoping so is Beggars Group director of digital Simon Wheeler. He explains that his company's US arm favours the tactic of allowing websites to give away one track from its forthcoming releases, in the hope that this will both promote the album and encourage bloggers not to post the entire set online.

"It is an area that I feel conflicted about," he concedes. "We want some music out there but not a free for all. I have no time for people who post the whole album. That is not helping the industry."

Wheeler explains that such a tactic is an inexact science and one that works better in the US, a market where the traditional physical single is all but dead. Nevertheless, it appears to work: 49% of first-week US sales of Beggars Banquet-signed The National's recent album *Boxer* were digital, and Wheeler adds that sales of digital albums in the US represent some 60% of the digital market. What's more, Wheeler says that most MP3 bloggers do agree to limit themselves to giving away just the one track.

"We feel the model where it is easier for consumers to get their music will be better in the long term," Wheeler adds. "But we have to be sure that there is still enough monetisation of that. There has to be suitable remuneration coming back."

Ultimately, whatever shape the music industry takes, no one would disagree that labels are going to have to change. One scenario sees the major labels – none of whom wished to comment for this piece – surviving in a streamlined form, similar to that of the larger indies, spending less money on advances and marketing and aiming at sales in the hundreds of thousands, rather than the millions.

Artists will have to change, too, according to Ross. "There is always the possibility of an artist making a name for themselves not just as a recording and performing artist," he says. "The message is: you need to wise up and sell yourselves a little better – present TV shows, sell clothing, model. You are a brand – you can't just stick your hands in your pockets."

But if this scenario might sound gloomy, Ross is nevertheless optimistic for the future of an industry that has seen out innumerable crises in the past.

"For the industry as a whole I feel optimistic, but the reality is it will be a very different industry with very different power bases in the future," Ross concludes. "The message to labels is be ready to explore beyond the music business."



(Picture left) SpiralFrog's as-yet-unproven free MP3 website relies on advertising, while (below) Radiohead's name-your-fee approach for *In Rainbows* demonstrated how an act can control potential online leaks and satisfy the consumer



### Most downloaded tracks on We7 over the past 30 days

- 1 Kevin Flynn: Can U Hear Me
- 2 D.J.s @ Work: Past Was Yesterday (Ambient Mix)
- 3 Nirvana: Meditation Orchestra: Indian Moods -

- 4 Bob Sinclar & Cutee.B: Rock This Party (Everybody Dance Now)
- 5 The Sex Pistols: God Save The Queen
- 6 The Sex Pistols: Pretty Vacant
- 7 Tunnel Allstars: Das Boot (Oktane Chill Edit)

- 8 Dave Matthews Band: Dreamgirl
- 9 Simple Minds: Stay Visible
- 10 The Sex Pistols: Anarchy In The UK (Demo Version)



# Universal changes at the top

by Paul Williams

Universal Publishing's purchase of rival company BMG enables the major to claim spoils over EMI for first time in more than two years

In September, EMI Music Publishing staff packed up and said goodbye to their home in London's Charing Cross Road after a hugely profitable two decades as the leading UK publisher.

But, in addition to settling in to their new surroundings, the switch to EMI's Wrights Lane offices in Kensington brings with it a new realisation for Guy Moot's team: its seemingly unassailable position as top dog is over.

Universal Publishing's €1.63bn (£1.1bn) purchase of BMG Music Publishing has now been absorbed into the market shares and, in quarter three, the result is nothing short of dramatic. An EMI lead across singles and albums that stretched back two years is over, with Universal also rewriting the record books with the highest quarterly combined market share in history.

The UK music industry has become used to two companies, Universal and Sony/BMG, totally dominating the record company market shares. And, if this last quarter is anything to go by, a similar situation is now on the cards in the world of publishing with Universal and EMI sharing the spoils.

Paul Connolly's company claimed a 31.9% combined share over the three months, immediately transforming a 9.3 percentage point deficit to EMI in Q2 into an 8.2 points lead. Universal's score also bettered the previous highest quarterly share achieved by any company, set in Q1 2001, when EMI controlled 31.5% of the market.

But, while the Q3 figures indicate the shape of things to come, they do not tell the entire story. Significantly, Universal's record-breaking score is

## INDEPENDENT Q3 COMBINED SHARE

1 PEER MUSIC	11.7%
2 KOBALT	10.3%
3 P&P	7.8%
4 HORNALL	5.2%
5 BUG	5.0%
6 BIG LIFE	4.9%
7 CARLIN	4.5%
8 CHRYSALIS	3.4%
9 BUCKS	2.0%
10 NOTTING HILL	1.7%

% share of independent market

## Q3 07 TOP 10 SINGLES

TITLE / Writer / Publisher

### 1 THE WAY I ARE

Hilson/Mohammed/Nelson/Mosley/Maulsby

Warner-Chappell 45%/Universal

42.5%/Westbury 5%/CC 7.5%

### 2 FOUNDATIONS

Nash/Epworth

Universal 66.7%/EMI 33.3%

### 3 STRONGER

West/Bangalter/De Homen

Christo/Birdsang

Universal 48.8%/EMI 35%/Notting Hill

12.2%/Warner-Chappell 4.1%

### 4 BEAUTIFUL GIRLS

Jordan/King/Anderson/Leiber/Stoller/Rotem

Hornall 75%/AQ 10%/Sony-ATV 7.5%/Universal 7.5%

### 5 HEY THERE DELILAH

Higginson

Warner-Chappell 100%

### 6 WITH EVERY HEARTBEAT

Kleerup/Carlsson Universal 100%

### 7 BIG GIRLS DON'T CRY

Ferguson/Gold

Sony-ATV 50%/CC 50%

### 8 UMBRELLA

Stewart/Nash/Harell/Carter

Peermusic 40%/Warner-Chappell

40%/EMI 10%/Sony-ATV 10%

### 9 DO YOU KNOW

Corrett/Kidd/Iglesias

P&P 47.5%/Universal 47.5%/EMI 5%

### 10 WORRIED ABOUT RAY

Sparkes/Sharland/Skalendahl

Sony-ATV 66.7%/EMI 16.7%/P&P 16.7%

## Q3 07 TOP 5 ALBUMS

TITLE / Artist / Publisher

### 1 NOW! 67 Various Universal

28.3%/EMI 27.1%/Warner-Chappell

3.6%/Sony-ATV 7.7%/Kobalt

7.3%/Others 16.0%

### 2 ONE CHANCE Paul Potts

EMI 25%/Universal 25%/Warner-Chappell 17.5%/Peermusic 5%/Others 27.5%

### 3 BACK TO BLACK Amy Winehouse

EMI 94.7%/Others 5.3%

### 4 LIFE IN CARTOON MOTION Mika

Universal 89.2%/Sony-ATV 10.8%

### 5 HIGH SCHOOL MUSICAL 2 Various

Warner-Chappell 100%

calculated based on the chart performance of all the company's previous repertoire plus the entire BMG Publishing catalogue, so incorporating successes from a string of catalogues the European Commission has ruled the major must sell off. These catalogues include Zomba US, which in quarter three provided Universal with market share from the likes of Justin Timberlake's *FutureSex/LoveSounds* album, which was the period's 25th most popular album, and Rondor UK, which has exclusive control of Kaiser Chiefs' *Yours Truly*, *Angry Mob*, the 49th top albums seller.

In all, the purchase of BMG Publishing added 9.5% to Universal's score, but even without that the company would have still enjoyed its best quarterly performance since the old MCA and PolyGram catalogues were brought together at the end of the last century. At the same time, EMI's own combined score was its lowest in more than a year.

Universal's domination was most evident on singles, where it controlled 34.3% of the market, compared to 21.9% for EMI, and had the leading shares in the three biggest sellers: *The Way I Are* by Timbaland featuring Keri Hilson and DOE, Kate Nash's debut hit *Foundations* (pictured) and the Kanye West smash *Stronger*. All three, incidentally, were released by Universal record companies.

Universal's lead on albums was not as pronounced, but was still in no doubt with a 30.2% share, compared to 24.7% for EMI, and dominant shares in such blockbusters as Mika's *Life In Cartoon Motion* (fourth top seller of the quarter) and *Made Of Bricks* by Kate Nash (seventh top seller).

While Universal was head and shoulders above everyone else in the quarter, its lead going forward is by no means a certainty. In quarter two EMI, for example, would have still beaten a BMG-boosted Universal on albums, although in the following three months its challenge with the likes of Amy

Winehouse, James Blunt and The Enemy was not quite enough.

Just as within the record industry where it is largely Universal, Sony/BMG and then the rest, in music publishing EMI and Universal controlled more than 55% of the chart market in Q3. There was a gap of 3.9 percentage points between the pair and the remainder of the market and that puts third-placed Warner/Chappell in an odd position - it seems adrift from the top two, but looks safe from being caught by anyone else. This is illustrated by a Q3 performance where its combined score is 14.8% - a long way away from the top two but still 8.3 points better than fourth-placed Sony/ATV.

In all, Warner/Chappell had a fairly solid three months, especially on albums where exclusive control of both *High School Musical 2* (fifth top seller of the quarter) and Amy Macdonald's debut *This Is The Life* (20th top seller, pictured) and healthy shares of other titles took it to a best performance in the market in more than a year.

After the highs of the end of 2005 when its combined share was only battered by EMI, Sony/ATV has been in steady decline and quarter three was no exception as it suffered its third successive drop. Its 5.9% score was evenly spread between singles and albums, including leading stakes in Kanye West and Travelling Wilburys albums.

With Universal and BMG combining it does have the net positive effect of lifting Sony/ATV from fifth to fourth place, but it also means the group's chances of figuring higher up the board have significantly reduced. Like the rest of the market, it will now have to contend with a two-way EMI-Universal fight for domination, with the latter looking to the final period of the year to see if it can lift the annual market share crown for the first time in its history.

paul@musicweek.com

## Peermusic pips its indie rivals

Newton Faulkner offers a "special thanks" to his publisher Peermusic on his debut album *Hand Built By Robots*, and now those words have been repaid with tangible success for the seasoned indie.

Thanks to the chart-topping triumph of the album, Peermusic finished as the top independent of quarter three with a combined market share of 11.7% across singles and albums.

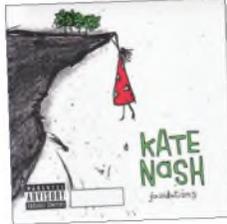
Nigel Elderton and his team claimed an 83.2% stake of the album, which finished sixth in the period, while it continued to cash in on its 40% share of Rihanna's *Umbrella*. Q2's top seller and ranked in eighth place for quarter three.

Kobalt, top indie publisher last time, lost out by just 1.4 percentage points as it took second spot with 10.3%. Its growing share of hits is illustrated by the *Now! 67* compilation, which finished as the period's biggest-selling album and included 7.3% of Kobalt repertoire, almost as much as major publisher Sony/ATV.

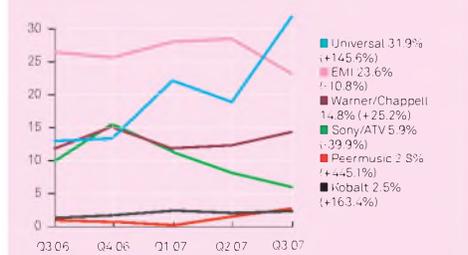
Kings Of Leon's *Because Of The Times*, the quarter's 18th top album, led the way for third-placed P&P with its 55.0% share of the release helping it to 7.8% of the indie market.

Meanwhile, Hornall Brothers' fourth spot with 5.2% owed much to its share of the Sean Kingston hit *Beautiful Girls*.

In seventh place, Carlin claimed substantial success after claiming an unrivalled 43.8% share of the latest Elvis Presley chart-topping best of *The King*, released to mark 30 years since Presley's death, which was the quarter's 19th biggest album.

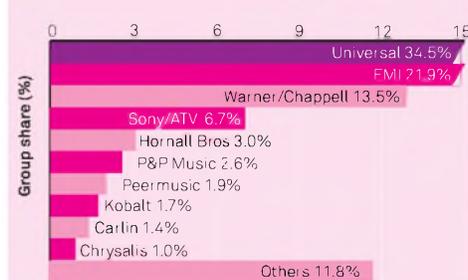


## COMBINED SHARE

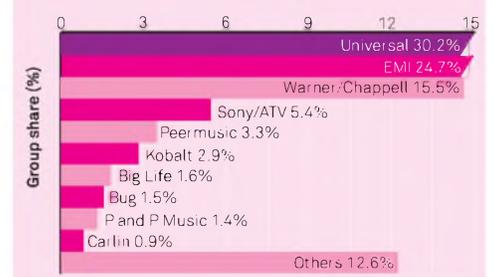


Figures refer to third quarter; bracketed figures represent year-on-year change

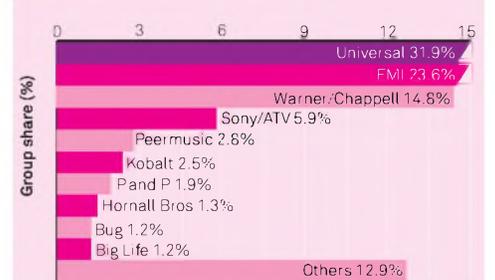
## SINGLES SHARE



## ALBUMS SHARE



## COMBINED SHARE



**UNIVERSAL**  
31.9%  
(+145.6%)  
Absorption of BMG Publishing tally for first time gives Universal record-breaking share

**EMI**  
23.6%  
(-10.8%)  
EMI loses lead for first time in two years, although Amy Winehouse, James Blunt and The Enemy deliver

**WARNER/CHAPPELL**  
14.8%  
(+25.2%)  
Third successive lift after run including Plain White T's, Amy Macdonald, Timbaland and High School Musical

**SONY/ATV**  
5.9%  
(-39.9%)  
Lowest score in more than a year, although successes with The Hoosiers, Kanye West and Sean Kingston

**PEERMUSIC**  
2.8%  
(+445.1%)  
Newton Faulkner leads Peermusic to indie publishing crown, while market share also takes in Rihanna's Umbrella

Figures represent Q3 combined share (year-on-year change)  
Market share source: Music Week research  
Sales charts: OCC



# CAA: bridging the UK-US gap

by Paul Williams

**A year on from opening a London branch of the US-based Creative Artists Agency, Emma Banks and Mike Greek, a "perfect fit of chemistry and like vision", are making serious transatlantic inroads for a wealth of UK-based talent**

**A contacts book rammed with top movers and shakers is worth its weight in gold in this industry.** So, when you have direct access to some of the entertainment world's most powerful artists and executives, almost anything is possible.

Just ask Emma Banks and Mike Greek: a year after leaving their longtime agency home of Sanctuary – and now Universal-owned Heltter Skeltter – to head American powerhouse Creative Artists Agency's (CAA) first-ever London office, the pair are only now realising the possibilities of tapping into a star-studded roster that includes such superstar names as Jennifer Aniston, Bruce Springsteen and Steven Spielberg.

Having a direct route to these kind of names and their representatives is starting to pay dividends for the most unlikely of Banks and Greek's artists, among them Eddi Reader. The singer has been with Banks for years but found her dream of getting involved in a proposed movie about her beloved Robert Burns movie nearer thanks to the pulling power of CAA in the States.

Banks recalls that Reader, whose admiration of the Scottish bard was demonstrated when she recorded an album of his material with the Royal Scottish National Orchestra in 2003, was immediately on the phone when she discovered a Burns movie was in the pipeline.

"It's a very big deal for her," says Banks, who was then "bombarded" by YouTube clips and other information relating to the film as Reader lobbied that she had to get involved with the music. Within the info, the former Fairground Attraction star presented an important snippet: the movie's leading man was Hollywood actor Gerard Butler, who just so happened to be on CAA's books. Given that, Banks was straight on the phone to Butler's agent in the US to tell him about Reader's desire to get involved.

"Within 24 hours I had spoken to Gerard Butler's agent, who spoke to the film's director, who was vaguely aware of who Eddi was," says Banks.

While a final decision on whether Reader will be involved is still being awaited, Banks notes, "The very fact that we were able to get in direct contact with the director of the film is something that wouldn't have happened without this set up. Other people have to go to music supervisors."

The Reader episode is one small example of what is proving to be the difference Banks and Greek's being able to plug into one of the world's biggest entertainment agencies is making to their roster of clients, which also includes the likes of Jamie Cullum and Newton Faulkner.

Despite its status as one of the world's biggest and most successful agencies, CAA and its executives still like to make a big deal about the personal touch they give to their artists. While Rob Light, a US-based co-chairman of CAA and its head of music, recognises the incredible growth enjoyed by the company since it launched in Beverly Hills back in 1975 by five talent agents previously working at the William Morris Agency means it is now ridiculous to describe it still in terms of a "mom and pop" business, he is keen for his company not to be seen simply as a huge corporate machine.

"This big company is a really personalised human thing and it's easy to get lost in these big-sized companies, but when somebody like Eddi is passionate about something, with her having access to the director we can really make a difference," he says.

The Reader story is also an illustration of just how effectively Banks, Greek and the American base of the company are working together. This comes as no great surprise to Light, who describes the pair and



(Pictures above right) CAA's Mike Greek and Emma Banks



(Picture below right) CAA UK clients include (l-r) The Automatic, Nelly Furtado, Kraftwerk and Newton Faulkner



CAA as a "perfect fit of chemistry and like vision"; that relationship is also strengthened by the fact that, prior to the pair being appointed, there was already a shared roster of artists that included Jamie Cullum, Red Hot Chili Peppers, The Yeah Yeah Yeahs and Kraftwerk.

Light, a 24-year CAA veteran, reveals his company had been seriously thinking about expanding into the UK for two years, but the vital ingredient, it seems, were Banks and Greek themselves. "I don't think we would have made the move if the right people weren't available," says Light whose company's arrival in the UK was followed just three months later by fellow US giant the William Morris Agency setting up shop in offices at Centre Point in Central London.

From the UK pair's perspective, the opportunity to be part of a company that could offer so much more than simply being a music agency was an important persuasive factor for them to leave Heltter Skeltter and sign up. "We have a great relationship with our artists, but anytime something came through that wasn't a gig we had to pass it on to someone else," says Banks. "We started looking at ads in magazines and noticed there weren't so many models. The people in adverts were people like Keira Knightley. It's about personalities and I think CAA opened that up to us."

Despite the London base's nearest office being nearly 3,500 miles away in New York, Banks describes a close working relationship that, thanks to the likes of video conferencing, almost makes it feel like the American operations are just on another floor of their Hammersmith building.

"When you're able to see someone in the meeting it makes a great difference," says Greek. "You get more of an idea of what is happening and being talked about in the offices."

This transatlantic link is already starting to pay

dividends for Banks and Greek's roster of UK acts in the US, among them The Automatic (known Stateside as Automatic Automatic) who secured a spot on the touring and extreme sports Warped Tour in the US during June and July through CAA. "They've now got a foot in the market, which is probably going to assist them," says Greek.

Among other possible promotional doors that CAA can open to UK artists is the still-influent Saturday Night Live. Lorne Michaels, the creator and executive producer of the long-running NBC networked US TV show is on CAA's books, which, while Light says that does not guarantee an automatic booking, it at least means their name is put forward for consideration.

Then there's CAA's LA-based music agent Brian Loucks, who stages what are called the Living Room Sessions at his home in the Hollywood Hills where he invites influential TV, film and music people to watch artists literally perform in his living room. The line-ups so far have included the likes of James Morrison and the Yeah Yeah Yeahs playing to an intimate but extremely powerful audience.

But the benefits of CAA's UK-US link are by no means just travelling in one direction. Back in London, the agency is also quietly building up its UK representation of US artists which, through Heltter Skeltter, already included the likes of Red Hot Chili Peppers, Norah Jones, whom CAA already represented in the US, has since the London office launched expanded her relationship with the agency by signing up for the UK.

Although Light says CAA is not deliberately looking to poach acts it represents in some markets but not in the UK, the Jones deal is a further illustration of how the American giant is benefiting from having a London presence. And, as it moves into its second year here and beyond, those benefits are only likely to further increase.

**"When you're able to see someone in the meeting it makes a great difference. You get more of an idea of what is happening and being talked about in the office"**

Mike Greek on CAA's video conference links between the UK and US

**CAA UK roster includes:**

Arcade Fire  
Black Kids  
Crowded House  
Jamie Cullum  
Newton Faulkner  
The Feeling  
Franz Ferdinand  
Nelly Furtado  
Rodrigo Y Gabriela

David Gray  
Guillemots  
The Hoosiers  
Norah Jones  
Klaxons  
Kraftwerk  
Marilyn Manson  
Red Hot Chili Peppers  
KT Tunstall  
Yeah Yeah Yeahs

**US-handled roster covers music, movie and sports names, including:**

David Beckham  
Tom Cruise  
Bob Dylan  
Green Day  
Tom Hanks  
Radiohead  
Steven Spielberg

Bruce Springsteen  
Oprah Winfrey

**Marketing client base includes:**  
Coca-Cola  
eBay

**CAA offices in:**

Beijing  
Calgary  
Kansas City  
London  
Los Angeles  
Nashville  
New York  
St Louis  
Stockholm

# Breaking the formats mould

by Anna Winston

**With the venerable CD now a quarter of a century old, retailers and manufacturers are looking to a clutch of new formats to bridge the physical and digital divide for singles and albums**

With downloads currently representing around 90% of the singles market and CD albums continuing on a downward sales spiral, the 25-year-old compact-disc format is increasingly showing its age.

A week ago (Week 44) was one of the best for singles sales in 2007, but sales of physical singles so far this year have fallen by 38%. It is a worrying statistic for manufacturers and retailers who have so far struggled to stem the flow of mass digital migration and declining interest in CDs.

In an effort to turn the physical market around, a growing number of labels are rising to the challenge by championing new formats that have the potential to bridge the physical and digital divide.

Under fresh rules introduced by the Official Charts Company on October 29, new formats such as USB sticks have become more commercially viable than ever. Under the new chart eligibility policy, sales of Digital Memory Devices (DMDs) can be counted toward both the singles and albums charts.

Along with DMDs, which have been eligible for the singles chart since September, the CD VinylDiscs and DVD VinylDiscs hybrids, which combine regular audio CDs and DVDs with a vinyl surface, have now been deemed eligible for the singles chart.

But the latest chart regulations should have the greatest impact in the albums charts with the introduction of two new DMD eligibility bands.

The standard band, with a minimum dealer price of £3.76, allows for digital devices holding content of up to 512MB which can include up to 15 minutes of video as well as bonus audio tracks. Meanwhile, a "deluxe"

band allows DMD albums to have a capacity of up to 5GB with a minimum dealer price set at £8.20.

DMD formats can include SD memory cards for mobile phones, USB flash drives, memory sticks and other digital formats – opening up numerous possibilities for record companies to experiment with their releases.

The new rules are part of a period of rapid change in the way the OCC runs the charts, says the company's chart director Omar Maskatiya.

"There's certainly much more of a desire to make sure that when the labels are planning new initiatives that the chart rules accommodate them as far as possible. That's been one of the key reasons for the changes behind the physical singles rules this year," says Maskatiya.

The array of formats now available to record companies could become confusing if they were all released onto the market, but Maskatiya says that it is USB keys that seem to be one of the better initiatives.

It seems that the major labels agree with Maskatiya. All four have invested in trialling USB releases and now Universal is leading the charge on the charts with a slew of forthcoming USB single releases.

Universal began experimenting with USBs on its Island Records label and the success of experiments with two Keane singles and a Fratellis single has led to the format being trialled across Universal's roster.

This quarter sees single releases for Kanye West, Rhianna, Amy Winehouse, Sugababes, Stereophonics and Mika and the label has just shipped 3,500

copies of Keane's Warchild single The Night Sky, a significant enough number to make a dent in singles sales figures if they sell successfully.

"It's as strong, potentially, as seven-inch singles are for us at the moment," says Island Records general manager Jon Turner. "We've established a singles package now which we're quite happy with and which reflects the price we're asking for it.

"It's taking a little bit longer for us to get to albums because we really have to think about the look, the aesthetic, the packaging and we want to make sure we're giving good value for money. The great thing with USB design is you can really do anything. The sky's the limit," says Turner.

Others have been more cautious in their approach. Warner is hedging its bets, testing the waters with a single release for Hadouken! this month, but also trying out other new formats including interactive DVDs.

EMI is planning to release its Pink Floyd album boxed set as a USB package and has also announced the release of its entire Radiohead album back catalogue on a limited-edition USB stick in the shape of the band's fanged bear logo.

"If these releases prove there is a market for USB then expect more," says EMI senior vice president commercial and digital services Mike McMahon. "Obviously if there is demand and we can make the economics work we can put out more. We're at the stage where we're testing.

"I mean, how many USB sticks do you need? The Radiohead stick is a 4GB stick, so when you've bought the stick and you've taken the

(Picture above) Twenty-five not out: the CD format is showing signs of strain and retailers are looking to bridge the gap between physical and digital sales with new formats such as USB sticks (below)



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Video content = 15 minutes

Multimedia content as per CD/Enhanced CD chart rules



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A new UK Singles Chart entry-level has been introduced. Choice of format is now extended to include Digital Memory Devices, also known as DMD's, as of **September 16th 2007**.

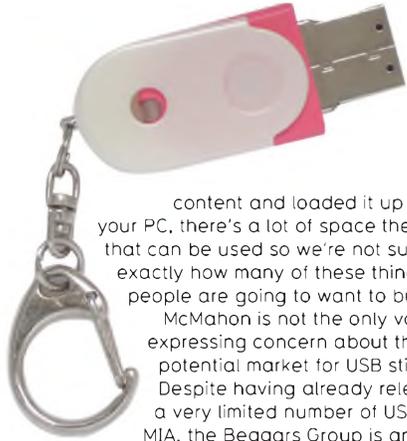
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(NB\* maximum DMD memory capacity of 256MB in order to be chart eligible)

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content and loaded it up onto your PC, there's a lot of space there that can be used so we're not sure exactly how many of these things people are going to want to buy." McMahon is not the only voice expressing concern about the potential market for USB sticks. Despite having already released a very limited number of USBs for MIA, the Beggars Group is another company taking a cautious approach.

"In terms of manufacturing them as a single, I think we're not quite there yet," says Beggars head of sales and marketing Stewart Green.

"They're not the cheapest format to manufacture and you can download a certain amount of the content on them anyway. It's not that in the future we wouldn't look to test these formats out, but at the moment we're going to adopt a wait-and-see approach."

Cost is a key issue behind the successful adoption of new formats. If costs can be driven down then single formats could compete with CDs, otherwise they may face more of a challenge to integrate into the existing market.

Although overall manufacturing prices for digital products are going down, memory cards are still costly to produce, with smaller capacity cards, absurdly, costing more due to silicon cutting and wastage.

The USB market is the most volatile of the new formats. "This is brand new so the people who manufacture these things are getting one-off orders of different quantities. There isn't an established cost price yet," says McMahon.

It is likely that cost prices will stabilise if

(Picture left)  
**Supply and demand:** Product Expectations provides USB flash drives to Warner and Universal and can brand them and pre-load them with all kinds of content

(Pictures right)  
**Leading the way:** one of the first examples of a USB single, Keane's *Nothing In My Way*, was a limited-edition (1,500 copies) USB format released by Island in 2006.

The vinyl CD is another option, with a Fightstar single release leading the format's drive in the UK

demand for USBs remains steady. Universal believes it will and the new chart rules certainly open up that possibility, but consumers can be unpredictable.

The future of the market for these formats may be uncertain, but for now it is steadily growing, which is good news for the UK suppliers who are developing and delivering the new products.

Product Expectations has not traditionally worked with the music industry. An article in a Sunday newspaper brought the company directors to the attention of record labels and it now has Warner Music and Universal on its flash-drive USB client roster.

It can pre-load artist material onto a stick alongside links to websites, video content and a host of other innovations the client might think of. They can also provide a full branded USB package ready

for retail distribution

"We were one of the first companies that started selling flash drives five years ago. Since then it's become a very competitive market," says Product Expectations sales director Paul Beris.

"We've spoken with Warner, Universal and Sony BMG and it's not just USB flash drives we're looking at, but also MP3s and MP4s."

Like Product Expectations, Peak Development has, until recently, only touched on music products through projects for other clients. In the past it has licensed in tracks for mobile phone clients and recently developed an SD memory card for 100,000 Samsung mobile handsets.

"In total we licensed 300,000 tracks. It's guaranteed revenue for the labels and the artists because we're actually committed to a set volume when we do these projects," says Peak's director of business development Julian Ratcliff.

Now Peak Development is delivering the latest album of sessions from the BBC's Live Lounge, licensing content from the BBC and Sony BMG.

The album will be pre-loaded onto a SanDisk MP3 player and mobile memory card.

Optimal Media has more direct ties to the music industry. It has been producing CDs for some time, as well as providing clients with USB sticks. It has also developed the vinyl/CD/DVD hybrid that will premiere with a Fightstar single release on Gut Records and is actively expanding in the UK.

"In the current climate of increasing downloads and less physical product, any new format that comes along is being looked at with interest by the record labels," says Optimal's managing director Mel Gale.

But new products come at a cost. "It's a



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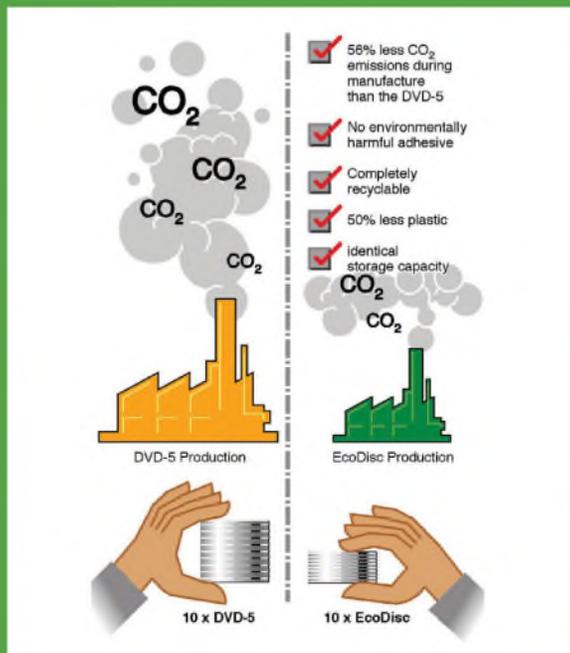
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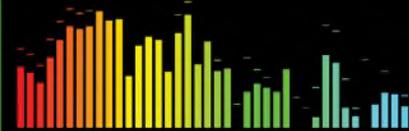
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different process entirely to manufacturing a standard CD. You're actually manufacturing two formats in one so you've got all the start-up costs for both sides. So yes, it's more expensive than just buying a standard CD; that's inevitable," says Gale of his hybrid product.

As with USB sticks, the hybrid format offers a new vein of untapped potential, although whether it will emerge as a viable format in the long term is debatable.

Some believe that USB sticks can sit alongside CDs and help the ailing physical format market, but no-one believes that these formats can replace the CD yet or really plug the hole left by declining sales of physical products.

What the new formats can do well is create interest in products and try to bridge the gap between physical and digital, offering choice in a market that desperately needs innovation. It is still early days, but the outlook is certainly positive.

**(Picture above)  
OK for computers:  
Radiohead's entire album  
back catalogue will be  
available on a limited-  
edition USB stick released  
by EMI**

## Judging a stick by its cover

With the prospect of a slew of new formats entering the physical market, music retailers are facing a future that is potentially filled with products they have little or no experience of handling.

To some extent, the success of these products is out of retailers' hands. Packaging is the core issue that labels will have to address if their products are to do well at retail. Part of the problem is developing a package that can convince customers they are getting value for money.

Thus far, USB singles are retailing for approximately £1 more than standard CDs, but no-one really knows how much more full albums will cost than their CD counterparts.

Alongside value for money, the packaging also has to present retailers with something that is easy to display and shelf, otherwise the new formats may not get the shop floor visibility they need to succeed.

Universal has made it easier for retailers by developing a retail pack for their USB singles that has similar dimensions to a standard CD single and contains a backing card, wrist strap and tiny white plastic memory stick.

The package was developed through trial releases on Island Records, which has been at the forefront of Universal's USB strategy.

"HMV in particular has been very supportive," says Island Records managing director Jon Turner. "We did our first two releases exclusively with HMV because they felt like the right partner and they embraced it."

For HMV, the USB stick represents a response to an increasing demand for flexible music consumption that may not be met by existing products.

"I can't see USB memory sticks and cards

becoming the mainstream choice, but there may well prove to be a viable niche for them in the wider landscape. We're happy to do our best to support or at least trial initiatives that increase consumer choice and may help to expand the value of the market," says HMV head of music Rudy Osorio.

The success of the retail trial with HMV has opened the doors for Universal to now offer their USB singles to retailers across the board and step up the number of releases on the format.

"Now we're going into our wider release plan and it's been embraced by retail. It's very encouraging," says Quirk, but for the moment they do not offer a solution to the decline in physical single sales.

For most retailers, it is too early to judge how USB releases will perform on the shop floor, says Paul Quirk, Entertainment Retailers Association chairman and owner of retail chain Quirks.

"We are all looking for a new carrier at retail and this may prove to be part of the new model," says Quirk, but for the moment they do not offer a solution to the decline in physical single sales.

Certainly the new vinyl/CD/DVD hybrid that is about to be released appeals mainly to the niche vinyl market and is unlikely to make a significant mark on physical sales figures.

Meanwhile, SD memory cards for mobile phones remain the preserve of mobile-phone companies and electrical goods retailers.

Some believe that the new formats are too gimmicky to have long-term potential in the physical retail market, but it could well be only a matter of time before music retailers will have to consider how to effectively rack SD cards, memory sticks and flash drives alongside standard formats.

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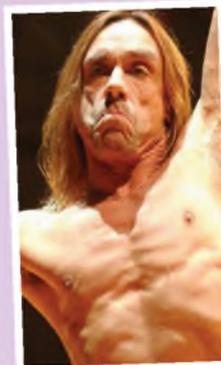
# THE CORRS

TO JOHN  
MANY THANKS FOR ALL YOUR HELP,  
HUMOUR AND FRIENDSHIP.  
LOVE  
ANDREA, SHARON, JIM, CAROLINE  
AND JOHN





## Tributes.



**Iggy Pop**  
For many, many years now John has been the backbone of my live career and our relationship is the key to my success. John has a very steady hand and is possessed of a remarkable ability to focus. He consistently executes what he says and I want to offer him my congratulations on his career.



**Ronan Keating**  
John has been my agent for the past seven years and in that time he has become a good friend. My wife and I have had some great times with John and Caroline. I can't believe he got me to sing for free at their wedding and still tried to claim his commission! I'm sure we'll have many more great years working together - up and on!

# A Solo mission

by Anna Goldie

At last week's UK Festival Awards, John Giddings won the Outstanding Achievement Award sponsored by *Music Week*. Now, in this surprise feature to him, we celebrate one of the most important players in the international live music business

"Agent? I didn't know we had one!" Perhaps not the response you'd want to hear from your client, say, when you'd just made them \$100m on a worldwide tour.

Charlie Watts' apocryphal quote about John Giddings, the live agent and mastermind of The Rolling Stones' Bridges to Babylon tour, certainly does not do justice to the man's ability to turn a good deal or his enviable reputation. This is especially when you consider the epic scale of the year-long, 108-date tour in which approximately 4.5m people saw The Rolling Stones perform.

Giddings, with his Solo agency, has firmly embedded himself into the affections of the live music world for his inimitable approach to business. While he looks after a weighty roster of world-renowned artists including David Bowie, Madonna and The Rolling Stones, Giddings is not afraid to take a punt on the unknown, resurrecting the Isle of Wight festival in a crowded festivals market 30 years after he first saw Jimi Hendrix play there, or supporting smaller acts with the same passion and dedication he gives to the stadium-filling icons on his books.

Giddings started his music career at Exeter University, where he admits spending much of his time dedicated to extra-curricular activities in order to find a footing in the music industry. "I think I studied philosophy and social sciences, but I can't remember any of it and I didn't care about it at the time," he reflects. "I went to Exeter

specifically so that I could become social secretary at the student union, get to book bands and meet their agents."

Upon leaving university, Giddings trawled nearly every record label in search of employment. After being turned down by all of them, promoter Barry Clayman took pity and gave Giddings his first job at his renowned MAM agency.

"You knew straight away he was very bright and that he had a lot of great ideas," enthuses Clayman. "He knew that if you do right for an artist then the money will follow - he has always taken good care of his acts. But don't let that fool you - he's always a nice guy, but he's hard as hell, a tough agent and he takes no prisoners."

Giddings spent his time at MAM well, signing The Adverts and X-Ray Spex before graduating onto The Boomtown Rats, Ramones and Iggy Pop, the latter remaining with him ever since. "I was lucky that I joined MAM the same year punk hit because bands had hit singles quickly," says Giddings. But it was not long before the young and ambitious promoter realised that the only way to fully take control of his business was to go it alone.

The early Eighties saw Giddings leave the MAM umbrella and set up TBA International on the Kings Road along with former MAM colleague, the late Ian Wright. He did so knowing that the door was always kept open for him at MAM, says Clayman. "When you venture out into the unknown it can be

hair-raising, the door is still open for him."

Business at TBA International kicked off in style with some of the decade's best-known acts joining the fold. Deals with Alison Moyet, Hall & Oates and Kid Creole And The Coconuts were followed by Paul Young, Big Country, Howard Jones, Tears For Fears and Duran Duran.

In 1987, while Wright set up XL talent, Giddings literally went solo, opening an agency of the same name with a logo from the Spirit of St Louis, the first solo transatlantic flight. "The name of the agency says it all," says The Rolling Stones' tour manager Peter Rudge. "He saw his wasn't a personality that was suited to democracy and a corporate environment. He decided he would march to his own drum and do things his own way, and that's what he still does," says Rudge.

Since its launch Solo has been bought and sold many times, but Giddings has remained firmly at its heart. In 1992 he sold half of Solo to ITG, a New York agency half-owned by Canadian brewer Labatts. It was here Giddings began to work with international heavyweight artists such as David Bowie, Genesis, The Rolling Stones and Celine Dion. Two years later ITG folded after its partners split, returning control of the company to Giddings who took on U2 and The Corrs. Then, in 1999, Giddings sold Solo to Clear Channel Entertainment.

But with Clear Channel being criticised over the extent of its business operations, ownership of Solo soon changed again and not for the last time.



(Picture above)  
Flying solo: John Giddings set up his own agency - Solo - in 1987, using The Spirit Of St Louis aeroplane as his logo

### JOHN GIDDINGS TIMELINE:

**1980:** Giddings sets up TBA International with Ian Wright

**1987:** Giddings goes it alone with Solo.

**1992:** Solo sold to ITG, Giddings begins to work with David Bowie, Genesis, Rolling Stones and Celine Dion.

**1994:** ITG returns control of Solo to Giddings, who takes on U2 and The Corrs

**1999:** Solo sold to Clear Channel, starts working with Ronan Keating and Westlife

continued on p24 >>

# genesis

**To whom it may concern:**

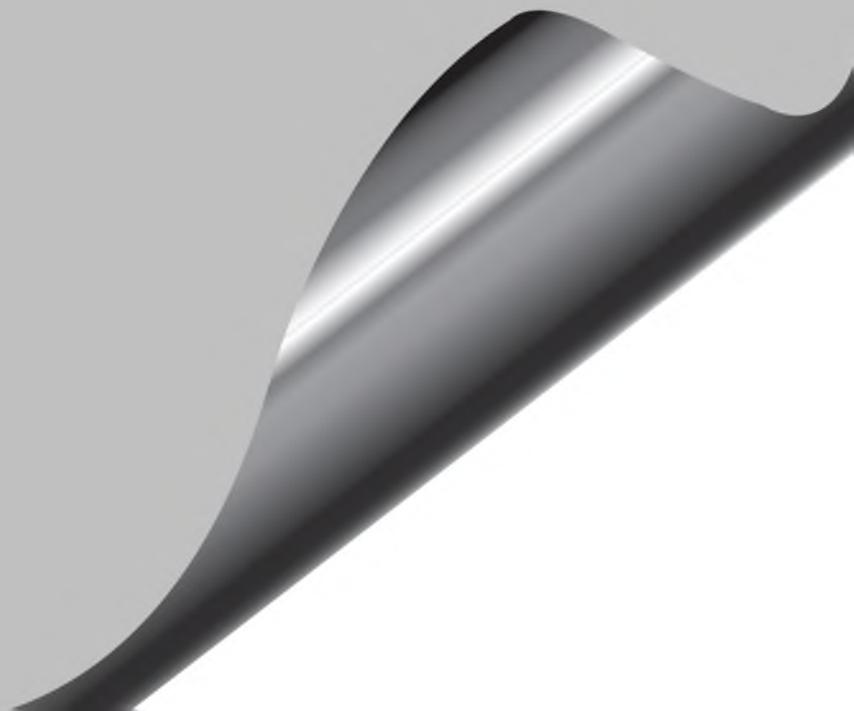
**Genesis have known and worked with John Giddings for many years.  
He has been a keen learner and an avid student.**

**We all feel given the time and opportunity, he will develop his skills.**

**We all wish him the very best of luck in whatever field he eventually pursues.**

**Phil Collins, Mike Rutherford and Tony Banks**

**PS: Congratulations**





**(Giddings pictured left)**  
You can go your own way: "[John] saw his wasn't a personality that was suited to democracy and a corporate environment. He decided he would march to his own drum and do things his own way, and that's what he still does..."

Peter Rudge,  
The Rolling Stones'  
tour manager

Claims that Clear Channel was too large and its Live entertainment returns were too low led it to divest itself of Live Nation, of which Solo was a key element

Finally last February Giddings announced that he would not be extending his five-year contract with Live Nation, instead opting to return Solo to independence. "Relationships and loyalty are the two most important facets of the industry," reflected Giddings at the time. "Just because someone's knocked on the door with a chequebook doesn't mean I'm going to open it."

However, in October it was revealed that Solo was once again up for sale, the latest move in an ownership cycle by a man hailed as "probably the most powerful agent in the world".

Live Nation chairman of global music and chief executive officer of global touring, Arthur Fogel, says only Artist Nation chairman and CEO Michael Cohl could have possibly sold his business as many times as Giddings and still retain it - Cohl's BCL Entertainment Corp has followed a similar trajectory to Solo's ownership. Cohl happily admits as much. "It's a little tennis match selling our business. I've done it five times already so I am winning at the moment," he jokes. "But it's good for you, it keeps John interested and it keeps him vibrant."

Remaining tight lipped as to whether Live Nation would be interested in buying Solo again Cohl only says, "I'm sure the future's bright for Solo."

Cohl first got to know Giddings in '80 and considers them both to be part of an unconventional, live music, common law marriage along with Fogel and Live Nation chief Michael Rapino. "It's an interesting relationship; we have been in each others' lives so long," he says.

Giddings has recently signed a three-year contract as vice-president of client acquisition Europe for Artist Nation, a deal Cohl says will keep Giddings attached to his "umbilical cord" for a while yet.

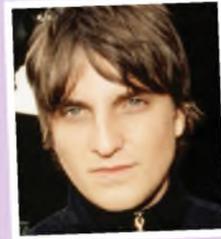
Fogel emphasises that a strong partnership is vitally important. "Regardless of the position of companies in the live sector, the fundamental foundation is about who's on your team and he is. It's imminently clear that our relationship is very strong - ultimately it's irreplaceable."

Rapino explains that the "marriage" had humble beginnings. "I was this kid from Toronto when I arrived in London and Michael Cohl and Arthur Fogel told me John was the one to know, he was the welcome wagon for me."

"He explained who to use in Italy and who to buy in the UK, and eventually he moved in with Live Nation and there was just a door between us. He is truly one of the most creative and smartest people I've met."

Giddings' move to Live Nation was "spectacular" says Carl Leighton-Pope, founder of

## Tributes.



**James Walsh, Starsailor**  
John's been vital to some of our best experiences as a band, such as supporting The Rolling Stones - we wouldn't have been able to get so close and work with them without John's help.

He's a great person to work with.

I'm just really impressed and amazed that he makes us all feel valued and important as everyone else he works with when he's working with some of the biggest artists in the world.

the Carl Leighton-Pope Organisation, whose artists include Bryan Adams and Michael Buble. "He stepped up a gear at that point and it brought him relationships with U2 and Barbara Streisand. He didn't find these artists."

French promoter Alain Lahana says the transition appeared seamless: "I have known him 23 years and I was amazed when I saw him jump into stadium shows and how easily he handled it after doing club tours."

Leighton-Pope says it is Giddings' character and not just his business model that has enabled him to keep his artists' loyalty for such long periods. "Artists are represented by people, not companies, so they don't care if he's with Live Nation or not, they will say they are with John Giddings, not Solo," he explains. "No-one gives a shit. If you lose an act because you change the name of your company then you can't have a very close relationship with them in the first place."

AFG Europe president and CFO David Campbell sums it up when he says, "John Giddings is Solo. You can't take one away from the other. He's got an identification with the company the same way Richard Branson does with Virgin."

Rudge credits the success of Solo to having a very streamlined business. "I met him in the 1980s and I remember him having this little office on Fulham High Street where you'd have to go up three flights of stairs. In 2007 I am still going into the same little office, up three flights of stairs; he's got a very lean, very mean, business."

"I don't think he's ever lost an artist," speculates MCD head Denis Desmond. "Well, except Van Morrison. He phoned me once at 10 o'clock in the morning to tell me that he was Van's new agent, and then phoned me back an hour later to say he wasn't anymore." The reason? "It was just Van being Van," laughs Desmond.

With an eclectic roster of artists Giddings admits the act he has most enjoyed working with is Iggy Pop. "He has to be one of the nicest blokes I've met and one of the most credible artists I've worked with too. But I wouldn't want to meet him down a dark alley."

In fact Giddings' musical passion is firmly planted in punk and prog-rock, an ardour he indulges in professionally with the rock-based Isle

**(Picture below)**  
Turning it on again: Giddings announces the reunion of Genesis in 2006 for their one-off tour



# RONAN KEATING

Congratulations John.

Here's to many more years together, Ronan





JG SOLO

**John,  
Congratulations on your award for  
outstanding contribution to festivals!**

An inspirational 3 decades in the business has seen you build the legendary Isle of Wight Festival into a stellar event. It has been great working with you on a roster of such incredible talent and diversity, including The Rolling Stones, Genesis, David Bowie, Madonna, U2 and Westlife. Plus, you're not a bad driver either..!

With best wishes for many more outstanding years, from Michael, Arthur, Michael, and everyone in the Live Nation family.



DEAR JOHN,  
IT'S BEEN A WHILE SINCE  
WE HAVE KNOWN EACH OTHER.  
THANKS FOR ALL THESE YEARS !.

GAY MERCADER



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of Wight festival and looking after the touring interests of Genesis, The Rolling Stones and Iggy Pop.

After months of speculation and rumour, despite Peter Gabriel's refusal, October 2006 saw Genesis' remaining original members Phil Collins, Tony Banks, Steve Hackett and Mike Rutherford finally confirm that they would be hitting the road again for a one-off tour.

When Giddings took on the mantle as tour

agent for Genesis' reunion tour, he admitted at the official press conference that he had been the kind of fan who bought their albums on the day they were released and learned every word. "Along with Pink Floyd, they created a depth and emotion to music way beyond the three-minute single," he enthused.

Giddings' relationship with the band had morphed from that of an idolising fan to that of the man responsible for orchestrating their Turn It On

(Picture above)

**A dream becomes reality: some said it couldn't be done, but Giddings successfully brought the Isle of Wight festival into the 21st century and a packed live market**

Again tour. After first seeing them in his youth in Hemel Hempstead supported by Medicine Head, Giddings went on to promote Genesis at Exeter University on their Foxtrot tour. It was the start of a long and fruitful association with the band that in October 2006 would find him announcing news of the band's nine-country European reunion tour, including a free gig in front of Rome's Coliseum to 300,000 people.

It was a "no-brainer" as to who would do the Genesis tour, says their manager Tony Smith. "I think the band felt very secure in his hands and they get on very well. For John to be working with them after being such a big fan when he was young is strange," admits Smith. "But it's exciting and gratifying at the same time."

Giddings cut his teeth on Genesis in terms of big stadium tours, says Smith. One particular tour in 1992, during which French hauliers went on strike, tested Giddings' mettle. "John had to reschedule the French arm of the tour and deal with all these tour trucks stuck on roads at the same time. He learned a lot from about thinking laterally and changing things at short notice."

As someone who has been writing about the live music scene for years, Future Publishing's head of music Chris Ingham, who oversees magazines including *Metal Hammer* and *Classic Rock*, explains why he thinks established artists such as Genesis turn to Giddings. "You don't mess with this guy and artists don't forget it. A lot of the acts he deals with have been around for a long time and they have been ripped off enough in the past. They know they won't get that with John."

Giddings is also well known for a sense of humour, but it has been known to backfire occasionally. Campbell recounts one particular episode at a Stones gig in Sheffield: "John was really smug because the Stones had been told it was too expensive for them to fly back down to London while we got to use the helicopter. In fact, we ended up sitting in an airport in the Midlands for two-and-a-half hours after we had to land at short notice. It turned out the Stones had got to London half an hour earlier."

However, his audacity has certainly had its rewards. The Outside Organisation CEO Alan Edwards says one of Giddings' greatest coups was

## Tributes.

Mel C

I'm delighted that John received the Outstanding Contribution award for the Isle of Wight festival. It is so well deserved. It is my favourite festival both as a visitor and performer - it has such a warm, friendly atmosphere and John always seems to be blessed with sunshine! Performing at this year's festival was the highlight of my year (so far!).

John and Solo have always had faith in me, through my successful times and my difficult times. He is a good man to have on your side and fighting your corner. He is a good friend as well as being a great agent and I'm looking forward to doing plenty more gigs in the future.



Nicky

Byrne,  
Westlife

We've always found John charming. You can be completely honest with him and you can expect it back in return. He never made us feel uncomfortable and do gigs we don't want to do.

He's also amazingly funny and quick-witted and it's a breath of fresh air in a business where you often feel there are a few sharks and everyone is after a pound of flesh.

There's no bullshit with him, he's straight to the point. He's always looking for the best thing for us. We've been with him for 10 years and we wouldn't want it any other way.



iggy &  
the stooges

**JOHN,**  
**CONGRATULATIONS ON YOUR SOLO CAREER.**  
**PIONEERING AND SETTING THE TONE FOR MANY.**

**Iggy & The Stooges and Henry McGroggan**

a perfect example of a joke that turned into a reality. "We had wanted to get David Bowie to headline Glastonbury but we couldn't because he wasn't touring at the time. John told people David was going to do it regardless and before we knew it was on the front page of *The Sunday Times*, followed by panicked calls from both Michael Eavis and Bowie himself. Of course, Bowie did play in the end and it was one of the highlights of the festival. It was John all over; he doesn't deal with maybes."

And that is the crux of a personality that overcame numerous logistical challenges to revitalise the Isle of Wight Festival a quarter of a century after it was confined to the history books as one of the most important live events ever held in the UK (see page 32). It is that passion and self-assurance that also found him placing pristine Irish pop act The Corrs on stage before The Rolling Stones.

The Corrs' manager John Hughes explains the leap of faith Giddings took when he booked The Corrs as a support act to the Stones: "The Corrs had only played to audiences of about 1,000 and I had wanted them to do a bit of TV, something for St Patrick's Day, but instead John got us the Stones. Considering where The Corrs were at the time it was remarkable, but he read the Stones' fans well and they went down a storm." He has, says Hughes, never seen artists love an agent so much.

Hughes also echoes a widespread sentiment about Giddings when he says, "I'm Irish and he's English - he says nothing and I say too much."

Giddings is renowned for being a man of few words, but the trait seems to be one of his most appreciated. "The irony and attraction is that John and I run neck and neck in the stakes of who can say the least, or the most with the fewest words," says Fogel.

"John can reduce a multi-million-dollar deal to a three-word email," laughs Peter Rudge, "although every third word is usually tosser or wanker." Despite that Rudge admits he has not dealt with anyone in the business whose handshake or nod he trusts more.

"He reduces the business to its simplest facets. John's old-fashioned like that. He's not for everybody, his people skills are not always to be desired, but he has been humanised by [his wife] Caroline. You can now take him to dinner parties and he can be let out at night," laughs Rudge.

## Tributes.



### Tim Burgess, The Charlatans

The first time I met him was at the Isle of Wight festival and I heard a guy shout at me across the stage. He asked me to do an interview for a local TV station on the Isle of Wight so I did it. The next time I saw him was at Manchester cricket ground and I thought what's this Isle of Wight local doing there, so I asked him and he just said "I'm David Bowie's agent." It's what I immediately liked about him; that he's such an approachable character that you wouldn't know either way. I released some solo stuff and asked him to be my agent and it was a wise choice. I really love John as a human being, it goes beyond what he does professionally and for the band.



Go west: Westlife raise a toast to John Giddings after selling more tickets at Wembley Arena than any other act

The Charlatans frontman Tim Burgess says Giddings' famous verbal economy is a boon for artists. "There's no messing about with John, but it makes life easier for us. He can get straight to the point and he's even changed song titles for us in the past. You don't get that level of involvement with every tour manager."

Starsailor lead singer James Walsh agrees: "He's very artist-focused and it can cause a bit of friction with record labels at times because he'll tell them if he thinks they aren't paying enough attention to the acts. The thing is he thinks we should be the biggest band in the world."

One of the people who has known Giddings the longest is School Touring's Steve Andrews. Andrews met Giddings when they formed a band at Exeter University which they called Concrete Parachute because, says Andrews, "we thought we'd bomb."

It was while playing bass with the band, whose name later changed to Abandon Ship, that Giddings' passion for the live music industry first became apparent. "He was always the tactician in the band. He could look at the fine details of the situation and the bigger picture at the same time; most people can only do one of those things. He took this ability into the business from day one and is still doing it now."

The ability to consistently see a good deal for both the artists and the promoter has been one of Giddings' greatest achievements and one that is echoed by many of his friends and associates. But it is Lahana who provides one of the best examples of Giddings' ability to cut a sharp deal while maintaining a fierce loyalty.

"In 1989 I went bankrupt and I called John as a friend saying I would have to give up my business and auction my flat; it was a total mess," explains Lahana. "He called me back and said, 'You're very good at what you do and I've signed Tears For Fears, David Bowie and Phil Collins' - the makings of a very big season of touring."

"I don't want to do it with anyone but you," he said," recounts Lahana. "Even though there were 10 promoters out there he could have gone with, he gave me the opportunity because I needed it. But it still wasn't a cheap deal," he laughs.

anna@musicweek.com

## Tributes.



### Sébastien Izambard, Il Divo

John's been an amazing person to work with. He gave us a chance and he's been very supportive, bringing us a lot of tour dates from the very beginning. He's very simple and I love the simplicity of him. He's very generous in the way he works and in what he believes. He opens doors for you and he opens his heart.

He's also very straightforward. He's got two different T-shirts, one is pink when he's very happy and lots of other black ones when I guess he's not.

"John is an integral, shining cog in the machinery of the Stones..."

Ronnie Wood, The Rolling Stones



### Ronnie Wood

Keeping things on track, John is an integral, shining cog in the machinery of the Stones. His proficiency combined with his ease of nature mean that I have in fact stolen Mr Giddings and entrusted him with looking after the whole Wood clan.



### The Sex Pistols

Have you got the money?  
P.S. Have you seen Glen's green suit?  
Peace Off

#### JOHN GIDDINGS TIMELINE, continued:

**2001:** While working at Clear Channel Entertainment Giddings is at the helm of U2's \$130m ticket sales grossing tour

**2002:** Giddings launches the first festival on the Isle of Wight for more than 30 years.

**2006:** October - Giddings announces a reunited Genesis will tour for the first time in 15 years.

**2007:** Shortlisted for booking agent of the year at the Music Week Awards 2007.

**2007:** October - Giddings puts Solo up for sale again.

**2007:** November - Giddings wins outstanding contribution to festivals at the UK Festivals Awards

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SEX PISTOLS • MELANIE C • STARSAILOR.....

**LOOKING FORWARD TO MANY  
MORE YEARS WORKING TOGETHER**

**CONGRATULATIONS JOHN!**

FROM SIMON, CHRIS AND ALL AT SJM CONCERTS

**S.J.M.**  
CONCERTS



From Big Country to Bowie. From The Stranglers to the Pistols.  
John, it's been great working with you over the years.  
Here's to many more!

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**Agent & Manager on being told  
that Genesis only want to play clubs.**



**Genesis European Tour  
22 Stadiums  
1.4 Million People**

**Congratulations John**

**Tony Smith**

# Staging a comeback

by Anna Winston

In its heyday the Isle of Wight Festival attracted 600,000 revellers to the British equivalent of Woodstock. Having fallen in love with the event after seeing Jimi Hendrix play in 1970, an impassioned John Giddings returned in 2002 to resurrect the mythical festival despite industry reservations and resistance among some of the island's councillors

Before 2002 the Isle of Wight Festival was simply a celebrated piece of British musical history. In its Sixties and Seventies heyday it was the UK's equivalent of Woodstock. The events have become almost mythical, with an incredible roster of artists and huge numbers of attendees, most of whom simply turned up with no ticket.

Then in 1970 Parliament passed the Isle of Wight Act, forbidding gatherings of more than 5,000 people on the island and consigning the festival to the memories of large numbers of young music fans. One of those fans was John Giddings, who saw Hendrix perform at the final festival in 1970.

Then, in 2001, the Isle of Wight council began planning an event for the Queen's Jubilee the following year. They settled on a one-day concert and began sending faxes to various music promoters and managers asking for assistance with the event. One of these faxes

found its way to Giddings at Solo.

Initially he did not take the idea very seriously, recalls Isle Of White Festival coordinator Lindsay Weatherston who works with Giddings at Solo and is also an Isle of Wight resident. "We got a fax at Solo. I think John showed it to me and a few other people and laughed." But after a short discussion about the island and its history Giddings was inspired to resuscitate the festival.

The next move was to go to the island and convince the councillors to expand on their original idea for a concert. It is always a challenge to gain the permits, permission and support from a local council for a new festival and the Isle of Wight presented the extra obstacle of an Act of Parliament. Eventually it came down to a vote in the Council Chambers.

"There were all these councillors

making really impassioned speeches against the festival re-starting and I think John began to think it wasn't going to happen," says Weatherston.

"So he stood up and made this very impassioned speech about trying to keep the heritage alive and putting the island back on the map musically, about how important it was and how he'd seen Hendrix in 1970.

(Picture below)  
Wight light: 50,000 people enjoy the show at the 2007 festival



Hammonds

John,

**Congratulations on the recognition of your contribution to the music industry. What a fantastic achievement!**

All the best  
Vicky Brown  
Paul Oxnard  
& the team at Hammonds



(Pictures left)  
Top attractions: some of 2007's Isle of Wight Festival headliners: Amy Winehouse, Muse, Groove Armada and Snow Patrol.

(Pictures right)  
Paying homage: the "glowing Jimi" at the 2007 festival and the Hendrix statue commissioned by John Giddings



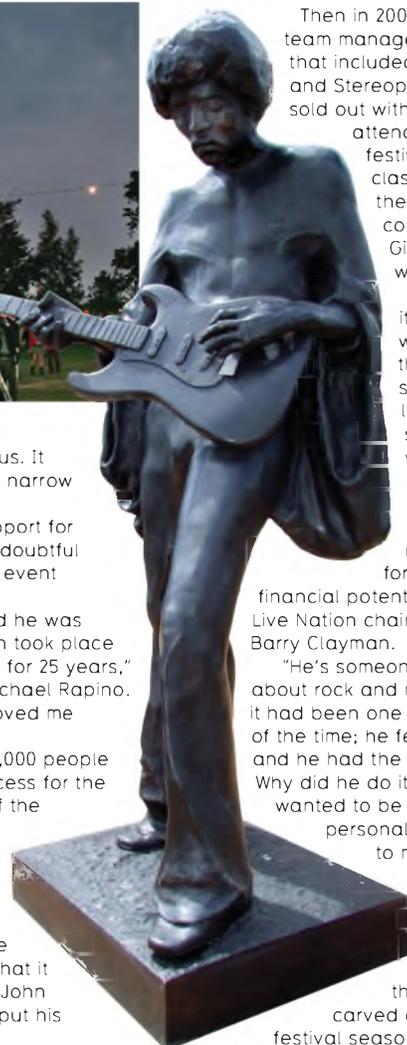
"They actually voted in front of us. It was six to five in favour so it was a narrow victory."

With the island divided in its support for the festival, Giddings also faced a doubtful music industry and putting the first event together was a struggle.

"I was in the office when he said he was going to recreate this festival which took place on an island and hadn't happened for 25 years," says Live Nation chief executive Michael Rapino. "I thought he was crazy, but he proved me wrong."

The one-day event attracted 10,000 people and was deemed enough of a success for the council to hand over the running of the festival to Giddings and Solo the following year. The next event ran for two days and attracted 15,000 people.

"The first few years were a real struggle," says Weatherston. "There were a lot of very strong opinions that it wasn't going to be successful. But John was really passionate about it; he put his heart and soul into it."



Then in 2004, Giddings and his team managed to pull in a line-up that included David Bowie, The Who and Stereophonics. The weekend sold out with 30,000 people attending.

By referencing the festival's history with classic acts and combining them with acclaimed contemporary artists, Giddings had hit on a winning formula.

As the festival grew, it became clear that it was a labour of love that could generate significant income. At its largest, the festival has sold out 50,000 tickets with prices starting at £85 for the weekend.

Given his success in business, Giddings must have had some foresight into the financial potential of the festival, says Live Nation chairman of UK promotions Barry Clayman.

"He's someone who knows a lot about rock and roll history and he knew it had been one of the leading festivals of the time; he felt he could do it again and he had the imagination to do it.

Why did he do it? I would say that he wanted to be creative for his personal satisfaction first and to make money second," says Clayman.

Part of the reason for the success of the new Isle of Wight festivals has been in the niche Giddings has carved out of the packed festival season.

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**JOHN GIDDINGS**

---

**TO THE MAN WHOSE  
MAILS NORMALLY JUST  
READ 'YEP', 'NOPE' OR  
'THANK YOU'**

---

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"The Isle of Wight Festival brings some balance to the roster of summer festivals. There is a real sense of it being an event, because you have to get on a boat to get there. It's probably the best thing after Glastonbury," says Future Publishing head of music Chris Ingham.

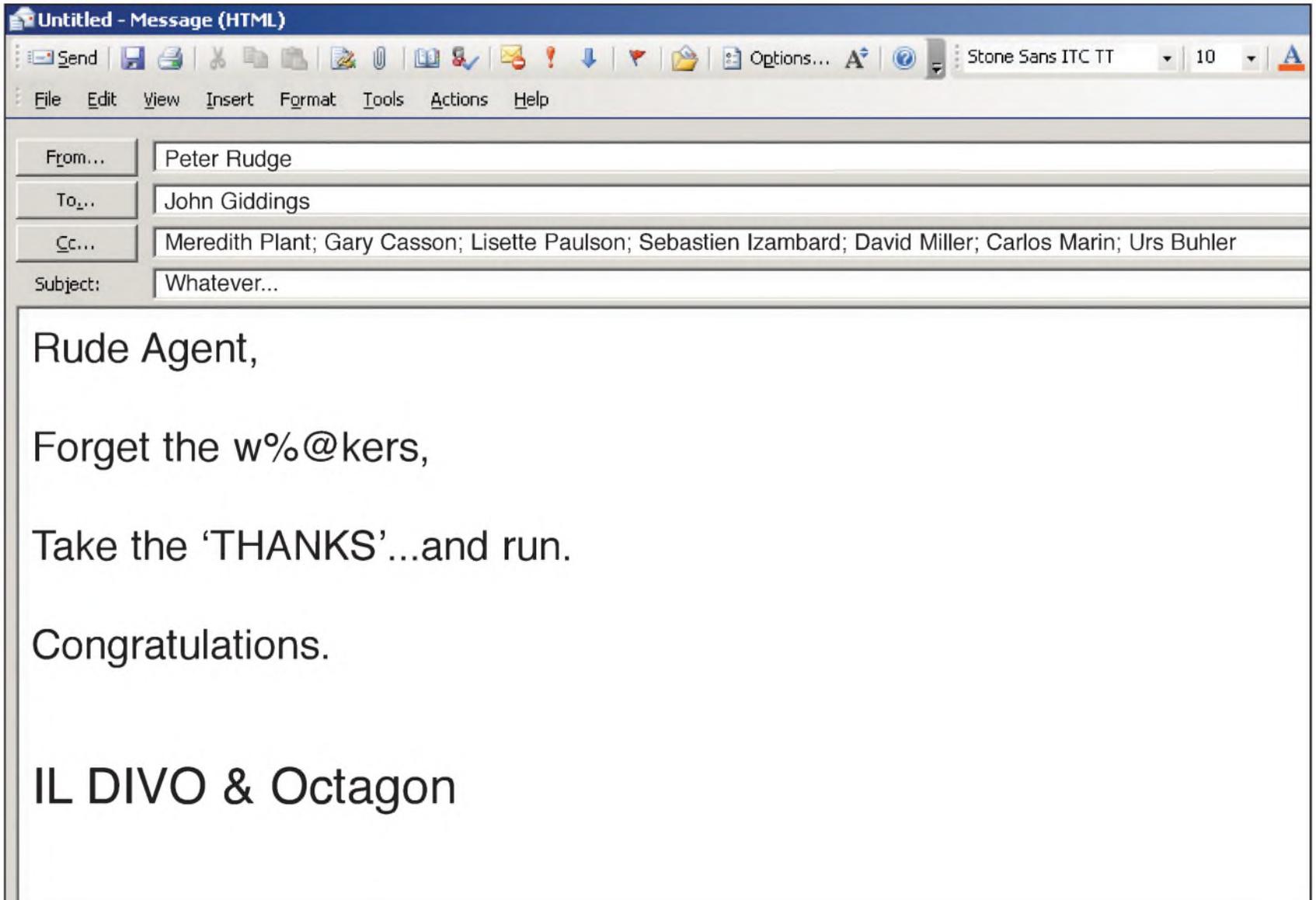
According to Weatherston, Giddings is himself a fan of the ferry ride to reach the festival. "It's a bit like going on holiday. It's a total break from reality which I think people like. You really have to go on a proper journey to get there and that sets it apart."

The limited access helps the festival remain resolutely low key in its approach, with a single stage and a laid-back atmosphere that appeals to a slightly older market than most festivals.

"He realised there was a market for a slightly older audience and acts. It is probably the most artist-friendly festival of the summer," says The Rolling Stones tour manager Peter Rudge.

Giddings and his team have also made an effort to listen to their artists. It is at the behest of the artists that Giddings has chosen not to add a second stage or expand the event further and, in doing so, has managed to attract the

(Pictures above and right) Inspired art: the psychedelic overtones of the original Isle of Wight festival are reflected in its successor's website design and even advertising on racing cars and the island's local bus fleet





likes of The Rolling Stones who headlined in 2007.

Giddings now describes persuading The Rolling Stones to play their first ever UK festival gig as the greatest achievement of his career. "The concert they played at Knebworth Fair 30 years ago wasn't a proper festival after all.

"They were scared that people wouldn't stick around as they were the closing act and they wanted to play earlier. I persuaded them to play later - it shows that however successful they are they still worry that people will like them, because they are true musicians," says Giddings.

Alongside the more mature line-up, Giddings has also made an effort to integrate or pay homage to other elements of the original festival and the music of the late Sixties and early Seventies.

Last year he commissioned a bronze statue of Hendrix which now overlooks the original 1970 festival site on the island, and another willow sculpture of Hendrix graced this year's festival site.

Giddings' passion for the era has influenced the designs for the festival's promotional materials and the design of the festival website. The artwork is designed by James Bellisini and features art nouveau-inspired images in psychedelic colours.

"John loves all the psychedelic artwork from the album covers of the Sixties and Seventies," says Weatherston. "When we choose our artwork and the design for our website that is always in the back of our minds and it's the same with artists."

Despite early resistance to the festival, its growing success and consistently spectacular headliners seem to have won over the local



islanders. It now generates significant revenue for an island whose income relies increasingly on tourism and Giddings has become something of a local celebrity.

"I think at first they weren't really sure how to take it, but after a few years they realised that it was pretty special," says Weatherston. "Now there's massive local support and it's wonderful for the island. It's really put it back on the map and other events have started up."

The Isle of Wight festival has gone from strength to strength, surpassing the expectations of Weatherston and Giddings himself. It has developed a momentum of its own, but has not lost site of its core market. It doesn't aspire to being a competitor to Glastonbury and there are no plans to expand beyond its existing capacity, ensuring that the festival retains its charm and continues to sell out.

"We're just starting to plan next year," says Weatherston. "It won't be an awful lot different from this year. Every year we try to tweak it and make it a little bit more interesting, add a bit more and make it look a bit better, so we'll see."

Rumours already suggest that Genesis may kick off their reunion tour, also managed by Giddings, at next year's festival and demand for tickets is expected to be high.

Looking back at the success of the festival Carl Leighton-Pope, founder of the Carl Leighton-Pope Organisation, describes Giddings as a visionary.

"The move into the Isle of Wight was well thought-out and a smart move. It's turned into a phenomenal summer event."

 [annaw@musicweek.com](mailto:annaw@musicweek.com)

## Tributes.

**Jamie Woods, Outer Sanctum**  
What do you get if you mix an old skool music agent with a new skool music agent? Why John Giddings, of course!

I owe much of my music industry education to John Giddings, he took me under his wing long ago and has always been good to me. Whether he is helping me book an act, giving me advice or giving me a glowing introduction to Michael Rapino (and many other top industry people) John is one of my favourite people in both my personal and professional life.

**James Fern, The Charlatans' manager**  
John's an absolute legend. The first time I met him he said, "How are we going to make The Charlatans a big band again" and that sums him up. He's very approachable. There are also only two people who write emails like that - him and Alan McGee. There is never a word more than necessary.

**Mark Plunkett, Ronan Keating's manager**  
As the manager for Ronan Keating I have had the pleasure of working with John since 2000. As a man of few words myself, I think John is great as he is the only person who writes shorter emails than me! When a simple 'yes' or 'no' will suffice, why complicate things with any pleasantries?!

**Nancy Phillips, 45 Management**

I have known John for over 20 years and he has always been a wonderful friend and a great support through the good and bad times. He doesn't mince his words - you can always rely on him to be honest with you. I'm relieved to call him a friend; I wouldn't ever want to get on the wrong side of him.

Aside from the Isle of Wight Festival this year, January 20 was also a highlight; John had the good sense to marry Caroline and she has certainly brought out the best in him. He's even started taking holidays!

**Thomas Johannson, Live Nation International Music chairman**

Many moons ago we promoted Howard Jones. JG was his agent and he insisted that Sweden's biggest newspaper paid for the tickets, long before that became the norm for shows like The Rolling Stones. I should have known he would be trouble then. It is common practice now but he was ahead of the game. He's never changed and we wouldn't want it any other way.

**Danny Betesh, Kennedy Street Enterprises founder**  
"I think John is a brilliant agent. I knew him in his MAM days and he's become a phenomenon. He's what you'd call a really straight shooter and a man of his word. You know exactly where you are with him."

# JOHN GIDDINGS

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# A triumph of passion

At the UK Festivals Awards last week, John Giddings walked away with the Outstanding Contribution Award. Here, Virtual Festivals managing director Steve Jenner explains why – despite only launching one festival – Giddings was the obvious winner

**“Why have you given this award to Giddings?”, sneered a rival promoter recently. “He’s only done one festival!”** We’ll come back to that.

Although I had been aware of the name John Giddings since the Isle of Wight Festival first appeared back on the scene in 2002, I had no idea what the man looked or sounded like until I found myself watching a re-run of the 2006 festival on Channel 4 last Christmas. There he was on primetime holiday telly, presenting the whole programme himself, giving me a close and personal insight into his beloved event. I’d never seen a festival organiser do anything like this before – they normally hide from view – so what a refreshing, endearing and effective concept. I made a New Year’s resolution to finally meet the man.

I didn’t have to wait long as two weeks later I received a telephone call from John introducing himself. In hindsight, these two initial experiences each highlighted one of Giddings’ winning qualities in this arena: that he thrives on doing things differently, undeterred by the scale of the activity and he is always one step ahead of you.

John Giddings first became a self-employed booking agent for the same reason I started Virtual Festivals – because he couldn’t get a job at a record company. How apt that he entered the business in the year of punk. He remains one of its finest – and last remaining – proponents. Long after John Lydon consigned his safety pins to the Hard Rock Café and began presenting shark documentaries, Giddings is still out there innovating as hard as ever, ram-raiding the status quo and laying down a new template at the highest end of the festival scene.

So why did we give this award to John Giddings after only one festival. Here’s why:

## 1) Resurrecting the Isle of Wight Festival

In terms of sheer scale and attendance, the 1970 Isle of Wight Festival (which attracted more than 600,000 revellers and listed Jimi Hendrix, The Doors and The Who among its headliners) remains the biggest festival ever staged and possibly even the largest public gathering of all time. The JK’s live music promoters agreed en masse that it would be an impossible brief to bring the event back to life after its 32-year hiatus, when the island’s council invited them to do so. Start-up festivals were a high enough risk proposition at the start of the millennium without worrying about such details as how to transport tens of thousands of people across The Solent. On a purely logistical basis, this concept was a non-starter.

What makes John Giddings such an inspiring



**“The world – never mind the music industry – has never needed people like John Giddings more than it does today”**

Steve Jenner, Virtual Festivals



**(Picture above)** Wight shadows: Coldplay warm up the crowd at the Isle of Wight Festival 2007

and successful individual is his refusal to allow logistics to get in the way of something he feels passionate about. As he considered the council’s proposal, his soul began to reverberate with electric memories of seeing Hendrix perform at the 1970 event and as far as he was concerned this was simply too exciting a proposition to turn down. Hence the Best Major Festival in the UK (as voted for by fans in this year’s UK Festival Awards) owes its existence to one man following his heart before his head. How brilliant.

## 2) Limiting the line-up to just one stage

As a festival promoter, the more acts you can cram in, the wider your potential audience and the more tickets you will sell. This has been the modus operandi of the major festivals in recent years and it has really put me off them in a big way. I don’t want the stress of having to decide which of the eight or so bands playing in different tents at the same time I would rather see. Festivals are supposed to bring everyone together, not disperse us like flies.

Luckily, John Giddings agrees and he has disregarded established commercial sense to guarantee that everyone shares the same musical experience by keeping all of the live acts on one stage. In doing so, he has managed to create a major festival that sells all of its tickets before the headliners are confirmed. This is why the sense of community at the Isle of Wight is so unique and so much stronger than any other major festival. With less trekking around site, it might also explain why people seem to have more energy and stay up later at night. Once again, John Giddings has flouted the accepted formula and come up trumps.

## 3) Securing Coldplay on a European exclusive

After the 2005 event, the gap between the Isle Of Wight Festival and the ‘Big Four’ (Glastonbury, The Carling Weekend, V Festival and T in the Park) was closing. What John needed now, to smash his way into their circle of dominance, was a big coup. Opportunity struck at the 2006 Brit Awards and, in customary style, John was first to strike.

Coldplay famously announced that they were having a break, prompting immediate speculation that they were splitting up. John queued outside their dressing room backstage for over an hour to offer them a way to prove to the world in spectacular style that this was not the case.

His persistence paid off and they agreed to headline his festival that summer – their only European appearance. By the time they left the island stage, the Big Four had become the Big Five.

## 4) The Rolling Stones

It had long been a Virtual Festivals tradition to tease our users by adding The Rolling Stones as a line-up rumour, usually to Glastonbury, before the real headliners had been announced. This often filtered through to the press, who had a disturbing propensity for taking our wild speculations as gospel, which always gave us amusement. I suppose I hoped that the residual hype would in some way eventually pressure Jaeger and co sufficiently to take a punt and do a festival. Deep down, I didn’t ever think that would – or could – really happen, especially at a smaller festival than Glastonbury.

I didn’t factor on John Giddings, though. Why accept equal billing with the big old giants of Britain’s festival scene when you could leave them floundering behind in the mud? As their European booking agent, John had a good ‘in’ to The Rolling Stones so he made the most of it and had the assertion to tell the biggest live band in the known universe that it would be a good career move for them to headline his festival. Incredibly, they agreed, and the Isle of Wight suddenly had the greatest line-up of any festival since that 1970 event.

What is even more amazing than this, is that, before the Stones were announced, the festival had already sold-out of its 35,000 tickets! Booking them was yet another magnificent example of John’s rebellion against the traditional commercial sense that shackles his competitors into relative mediocrity. The band are the most expensive act in the world. Furthermore, John argued against their own suggestion to reduce costs by stripping down their usual production. Adamant that his attendees would receive the same quality of show as those who saw the Stones in the band’s own stadium environment, he insisted on installing their famous B Stage in the middle of the crowd, at his cost – another festival first.

On the balance sheet, this entire scenario was completely ludicrous – nothing but an enormous hole in what would otherwise have been a highly profitable festival year for John. Regardless, it sealed John Giddings’ legacy as the most outstanding achiever in the world of super-sized music festival production and I will forever tip my hat to him for having the conviction to follow it through.

So... just one festival? Yes, and this one festival is a truly remarkable triumph of passion against the odds that shows just what can be achieved when you follow your intuition, no matter the perceived barriers. The world – never mind the music industry – has never needed people like John Giddings more than it does today, and that is why we have given him this award.

*Hello John,  
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friendship over the last 25 years. Here’s to the next 25!*

*Denis and all at MCD*



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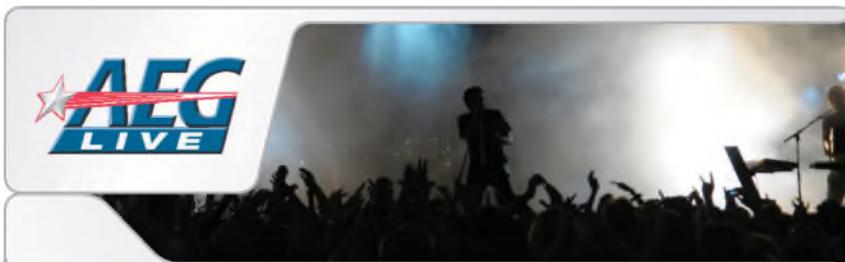
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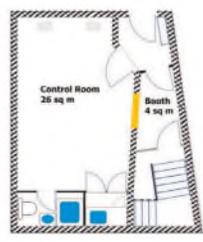
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## Catalogue reviews

### Various: Radio Gold 5 (Ace CDCHD1171)

The first four albums in this series rightly built up quite a following, so it is something of a surprise that it has been six years since the last release. Happily, Radio Gold 5 was worth the wait cramming 30 songs onto a single CD. All were US Hot 100 hits between 1956 and 1962, and only two failed to make the grade here. Alongside reliable hit accumulators such as Perry Como, The Coasters and Roy Orbison, there are lesser-known artists including Garry Mills and The Tarriers. As always, a chunky booklet is packed with information and pictures.

### Gillan: The Singles And The Promo Videos (Edsel EDSB 4002)

After an admirable reissue programme of seven Gillan albums, Edsel turns its attentions to the band's singles with this boxed-set which collects together 11 of them in reproduction sleeves with original B-sides, many of which have never been released on CD before. A booklet annotated by Ian Gillan himself is interesting reading, and a bonus DVD collects the band's seven promo videos, none of which have been commercially released previously.

### The Main Ingredient: Spinning Around (Kent CDKEND 274)

One of the leading harmony soul groups of the Seventies, The Main Ingredient didn't find the recipe to UK success, but they put together a run of 11 US Hot 100 hits between 1970 and 1975, which are all here along with 11 other songs. Their top track Everybody Plays The Foo became a number three hit and million-seller in America, while Happiness Is Just Around The Bend was to prove band member Cuba Gooding with a solo hit in later years.

## Future Release



### Lethal Bizzle Blyk promotion

Lethal Bizzle is to be one of the first artists to tap into the services offered by the Blyk mobile network, an advertiser-driven service which offers 16- to 24-year-olds free mobile calls and texts in return for tailored advertising being sent to their handsets each day.

The promotion will see fans of Lethal Bizzle invited to join the service via the artist's profile on existing online and mobile networks. They will then be sent a code which can be used to secure a Blyk account and SIM card which grants 217 free texts and 43 minutes of free talk time every month. Those who sign up for the service via the Lethal Bizzle code will receive advertising and alerts targeted toward their music tastes along with exclusive promotions and content offers.

It is the first time an artist has partnered with the mobile service since its UK launch earlier this year. Lethal Bizzle joins a slew of other acts set to tap into the service, including The Long Blondes, Elektrons, Parka and Mike Skinner's label The Beats Recordings.

Lethal Bizzle has collaborated with Gallows on the forthcoming single, Staring At The Rude Bois, which is released next week (November 19) on Warner Bros. His latest studio album, Back To Bizznizz, is available now on V2/Mercury.

**Cast list** Manager: Nadia Khan, Raw Power. Head of marketing: Jason Rackham. National TV: Bryn Williams. Press: Nadia Khan, Ablaze PR. National radio: Jodie Cammidge. Publisher: Tim Smith, Zomba Music Publishing. Regional press: Mandy Crompton, Momentum PR. Regional radio: Neil Adams. Agent: Ed Stringfellow, The Agency Group. National Sales: Jim Brain.

## November 26

### Singles

- **James Blunt** Same Mistake (Atlantic) The second single from the gold-selling All The Lost Souls album is written by Blunt and produced by Tom Rothrock. Enjoying A-list status at Radio Two and Capital, it is released just ahead of a UK tour in early 2008 and should go some way in helping the parent album become a big hitter over the Christmas period.
- **Electrelane** In Berlin (Too Pure) Currently at the helm of the Too Pure stable, Electrelane announced last week they were splitting, but this single from fifth album No Shouts No Calls will still be supported by a full UK

headline tour in December. Too Pure will release the debut single by lead singer Verity Susman (under her Vera November guise) on the same day.

- **Peter Dinklage** Waiting 4 (Data) Dance label Data continues a year of strong releases with this effort from Dutch DJ Ge derblom, which samples Red Hot Chili Peppers' By The Way. The single is currently being championed by Radio One's Pete Tong, Dave Pearce and Judge Jules.
- **Girls Aloud** Call The Shots (Fascination)
- **Lupen Crook** Matthew's Maggie (Tap n Tin)
- **Katie Melua** Mary Pickford (Dramatico) The second single from Melua's Top 10 album Pictures is an ode to the titular actress from Hollywood's silent era. It is an introspective, acoustic ballad that should help keep the parent album in the chart's upper echelons, if airplay support were to pick up.

- **Alison Moyet** A Guy Like You (W14)
  - **Remi Nicole** Rock N Roll (Island)
  - **Rilo Kiley** Breakin' Up (Warner Brothers)
  - **Silversun Pickups** Pikul (Warner Brothers)
- Currently touring Europe with the Kaiser Chiefs, Silversun Pickups have been active in the US for some time. After appearances on Later... with Jools Ho... and earlier this year they have garnered niche radio support, having been likened to Smashing Pumpkins and My Bloody Valentine.
- **The Twang** Push The Ghost (B Unique/Polydor)
  - **will.i.am** One More Chance (Interscope)

### Albums

- **All Angels** Into Paradise (UCJ)
- **Richard Fleeshman** Neon (UMRL) Soap-star-turned-radio-favourite Fleeshman is enjoying plenty of support for his debut single Coming Down, including an A-listing at Radio Two. The singer appeared on Annie Mac's Radio One show yesterday (Sunday), performing an acoustic version of the single.
- **Genesis** Live Over Europe 2007 (Virgin)
- **Wyclef Jean** The Carnival 2 (RCA)
- **Kylie Minogue** X (Parlophone)
- **Paul Potts** One Chance - Christmas Edition (Syco)
- **The Valerie Project** The Valerie Project (Twisted Nerve)
- **Shayne Ward** Breathless (RCA)
- **Russell Watson** Into Paradise (UCJ) Recorded immediately after recovering from a brain tumour, this sixth album from the Mancunian baritone finds the singer attacking his recordings with vigour. A sizeable marketing spend is in place for TV and press, but the promotional campaign is limited due to Watson's current health.
- **Wet Wet Wet** Greatest Hits (Mercury)

## December 3

### Singles

- **Arctic Monkeys** Teddy Picker (Domino)
- **Babyshambles** You Talk (Parlophone)
- **Foals** Balloons (Transgressive)
- **Foo Fighters** Long Road To Ruin (RCA)
- **Gabrielle** Every Little Teardrop (UMRL)
- **Kaiser Chiefs** Love's Not A Competition (But I'm Winning) (B Unique/Polydor) Their final single of 2007, Love's Not A Competition (But I'm Winning) is being released solely in a limited-edition seven-inch gatefold format. The track is already on Radio One's A-list and Radio Two's B-list, while the band kick off a 17-date UK tour on November 21.
- **Annie Lennox** Sing (RCA)
- **Maximo Park** Karaoke Plays (Warp) The fourth single to be lifted from the band's second album follows singles Our Velocity, Books From Boxes and Girls Who Play Guitar - tracks that peaked at 9, 16 and 33 in the singles chart respectively. This release has a cover of Justin Timberlake's Like I Love You. The band play a special homecoming show in Newcastle on December 15 to tie in with its release.
- **Jack Peñate** Have I Been A Fool? (XL) It has been quite a year for Peñate, culminating in two sold-out tours and both a Top 10 single and album. This fourth single from the Matinee album comes hot on the heels of an appearance alongside Babyshambles and upcoming talent Laura Marling for a Mencap charity gig at London's Union Chapel. Peñate has also announced 11 dates for early next year, rounding off at London's Shepherd's Bush Empire in March.
- **Ashley Tisdale** He Said She Said (Warner Brothers)

### Albums

- **Josh Groban** Noel (Warner Brothers)
- **McFly** All The Greatest Hits (Universal)
- **Remi Nicole** My Conscience & I (Island) With Nicole supporting Amy Winehouse on her tour, current single Rock 'n' Roll is getting spins on Radio Two, Virgin, Capital, BBC London and Virgin Xtreme, as well as on the 33 regional GCap

## The Specialists.

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



### Kinga Burza (Partizan) Kate Nash: Pumpkin Soup (Fiction)

London's favourite pumpkin-haired girl has got the timing right with her third single. It is her poppiest yet, sugar-coated and sweet-sounding, but don't be fooled by the presumptuous tone as there is a sincerity behind the cheek. You might just have to be a girl to understand it.



### Princess Julia (The PiX) George Pringle: Carte Postale (White Label)

Miss Pringle has a knack for storytelling, with her dialogue sifting well over minimal beats and synths. She reels out lines like "my life's a tangle of cables these days", and the sentiment comes up fresh with no gimmicks, just a slice of misspent youth we can all relate to.



### Nat Cramp (Uncut) The Lionheart Brothers: 50 Souls And A Discobowl (Racing Junior)

This is one of the perkier moments on the band's excellent album Dizzy Kiss. For the most part they come across like a shoegaze Beach Boys - no bad thing, of course - but they explode into life here with punchy horns and stabbing guitars.

### Radio playlists (cont)

#### Radio 2

##### A list:

Bruce Springsteen Girls in Their Summer Clothes, Duran Duran Falling Down, James Blunt Same Mistake, Ki

Tunstall Saving My Face, Kylie Minogue 2 Hearts, Maroon 5 Won't Get Home Without You, Michael Buble Lost, Paul McCartney Ever Present Past, Richard Fleeshman Coming Down, Spice Girls Headlines (Friendship Never Ends)

##### B list:

Alison Moyet A Guy Like You, Annie Lennox Sing, Ben's Brother Carry On, Bon Jovi Last Highway, Gabrielle Every Little Teardrop, Kaiser Chiefs Love's Not A Competition (But I'm Winning), Katie Melua Mary Pickford,

Leona Lewis Bleeding Love, Rihanna feat. Ne-Yo Hate That I Love You, Tom Baxter Better, Wet Wet Wet Too Many People

##### C list:

Athlete Tokyo, Duffy Rockferry, Hard-Fi Can't Get Along (Without You),

Laura Critchley What We Do, Lee Mead Why Can't We Make Things Work, Remi Nicole Rock N Roll, Shayne Ward Breathless, Sia Day To Soon

#### 6Music

##### A List:

Arctic Monkeys Teddy Picker, Babyshambles You Talk Bloc Party Flux, Calvin Harris Colours Editors The Racing Rats, Foo Fighters Long Road To Ruin, Ian Brown Sister Actse,

stations and 28 Local Radio Company stations. Future sessions have been confirmed for Radio One, Virgin and Capital.

● **Powderfinger** Dream Days At The Hotel Existence (Remote Control)

## December 10

### Singles

- **The Fray** Look After You (Epic)
- **Enrique Iglesias** Somebody's Me (Interscope)
- **Insomniac** The track's lavish production, heartfelt delivery and surefire radio play will ensure that it will chart high and reignite interest in the gold-awarded album for the all important fourth quarter.
- **Kano** Feel Free (679)
- **Amy Macdonald** This Is The Life (Vertigo)
- **Plain White T's** Hate (I Really Don't Like You) (Hollywood/Angel)
- **Status Quo** Its Christmas Time (Fourth Chord)
- **Stereophonics** My Friends (V2)
- **Sugababes** Change (Island)
- **Amy Winehouse** Love Is A Losing Game (Island)
- **Kate Walsh** Tonight (Mercury)

### Albums

- **Mario** Go (RCA)
- **Radiohead** Seven CD Box Set (Parlophone)
- **Various** Soma 2007 (Soma)

## December 17

### Singles

- **Kate Nash** Pumpkin Soup (Fiction)
- **Múm** Marmalade Fires (Fat Cat)

Following an acclaimed homecoming show at the Iceland Airwaves Festival in October, Múm are poised to embark on a 35-date world tour. It will culminate in five UK shows to support this release, lifted from their fourth album Go Go Smear The Poison Ivy. A Múm special with Rob Da Bank was aired on Radio One recently, and there is also a BBC6 Music Hub Live Session scheduled.

- **Soulja Boy** Crank That (Polydor)

### Albums

- **Various** Foresight: Urban (Casual)

## 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.



**Alison Howe (Later... with Jools Holland.)**

**Kano: Feel Free (679)**

I think Kano is a British star who should be bigger and I'm delighted he's going to be on Later... Damon Albarn will be joining him on the show and, given his versatility, I'm looking forward to him showing himself to be the broad and flexible artist I know him to be.



**Pete Tong (Radio One)**

**Elektrons: Classic Cliché (Wall Of Sound)**

I have got huge respect for what the Unabombers have been doing for the last decade or so and this production offshoot of theirs typifies everything they're about. It is genuine dance music with soul that wears its heart on its sleeve. Classy modernist electronic soul.



**Sean Forbes (Rough Trade Shop)**

**Dean and Britta: White Horses (Sonic Cathedral)**

This is an amazingly psychedelic take on the old kids' TV theme tune, expertly reworked by former Spacemen 3 star Sonic Boom. The fact that it comes on a nice slab of ice-white vinyl just makes it even more cool.

- **Kylie Minogue** tbc Parlophone (25/02)

### Albums

- **Adele** tbc (XL) (March tbc)
- **Tom Baxter** Skybound (Charisma) (07/01)
- **Boy Kill Boy** Stars And The Sea (Mercury) (21/01)
- **Cat Power** Jukebox (Matador) (21/11)
- **Taio Cruz** Movie (4th & Broadway) (07/01)
- **Duffy** tbc (A&M) (March tbc)
- **The Envy Corps** Dwell Mercury (14/01)
- **Eve** Here I Am (Polydor) (18/02)
- **Get Cape. Wear Cape. Fly** Searching For The Hows And Whys (Atlantic) (10/03)
- **Hot Chip** Made In The Dark (EMI) (04/02)
- **Ruarri Joseph** Tales Of Grit... (Atlantic) (11/02)
- **Lenny Kravitz** It Is Time For A Love Revolution (Virgin) (04/02)
- **Lightspeed Champion** Falling Off The Lavender Bridge (Domino) (21/01)
- **Laura Marlin** tbc (Virgin) (04/02)
- **Palladium** The Way It's Not (Virgin) (28/01)
- **Nicole Scherzinger** Her Name Is Nicole (Interscope) (04/02)

## December 31

### Singles

- **Orson** Broken Watch (Mercury)
- **The White Stripes** Conquest (XL)

### Albums

- **Radiohead** In Rainbows (XL Recordings)

## January & Beyond

### Singles

- **Adele** Chasing Pavements (XL) (21/01)
- **Annals** Dry Clothes (Virgin) (14/01)
- **James Blunt** Carry You Home (Atlantic) (17/03)
- **Estelle** American Boy (Atlantic) (18/02)
- **Hard-Fi** Tonight (Necessary/Atlantic) (18/02)
- **Hot Chip** Ready For The Floor (EMI) (28/01)
- **Ruarri Joseph** Won't Work (Atlantic) (04/02)
- **The Little Ones** Ordinary Song (EMI) (14/01)
- **Laura Marling** Ghost (Virgin) (21/01)

## Future Release



**Cast list** Managers: Jho Oakley, Echo Location. Live manager: John Fairs, TCP International. A&R: Paul Brown, Warner Bros. Marketing: Emma Newman, Warner Bros. Radio: Pete Black,

Warner Bros. TV: Claire Le Marquand, Warner Bros. Press: Phoebe Sinclair, Warner Bros. Online: Anwar Nuseibeh, Warner Bros. Video and creative: Cara Brady, Warner Bros.

**Pendulum** album (Warner Brothers). Warner Brothers is to tap into the global reach of blog aggregator HypeMachine as it begins the campaign for Pendulum's new studio album, due next year.

The drum & bass outfit's first album for Warner is scheduled for a March release and the major is looking to galvanise their global fanbase via the site, driving fans to content which will be made available on the group's new website over the coming months. Using HypeMachine's fan forum, the record company will target Pendulum-related discussions with links offering exclusive downloads and other content to fans.

Marketing manager Emma Newman says it is a very direct interaction with the audience. "Pendulum have a dedicated fanbase which is very active online, seeking out new music from the group," she says. "We were looking for a way to bring all that activity together and HypeMachine offered the best opportunity for that."

HypeMachine operates by scouring thousands of music blogs and aggregating the activity in one easy-to-use interface.

The lead single from the album, entitled Granite, is released physically on November 26. To coincide with its release, a unique webpage has been created where fans can download URtone software enabling them to create their own ringtones of the track.

## Catalogue reviews

**Various: 100 Hits - Soul; 100 Hits - Woman; 100 Hits - Rock; 100 Hits - Love; 100 Hits - Country (DMG 100007/10/9/5/8)**



The last five of 10 launch albums in

Demon's new 100 Hits range, these sets all comprise original recordings on five CD collections with a dealer price of just £5.86. As with the first five, they necessarily include many of the usual suspects but also pack some surprises: Woman includes Strawberry Switchblade's Since Yesterday; Country revisits Danger Of A Stranger, the only hit by Dolly's sister Stella Parton; and Major Harris' Love Won't Let Me Wait makes the Soul set.

**Various: Pillows And Prayers - Cherry Red Records 1981-1984 (Cherry Red CRCDBOX3)**



An expanded 25th anniversary version of Cherry Red's legendary, all-encompassing "early days" compilation, which topped the indie chart for 19 weeks on its initial release, Pillows And Prayers contains three CDs and a DVD in its latest incarnation. Offering a fascinating snapshot of the label, it includes Everything But The Girl, Eyeless In Gaza, Felt, The Monochrome Set, Red Box and many more idiosyncratic and diverse acts that made it so respected.

**Various: Vintage Grooves: Disco Vol. 1 (Harmless SEAMVGC003)**



Disco Vol. 1 is one of a trio of new Vintage Groove two CD sets, all of which are compiled by Ian Dewhurst, chief architect of the revered Mastercuts albums. Dewhurst and his team pull out all the stops with this collection, which includes extended versions of 20 nuggets including Harold Melvin's The Love Train, Odyssey's Native New Yorker and former Beach Boy Bruce Johnson's surf-disco hit Pipeline.

Alan Jones

**Interpol** No 1 In Thrashsome, **Kaiser Chiefs** Love's Not A Competition (But I'm Winning), **Pigeon Detectives** I Found Out, **Reverend & The Makers** Open Your Window, **Sons & Daughters** Bill Complex, **Super Furry Animals** Run Away, **Young Knives** Terra Firma

### Capital

**Athlete** Tokyo, **Avril Lavigne** Hot, **Britney Spears** Gimme More, **Craig David** Hot Stuff, **David Gray** You're The World To Me, **David Guetta** Baby When The Light, **Fergie** Clumsy, **Fox Fighters** Long Road To Ruin,

**Freemasons** Feat. Bailey Tzuke Uninvited, **Gwen Stefani** Now That You Got It, **Hard-Fi** Can't Get Along (Without You), **J Holiday** Red, **James Blunt** Same Mistake, **Justice** D.A.N.C.E., **Kaiser Chiefs** Love's Not A Competition (But I'm Winning), **Kanye West** Feat. T.Pain Good Life,

**Kate Nash** Pumpkin Soup, **Ki Tunstall** Saving My Face, **Kylie Minogue** 2 Hearts, **Leona Lewis** Bleeding Love, **Linkin Park** Shagow Of The Day, **Mark Ronson** Feat. Amy Winehouse Valerie, **Maroon 5** Won't Go Home Without You, **Mika** Baby Ending, **Mutya** Buena Just A Little Bit, **Nelly Furtado**

Do It, **Nickelback** Rockstar, **Nicole Scherzinger** Feat. Will.I.Am Baby Love, **Peter Dinklage** Waiting 4, **Plain White T's** Hey There Delilah, **Remi Nicole** Rock A Roll, **Reverend & The Makers** Don't You Window, **Rihanna** Hate That I Love You, **Robyn** Handle Me, **SeSa** Like This Like That, **Sean**

**Kingston** Me Love, **Sugababes** Change, **Take That** Rule The World, **The Fray** Look After You, **The Hoosiers** Goodbye Mr A, **Timbaland** Presents One Republic Apologize



# Exposure.

by Alan Jones

A fortnight after securing the biggest weekly sale of 2007, Leona Lewis' *Bleeding Love* completes the double by enjoying a bigger radio audience than any song this year.

Jumping 3-1 on the airplay chart, *Bleeding Love* was heard 81.57m times by radio listeners last week. It was aired 2,517 times, up from 2,150 a week earlier, while its audience jumped by more than 20m (32.6%) week-on-week.

Seventeen plays on Radio Two and 18 on Radio One secured 46.43% of *Bleeding Love*'s audience but it was aired on 88 other radio stations on the Music Control panel, and its leading supporters were Rock FM (54 plays), Cool FM (51) and 95.8 Capital FM (47).

Its success is all the more remarkable when you consider that despite spending four weeks at number one and selling more than 800,000 copies,

Lewis' debut disc, *A Moment Like This*, reached only number 31 on the radio airplay chart.

When it topped the airplay chart a fortnight ago, *Take That's Rule The World* had an audience of 60.31m. Although it has spent the last two weeks as runner-up, it continues to increase airplay support, with 1,876 plays last week earning it a best yet audience of 63.66m.

While *Bleeding Love* slips into pole position on the radio chart, it is topped from the number one slot on the TV airplay chart, where the new champion is T2's *Heartbroken*.

It is a remarkable triumph for the speed garage track, which is released on Powerhouse, and had its promotional video clip aired 429 times on 12 TV stations last week. That tally admittedly owes much to the support of Channel U, where it was aired a

staggering 177 times – that is more than once an hour, every hour, for the entire week – though it was also heavily supported by MTV Dance, Flaunt (43 plays each) and B4 (36 plays).

*Heartbroken* is making less spectacular progress on the radio chart – it holds at number 29 this week but it is has been given major support by Radio One, where it was played 21 times, making it the station's ninth most-aired track. Radio One's support earned a massive 77.32% of the record's radio audience of 18.55m. Twenty other stations aired the track 194 times, with Xtra second on the list with 30 plays, one fewer than Choice FM. Kiss 101 (22 plays) was the only other supporter to play it more frequently than Radio One.

alan@musicweek.com

## TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays
1	4	T2 <i>Heartbroken</i> / Powerhouse	429
2	2	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia	427
3	1	Leona Lewis <i>Bleeding Love</i> / Syco	393
4	3	Timbaland Presents One Republic <i>Apologize</i> / Interscope	344
5	34	Dizzee Rascal <i>Flex</i> / XL	316
6	7	Rihanna Feat. Ne-Yo <i>Hate That I Love You</i> / Def Jam	288
7	10	Freemasons Feat. Bailey Tzuke <i>Uninvited</i> / Loaded	263
8	5	Britney Spears <i>Gimme More</i> / Jive	249
9	8	Sugababes <i>About You Now</i> / Island	237
10	6	Kylie Minogue <i>2 Hearts</i> / Parlophone	234
11	New	Foo Fighters <i>Long Road To Ruin</i> / Columbia	228
12	9	Kanye West Feat. T.Pain <i>Good Life</i> / Def Jam	225
13	New	Spice Girls <i>Headlines</i> / EMI	219
14	21	Dannii Minogue Vs. Jason Nevins <i>Touch Me Like That</i> / AATW	214
15	16	Nicole Scherzinger <i>Baby Love</i> / Interscope	208
16	18	Mika <i>Happy Ending</i> / Casablanca/Island	206
16	19	Girls Aloud <i>Call The Shots</i> / Fascination	206
18	14	Nickelback <i>Rockstar</i> / Roadrunner	205
19	70	Fergie <i>Clumsy</i> / A&M	204
20	15	Nelly Furtado <i>Do It</i> / Geffen	202

This wk	Last wk	Artist Title / Label	Plays
20	17	The Hoosiers <i>Goodbye Mr A</i> / RCA	202
22	13	50 Cent Feat. Justin Timberlake & Timbaland <i>Ayo Technology</i> / Interscope	200
22	22	Craig David <i>Hot Stuff</i> / Warner Brothers	200
24	31	Alicia Keys <i>No One</i> / RCA	199
25	11	Ida Corr Vs Fedde Le Grand <i>Let Me Think About It</i> / Data	192
26	23	Take That <i>Rule The World</i> / Polydor	190
27	12	Foo Fighters <i>The Pretender</i> / RCA	177
28	27	Hard-Fi <i>Can't Get Along (Without You)</i> / Necessary/Atlantic	170
29	26	Plain White T's <i>Hey There Delilah</i> / Hollywood/Angel	153
30	31	Paramore <i>Crush Crush Crush</i> / Fueled By Ramen	146
31	Re-entry	Linkin Park <i>Shadow Of The Day</i> / Warner Brothers	145
32	40	KT Tunstall <i>Saving My Face</i> / Relentless	144
33	25	Westlife <i>Home</i> / S	143
34	New	Kaiser Chiefs <i>Love's Not A Competition (But I'm Winning)</i> / B Unique/Polydor	142
34	New	The Pigeon Detectives <i>I Found Out</i> / Dance To The Radio	142
36	New	James Blunt <i>Same Mistake</i> / Atlantic	141
37	74	Kanye West <i>Stronger</i> / Def Jam	138
38	39	Avril Lavigne <i>Hot</i> / RCA	133
39	New	Robyn <i>Handle Me</i> / Konichiwa	134
40	30	Sean Kingston <i>Me Love</i> / RCA	133

© 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, B4, 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, TMF, Vault, VH1 and VH2

### Instore

#### Asda

Instore Display: Alicia Keys, Bloc Party, Duran Duran, From Male Voice Choir, Girls Aloud, Katherine Jenkins, Kid Rock, Lee Mead, Nick Drake, Take That, Travelling Wilburys

#### Borders

Instore Display: Bloc Party, Bonnie Prince Billy, Girls Aloud, Led Zeppelin, Show Of Hands

#### CWNN

Album of the week: Yeasayer  
Instore Display: Darren Hayman, Enter Shikari, Film School, Grizzly Bear, Subtilis, The Hold Steady, The Nightjars, The Royal We

#### HMV

Instore Display: Alicia Keys, Bloc Party, Dizzee Rascal, Elvis Friskley, Katherine Jenkins, Kings Of Leon, KT Tunstall, Lee Mead, Shayne Ward, Spice Girls

#### Morrisons

Instore Display: Alicia Keys, Duran Duran, From Male Voice Choir, Girls Aloud, Katherine Jenkins, Lee Mead, Take That

#### Pinnacle

MCJD, Dwight Yoakam, Flinn Fagan, Kevin House, Milllake, Napoleon IIIard, Peter Von Poehl

#### Pinnacle

Selecta, Andy Votel, Quartic Soul Orchestra, The Color Fraq, Vincent Black Shadow, Weakerthans

#### Sainsburys

Instore Display: Eagles, Coriilaz

#### Tesco

Instore Display: Alicia Keys, Bloc Party, Duran Duran, From Male Voice Choir, Girls Aloud, Coriilaz, Katherine Jenkins, Lee Mead, Spice Girls, Travelling Wilburys

#### WH Smith

Instore Display: Etake, Mofly, The Wombats, Westlife

#### Woolworths

Instore Display: Alicia Keys, Blake, Duran Duran, Girls Aloud, KT Tunstall, Lee Mead, Take That

### MTV Top 10

This	Last	Artist Title / Label
1	1	Leona Lewis <i>Bleeding Love</i> / Syco
2	2	The Hoosiers <i>Goodbye Mr A</i> / RCA
2	2	Timbaland Presents One Republic <i>Apologize</i> / Interscope
2	9	Kaiser Chiefs <i>Love's Not A Competition (But I'm Winning)</i> / B Unique/Polydor
5	6	Sugababes <i>About You Now</i> / Island
5	8	Kanye West Feat. T.Pain <i>Good Life</i> / Def Jam
5	19	Hard-Fi <i>Can't Get Along (Without You)</i> / Necessary/Atlantic
8	7	Rihanna Feat. Ne-Yo <i>Hate That I Love You</i> / Def Jam
9	4	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia
10	54	Foo Fighters <i>Long Road To Ruin</i> / RCA

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

### The Box Top 10

This	Last	Artist Title / Label (Distributor)
87	87	Spice Girls <i>Headlines (Friendship Never Ends)</i> / Virgin
2	2	Timbaland Presents One Republic <i>Apologize</i> / Interscope
3	1	Rihanna Feat. Ne-Yo <i>Hate That I Love You</i> / Def Jam
4	1	Freemasons Feat. Bailey Tzuke <i>Uninvited</i> / Loaded
4	2	Leona Lewis <i>Bleeding Love</i> / Syco
4	4	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia
7	6	Mika <i>Happy Ending</i> / Casablanca/Island
8	7	The Hoosiers <i>Goodbye Mr A</i> / RCA
8	9	Britney Spears <i>Gimme More</i> / Jive
10	1	Girls Aloud <i>Call The Shots</i> / Fascination

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

### Radio Playlists

#### Xfm

##### Daytime list:

Arctic Monkeys *Teddy Picker*, Athlete *Icky*, Babyshambles *You Talk*, Bloc Party *Flux*, Editors *The Racing Rats*, Foo Fighters *The Pretender*, Gallows

Staring At The Rude Boys, Hard-Fi *Suburban Knights*, Kaiser Chiefs *Love's Not A Competition*, Linkin Park *Shadow Of The Day*, Oasis *Lord Don't Slow Me Down*, Ocean Colour Scene *Go To Sea*, One Night Only *You And Me*, The Pigeon Detectives *I Found Out*, Reverend & The Makers *Open Your Window*

Stereophonics *My Friends, The Crib*, Don't You Wanna Be Relevant?, The Enemy *We'll Live And Die In These Towns*, The Killers *Tranquillize*, The Rumble Strips *Time*, The Twang *Push The Ghost*, The Wombats *Let's Dance To Joy Division*, Young Knives *Terra Firma*

##### Evening list:

Cage *The Elephant Free Love*, Dead Kids *Fear & Fluoride*, Daga *Breaks*, Wake Up, Dizzee Rascal *Flex*, Glasvegas *Daddy's Gone*, Good Shoes *Small Town Girl*, Hot Rocket *Do Do Do*, Look See *Proof Local Hero*, Make Model *The Was*, Operator *Please*

Leave It Alone, Paramore *Crush Crush Crush*, Pendulum *Granite*, Queens Of The Stone Age *Make It Wit Chu*, Rebecca *Public Face*, Rilo Kiley *Breakin' Us*, Shy Child *Drop The Paone*, Tullison *Gallery*, The Kissaway Trail *31*, The New 1920 *Torpedo*, U2 *Libido*, The Shaky Hands *The*

Sleazebass *The Stepples*, Rithay's *Tears*, The Teenagers *Startlett*, Jahnsson *The Whip Star*, Slamm *The Xcarts*, Just Be Home *Vampire*, Weekend *Mansard Roof*, Vincent *Vincent & The Villains*, Oh My Own



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# The UK Radio Airplay Chart

This wk	Last wk	Wks chart	Sales Chart	Artist Title / Label	Total Plays	Plays % +/-	Total Aud (m)	Aud % +/-
1	3	6	1	<b>Leona Lewis</b> Bleeding Love / <i>Syco</i>	2517	17.07	81.57	32.61
2	2	7	2	<b>Take That</b> Rule The World / <i>Polydor</i>	1876	-3.3	63.65	0.33
3	4	5	12	<b>Kylie Minogue</b> 2 Hearts / <i>Parlophone</i>	1229	0.33	60.08	6.54
4	1	9	6	<b>Sugababes</b> About You New / <i>Island</i>	2361	-1.38	59.43	-9.47
5	5	7	4	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie / <i>Columbia</i>	2060	3.26	56.46	4.38
6	8	5	3	<b>Timbaland Presents One Republic</b> Apologize / <i>Interscope</i>	1277	1.19	47.16	29.81
7	6	9	11	<b>The Hoosiers</b> Goodbye Mr A / <i>RCA</i>	1468	-0.2	41.09	-11.77
8	14	4		<b>Hard-Fi</b> Can't Get Along (Without You) / <i>Necessary/Atlantic</i>	765	61.73	38.32	29.37
9	7	15	25	<b>Plain White T's</b> Hey There Delilah / <i>Hillywood/Angel</i>	1905	-3.2	33.51	-8.19
10	9	4	16	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You / <i>Def Jam</i>	1100	14.82	33.45	-6.93
11	11	6	10	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited / <i>LaFace</i>	842	27.58	31.53	-9.42
12	16	3		<b>KT Tunstall</b> Saving My Face / <i>Relentless</i>	703	93.66	31.31	14.89
13	24	3		<b>Michael Buble</b> Lost / <i>Warner Brothers</i>	225	17.19	30.35	42.22
14	15	6	23	<b>Kanye West Feat. T.Pain</b> Good Life / <i>Def Jam</i>	527	1.13	28.94	2.25
15	18	3		<b>The Pigeon Detectives</b> I Found Out / <i>Dance To The Radio</i>	481	62.5	28.24	5.89
16	12	13	27	<b>Scouting For Girls</b> She's So Lovely / <i>Epic</i>	1311	-7.22	24.91	-27.88
17	33	2		<b>Duran Duran</b> Falling Down / <i>RCA</i>	162	28.57	24.56	39.85
18	28	3	8	<b>Britney Spears</b> Gimme More / <i>Jive</i>	1157	19.52	24.53	24.45
19	17	4	7	<b>Craig David</b> Hot Stuff / <i>Warner Brothers</i>	915	15.24	23.9	-11.38
20	13	8	19	<b>Mika</b> Happy Ending / <i>Casablanca/Island</i>	991	-4.62	23.72	-24.07
21	32	3		<b>Kaiser Chiefs</b> Loves Not A Competition (But I'm Winning) / <i>B-Unique/Polydor</i>	370	4341	22.56	26.53
22	21	5	74	<b>Seal</b> Amazing / <i>Warner Brothers</i>	109	11.22	22.36	-6.79
23	35	3		<b>Ben's Brother</b> Carry On / <i>Relentless</i>	163	31.45	21.83	30.02
24	15	5	18	<b>Robyn</b> Handle Me / <i>Kemchiwa</i>	618	6.19	21.68	-16.78
25	22	2		<b>Maroon 5</b> Won't Go Home Without You / <i>A&amp;M/Octone</i>	305	80.47	21.41	-7.99

## Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	<b>Leona Lewis</b> Bleeding Love	2517	367	
2	<b>KT Tunstall</b> Saving My Face	703	340	
3	<b>Hard-Fi</b> Can't Get Along (Without You)	765	292	
4	<b>Booby Luv</b> Some Kinda Rush	352	259	
5	<b>Britney Spears</b> Gimme More	1157	189	
6	<b>The Pigeon Detectives</b> I Found Out	481	185	
7	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited	842	182	
8	<b>Spice Girls</b> Headlines (Friendship Never Ends)	416	159	
9	<b>Alicia Keys</b> No One	402	157	
10	<b>Kate Nash</b> Pumpkin Soup	152	152	

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, 1xttra, 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

This wk	Last wk	Wks chart	Sales Chart	Artist Title / Label	Total Plays	Plays % +/-	Total Aud (m)	Aud % +/-
26	30	2		<b>Bloc Party</b> Flux / <i>V2</i>	204	-21.54	21.19	17.85
27	10	13	15	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It / <i>Data</i>	603	-7.8	20.32	-41.15
28	23	3	20	<b>Spice Girls</b> Headlines (Friendship Never Ends) / <i>Virgin</i>	416	61.87	20.22	-9.73
29	37	2		<b>James Blunt</b> Same Mistake / <i>Atlantic</i>	159	130.43	19.69	21.32
30	29	2		<b>T2</b> Heartbroken / <i>Powerhouse</i>	205	1.49	18.55	-5.25
31	54	1		<b>Nelly Furtado</b> Do It / <i>Geffen</i>	364	0	18.28	0
32	25	16	41	<b>James Blunt</b> 1973 / <i>Atlantic</i>	875	-15.21	17.87	-12.83
33	27	18	32	<b>Fergie</b> Big Girls Don't Cry / <i>A&amp;M</i>	1084	-2.78	17.21	-13.08
34	20	4	53	<b>David Gray</b> You're The World To Me / <i>Atlantic</i>	376	-6.23	16.98	-29.98
35	43	2		<b>Paul McCartney</b> Ever Present Past / <i>Hearmusic</i>	33	-13.16	15.81	21.2
36	41	2		<b>Nicole Scherzinger</b> Baby Love / <i>Interscope</i>	756	0.93	15.73	12.95
37	55	1		<b>Linkin Park</b> Shadow Of The Day / <i>Warner Brothers</i>	365	0	15.83	0
38	135	1		<b>Girls Aloud</b> Call The Shots / <i>Fascination</i>	370	0	15.13	0
39	50	1	9	<b>Alicia Keys</b> No One / <i>RCA</i>	402	0	15.15	0
40	288	1		<b>Bruce Springsteen</b> Girls In Their Summer Clothes / <i>Columbia</i>	33	0	14.63	0
41	132	1		<b>Reverend &amp; The Makers</b> Open Your Window / <i>Wall Of Sound</i>	260	0	13.59	0
42	Re-entry			<b>Kaiser Chiefs</b> Ruby / <i>B-Unique/Polydor</i>	456	0	13.5	0
43	31	5	24	<b>Samim</b> Heater / <i>Data</i>	193	-36.93	13.39	-25.28
44	101	1	5	<b>Westlife</b> Home / <i>S</i>	551	0	13.33	0
45	40	11		<b>Scissor Sisters</b> I Don't Feel Like Dancin' / <i>Polydor</i>	454	-15.93	13.25	-12.94
46	82	1		<b>Editors</b> The Raging Rats / <i>Kitchenware</i>	194	0	13.1	0
47	38	3	57	<b>N-Dubz</b> You Better Not Waste My Time / <i>Polydor</i>	84	-50.59	12.95	-19.5
48	Re-entry			<b>Armand Van Helden</b> I Want Your Soul / <i>Southern Fried</i>	183	0	12.88	0
49	55	42		<b>Kanye West</b> Stronger / <i>Def Jam</i>	527	-13.46	12.48	8.81
50	39	8	62	<b>Orson</b> Ain't No Party / <i>Mercury</i>	858	-24.74	12.35	-19.43

## Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	<b>Hard-Fi</b> Can't Get Along (Without You) / <i>Necessary/Atlantic</i>	38325
2	<b>KT Tunstall</b> Saving My Face / <i>Relentless</i>	31313
3	<b>Michael Buble</b> Lost / <i>Reprise</i>	30352
4	<b>The Pigeon Detectives</b> I Found Out / <i>Dance To The Radio</i>	29244
5	<b>Duran Duran</b> Falling Down / <i>RCA</i>	24565
6	<b>Kaiser Chiefs</b> Loves Not A Competition (But I'm Winning) / <i>B-Unique/Polydor</i>	22585
7	<b>Ben's Brother</b> Carry On / <i>Relentless</i>	21838
8	<b>Maroon 5</b> Won't Go Home Without You / <i>Polydor</i>	21415
9	<b>Bloc Party</b> Flux / <i>V2</i>	21195
10	<b>James Blunt</b> Same Mistake / <i>Atlantic</i>	19399
11	<b>T2</b> Heartbroken / <i>2NV</i>	18533
12	<b>Nelly Furtado</b> Do It / <i>Geffen</i>	18287
13	<b>Girls Aloud</b> Call The Shots / <i>Polydor</i>	15153
14	<b>Bruce Springsteen</b> Girls In Their Summer Clothes / <i>Columbia</i>	15339
15	<b>Reverend And The Makers</b> Open Your Window / <i>Plas</i>	13995
16	<b>Editors</b> The Raging Rats / <i>Kitchenware</i>	13103
17	<b>Robert Plant &amp; Alison Krauss</b> Gone Gone Gone (Done Moved On) / <i>Rounder</i>	11785
18	<b>Eagles</b> How Long / <i>Polydor</i>	10270
19	<b>Gallows</b> Staring At The Rude Boys / <i>Warner Bros</i>	9911
20	<b>Richard Fleeshman</b> Coming Down / <i>Universal</i>	9387

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, Beacon FM, Beat 106 (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, Fax FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, GWR FM, Hallam FM, Heart 106.2 FM, Imagine FM, Invicta FM, IDW Radio, Jazz FM, Juice 107.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Teesside), Manx, Maria FM, Metro Radio, MFM 103.4, Minster FM, Mix 96, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, O'neill FM, D102.9 FM, D103, D95, Radio City 95.7, 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 102.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9

## On The Radio This Week

**Radio 1**  
Dain Murray Album Of The Week  
The Wombats, A Guide To Love Loss & Desperation  
Edith Bowman Record Of The Week  
Vampire Weekend, Mansard Roof  
Greg James Record Of The Week  
Uniting Nations: Do It Yourself  
Jo Whaley Record Of The Week  
Duffy, Rockferry  
Scott Mills Record Of The Week  
Scouting For Girls, Elvis Ain't Dead  
Weekend Anthems Record Of The Week  
Justice, Dance  
Zane Lowe Album Of The Week  
The Wombats, A Guide To Love Loss & Desperation, Interview, Weds Joe Lean & The Jing Jang Jong

**Radio 2**  
Album Of The Week Seal: System  
Documentary, Sat Pink Floyd  
Record Of The Week Crowded House, Pour Le Monde

**6Music**  
Album Of The Day Man The Killers, Sawdust, Tours The Raveonettes  
Lost Lost Lost, Tues Jaymay, Autumn Fallin  
Bruce Dickinson Interview  
Dannas, Nemone Interview, Tues Uncle  
Video Of The Week Ill, Ydnus  
Rebel Playlist Winne  
The Raveonettes: Dead Sound  
Tom Robinson Lullaby Supa Bajo

**Capital**  
James Cannon David Gray, Greatest Hits  
Jo Good Newton Faulkner, Teardrop, Scouting For Girls, Elvis Ain't Dead, The Killers, Tranquilize

**One Network**  
Kevin Ture Of The Week J Holiday  
Bed  
Late Night Love Song Shayne Ward, Breathless

**XFM**  
Alex Zane Record Of The Week The Go Team, The Wraith Of Marcell  
Ian Camfield Record Of The Week  
Foo Fighters: Long Road To Ruin

## On The Box This Week

**BBC 1**  
Children In Need  
Girls Aloud, Keane, McFly, Spice Girls  
Graham Norton  
Alison Moyet (Thursday)

**BBC2**  
Later... with Jools Holland  
Eagles, Foals, PJ Harvey, Stereophonics, White Chalk (Fri)

**Channel 4**  
4Music Klaxons (Performance), The Horrors (Performance), The View (Performance) (Fri)  
Freshly Squeezed Groove Anamda (Interview, Fri), Hard-Fi (Interview, Tues), Leona Lewis (Interview, Mon), Paul O'Grady Alice Cooper (Interview, Mon)  
T4 Editors (Performance, Sun), KT Tunstall (Performance), Shayne Ward (Performance), Transmission Amy Macdonald, Bayshambles, Biffy Clyro, Scouting For Girls, Sons & Daughters  
Video Exclusive Sugababes Change (Thurs)  
World Music Awards 50 Cent, Avril Lavigne, Ciara, Rihanna (Sat)

**GMTV**  
Entertainment Today  
Jamelia (Interview, Fri)

**ITV**  
Parkinson  
kd Lang (Sat)



# Datafile Exposure

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## Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	The Pigeon Detectives I Found Out / Dance To The Radio	30	27	24134	
2	9	Bloc Party Flux / V2	24	21	19172	
3	1	Sugababes About You Now / Island	23	27	19349	
3	5	Kanye West Feat. T.Pain Good Life / Def Jam	23	24	20314	
3	12	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	23	20	20760	
3	13	Kylie Minogue 2 Hearts / Parlophone	23	19	20810	
7	8	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	22	22	17864	
7	13	Timbaland Presents One Republic Apologize / Interscope	22	19	19911	
9	17	T2 Heartbroken / Powerhouse	21	17	14346	
9	17	Take That Rule The World / Polydor	21	17	16830	
11	4	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	20	25	17715	
11	6	The Hoosiers Goodbye Mr A / RCA	20	23	16577	
11	17	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	20	17	14573	
14	17	Leona Lewis Bleeding Love / Syco	18	17	17051	
15	13	Samim Heater / Data	16	19	10727	
15	22	Dizzee Rascal Flex / XL	16	16	10928	
15	26	Linkin Park Shadow Of The Day / Warner Brothers	16	11	12067	
18	6	Robyn Handle Me / Konichiwa	15	23	13996	
18	9	N-Dubz You Better Not Waste My Time / Polydor	15	21	12580	
20	31	Gallows Staring At The Rude Bois / Warner Brothers	14	10	8780	
20	61	Reverend & The Makers Open Your Window / Pias	14	4	11671	
22	1	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	13	27	9858	
22	24	Justice Dance / Because/Ed Banger	13	15	9616	
22	31	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor	13	10	10635	
25	9	Mika Happy Ending / Casa Blanca/Island	12	21	8661	
25	33	Britney Spears Gimme More / Jive	12	9	9049	
27	26	Maroon 5 Won't Go Home Without You / A&M/Octone	11	11	8986	
27	61	Nelly Furtado Do It / Geffen	11	4	10613	
29	36	Alicia Keys No One / RCA	10	8	8889	
29	39	Nicole Scherzinger Baby Love / Interscope	10	7	7318	

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

## Radio Two Top 30

This	Last	Artist / Title / Label
1	1	Kylie Minogue 2 Hearts / Parlophone
1	5	Duran Duran Falling Down / RCA
1	5	Michael Buble Lost / Warner Brothers
4	3	Seal Amazing / Warner Brothers
4	11	Leona Lewis Bleeding Love / Syco
6	8	Paul McCartney Ever Present Past / Hearmusic
7	8	James Blunt Same Mistake / Atlantic
8	2	KT Tunstall Saving My Face / Relentless
8	12	Ben's Brother Carry On / Relentless
10	1	Bruce Springsteen Girls In Their Summer Clothes / Columbia
11	4	Take That Rule The World / Polydor
11	8	Robert Plant & Alison Krauss Gone Gone Gone (Done Moved On) / Rounder
13	18	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic
14	11	Alison Moyet A Guy Like You / W14
14	5	David Gray You're The World To Me / Atlantic
14	12	Maroon 5 Won't Go Home Without You / A&M/Octone
14	16	Richard Fleeshman Coming Down / UMR
14	19	Timbaland Presents One Republic Apologize / Interscope
14	21	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
20	12	Spice Girls Headlines (Friendship Never Ends) / Virgin
20	16	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor
22	15	Wet Wet Wet Too Many People / Dry
23	19	The Eagles How Long / Polydor
23	28	Editors The Racing Rats / Kitchenware
23	1	Sia Day To Day / Monkey Puzzle
23	65	Katie Melua Mary Pickford / Dramatico
27	21	Athlete Tokyo / Parlophone
27	1	Remi Nicole Rock N Roll / Island
27	38	Girls Aloud Call The Shots / Fascination
27	65	Tom Baxter Better / Charisma

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

## Last.fm Hype Chart

This	Last	Artist / Title / Label
New	New	Coheed and Cambria Mother Superior / Columbia
2	New	Britney Spears Get Naked (I Got A Plan) / Jive
3	New	Britney Spears Ooh Ooh Baby / Jive
4	New	Britney Spears Hot As Ice / Jive
5	2	The Hoosiers A Sadness Runs Through Him / RCA
6	New	Coheed and Cambria Gravemakers & Gunslingers / Columbia
7	New	Britney Spears Piece of Me / Jive
8	6	The Hoosiers Run Rabbit Run / RCA
9	7	Britney Spears Heaven on Earth / Jive
10	New	Robot Punk (Soulwax Remix) Duff Punk / Virgin

Source: Last.fm

## Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	2	Leona Lewis Bleeding Love / Syco	2465	2108	43353	
2	1	Sugababes About You Now / Island	2307	2333	39589	
3	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	1347	1851	37856	
4	3	Plain White T's Hey There Delilah / Hollywood/Angel	1373	1314	31731	
5	4	Take That Rule The World / Polydor	1315	1878	32277	
6	6	The Hoosiers Goodbye Mr A / RCA	1421	1416	23481	
7	7	Scouting For Girls She's So Lovely / Epic	1257	1350	18757	
8	8	Timbaland Presents One Republic Apologize / Interscope	1240	1233	18153	
9	9	Kylie Minogue 2 Hearts / Parlophone	1185	1186	15501	
10	14	Britney Spears Gimme More / Jive	1143	357	13455	
11	11	Fergie Big Girls Don't Cry / A&M	1072	1102	13043	
12	15	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	1050	326	14873	
13	12	Mika Happy Ending / Casa Blanca/Island	373	1007	14335	
14	17	Craig David Hot Stuff / Warner Brothers	303	777	13654	
15	10	Orson Ain't No Party / Mercury	857	1133	12353	
16	13	James Blunt 1973 / Atlantic	845	1000	15338	
17	20	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	822	635	13313	
18	18	Nicole Scherzinger Baby Love / Interscope	745	741	3408	
19	55	KT Tunstall Saving My Face / Relentless	573	341	11433	
20	44	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	567	335	3017	
21	16	Kate Nash Foundations / Fiction	565	816	3356	
22	25	Robyn Handle Me / Konichiwa	503	553	7531	
23	21	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	530	627	10758	
24	24	Kanye West Feat. T.Pain Good Life / Def Jam	582	587	3233	
25	35	Westlife Home / RCA	547	633	7832	
26	22	Kanye West Stronger / Def Jam	521	601	3511	
27	23	The Hoosiers Worried About Ray / RCA	517	538	7378	
28	27	Amy Winehouse Tears Dry On Their Own / Island	510	522	5328	
29	17	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope	500	635	3333	
30	26	Nelly Furtado Say It Right / Geffen	433	526	7415	

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

## Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	3	Leona Lewis Bleeding Love / Syco
2	2	Take That Rule The World / Polydor
3	4	Kylie Minogue 2 Hearts / Parlophone
4	1	Sugababes About You Now / Island
5	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
6	8	Timbaland Pres. One Republic Apologize / Interscope
7	6	The Hoosiers Goodbye Mr A / RCA
8	14	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic
9	7	Plain White T's Hey There Delilah / Hollywood/Angel
10	9	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam

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

## Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Sugababes About You Now / Island
2	2	Leona Lewis Bleeding Love / Syco
3	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
4	3	Plain White T's Hey There Delilah / Hollywood/Angel
5	4	Take That Rule The World / Polydor
6	7	The Hoosiers Goodbye Mr A / RCA
7	6	Scouting For Girls She's So Lovely / Epic
8	8	Mika Happy Ending / Casa Blanca/Island
9	10	Kylie Minogue 2 Hearts / Parlophone
10	9	Timbaland Pres. One Republic Apologize / Interscope

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

## Rhythmic Top 10

This	Last	Artist / Title / Label
1	1	Leona Lewis Bleeding Love / Syco
2	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
3	4	50 Cent Feat. Timberlake & Timbaland Ayo Technology / Interscope
4	3	J Holiday Bad / Angel
5	2	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
6	10	Britney Spears Gimme More / Jive
7	6	Kanye West Stronger / Def Jam
8	8	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope
9	7	Sugababes About You Now / Island
10	11	Freemasons Feat Bailey Tzuke Uninvited / Loaded

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

## Top 10 Play.com Pre-order

This	Artist / Title
1	Leona Lewis / Spirit
2	The Killers / Sawdust
3	Various / Now! 88
4	Celine Dion / Taking Chances
5	Shayne Ward / Breathless
6	Kylie Minogue / X
7	Led Zeppelin / Mothership: Best Of
8	Take That / Beautiful World
9	Spice Girls / Greatest Hits
10	Craig David / Trust Me

## Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Leona Lewis / Spirit
2	Eagles / Long Road Out Of Eden
3	Various Artists / Now That's What I Call Music 68
4	Celine Dion / Taking Chances
5	Katherine Jenkins / Rejoice
6	Kylie Minogue / X
7	Spice Girls / Greatest Hits
8	Cliff Richard / Love - The Album
9	Led Zeppelin / Mothership - The Very Best Of
10	Andrea Bocelli / Vivere - Greatest Hits

## Top 10 Shazam Pre-order

This	Artist / Title
1	T2 / Heartbroken
2	J Holiday / Bad
3	Alicia Keys / No One
4	David Guetta / Baby When The Light
5	Rihanna feat. Ne-Yo / Hate That I Love You
6	Peter Dinklage / Waiting 4
7	SESA / Like This Like That
8	Bloc Party / Flux
9	Nickelback / Rockstar
10	Sean Kingston / Me Love

Key  
■ Highest new entry  
■ Highest climber

## Music Week Datasite [www.musicweek.com](http://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](http://www.musicweek.com)

by Alan Jones

After consecutive double-digit gains, the album market improved last week by a more modest 5.2% week-on-week, to 2,527,693.

That's the sixth highest tally of 2007 to date but is below the comparable week's tally for each of the last seven years. It's 13.7% below the 2,928,376 albums sold in the same week last year, and 21.3% adrift of the 3,212,948 albums sold exactly two years ago. The last time sales for week 45 were lower was in 1999, when 2,469,101 albums were sold.

With Westlife opening at number one, artist album sales remained below the 2m mark, at 1,977,312, representing a 4.4% increase week-on-week. The compilation sector enjoyed a better week, with sales up 8.3% to 550,381, helped by the release of Clubland 12, which debuts at number one on sales of 36,331.

The latest release in the highly successful Clubland series – a collaboration between Blackburn indie All Around The World and Universal – opens below the 41,450 start made by Clubland 11 when it debuted at number one 20 weeks ago, and is the 12th number one Clubland compilation. Ten of the 12 regular Clubland albums have topped the chart – exceptions Clubland 6 and Clubland 8 both peaked at number two. The first two Clubland Xtreme albums also reached number one. The series' total sales since its 2002 inception are 4,224,731.

Singles sales last week fell by 9.6% to 1,657,970, primarily because of a quiet week for new releases.



Compilation successes: Ten of the 12 Clubland and both Clubland Xtreme releases have topped the compilations chart

Leona Lewis' Bleeding Love continues to enjoy spectacular sales at the top, however. Now the biggest selling single of the year, it sold a further 111,978 copies on its third week at the summit. That's a comparatively minor 29.3% dip week-on-week and is far more than the 38,944 sales Lewis' massive debut hit, A Moment Like This, sold on its third week at number one at the beginning of the year.

In fact, Bleeding Love is the first single to sell more than 100,000 copies for three weeks in a row since 2005 when Tony Christie's (Is This The Way



To) Amarillo chalked up consecutive tallies of 266,844, 261,031 and 130,700.

In a singles market increasingly dominated by downloads, Lewis' single also shows there is still a considerable market for physical sales – it sold 57,570 on CD last week, beating its 54,408 download tally.

## Number One Single



**Leona Lewis (Sycos)**  
Debut album  
Spirit Is

released today (12th), while Leona Lewis' second single, Bleeding Love, overtakes both Rihanna's Umbrella and Mika's Grace Kelly to become the biggest seller of 2007. The single, number one for three weeks, sold 111,978 copies last week to lift its overall sales to 439,193. Grace Kelly has sold 479,031 and Umbrella 477,104. Although Bleeding Love is the top single of the year it ranks only 43rd in the list of the 21st century's top singles. Lewis' debut single, A Moment Like This, is the 12th biggest hit of the century with 803,410 sales.

alan@musicweek.com

## Number One Album

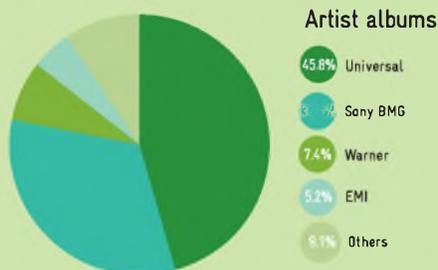
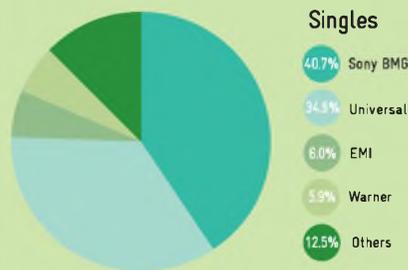


**Westlife (S)**  
Westlife's  
ninth album,  
Back Home,

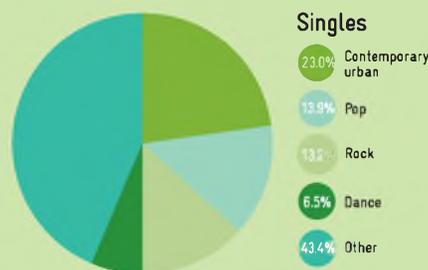
provides the Irish band with their seventh number one, with first week sales of 132,315. Of the Irish group's previous chart-toppers, The Love Album (2006) sold 219,552, Turnaround (2003) sold 154,159, Unbreakable (2002) sold 187,940, Coast To Coast (2001) sold 234,757 and World Of Our Own (2000) sold 173,106 on their first week of release. Westlife's 1999 self-titled debut opened at number two with 83,053 sales and Allow Us To Be Frank (2004) debuted at number three with sales of 91,523.

## The Market At A Glance.

### Company shares

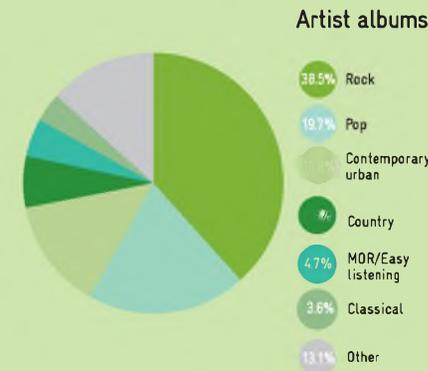


### By genre



### Sales statistics

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,657,970	1,977,312	550,381	2,527,693
vs previous week	1,834,847	1,893,893	508,330	2,402,223
% change	-9.6%	4.4%	5.2%	5.2%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	54,284,270	79,337,765	21,493,716	100,831,481
vs last year	40,405,521	92,020,385	21,276,344	113,296,729
% change	-34.3%	-13.8%	+1.0%	-11.0%



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

# One-track mind sees Craig David leap 12 places into Top 10

by Alan Jones



## 09. Alicia Keys

Six years to the week after her debut hit *Fallin'* peaked at number three, Alicia Keys finally secures her second Top 10 hit, thanks to *No One*, which sprints 26-9 this week on sales of 16,627. It's the first single from Keys' third regular album - fourth if *Unplugged* is included - *As I Am*, which is released today (November 12). *No One* is also a major hit in America, where it is currently at number three, providing the 27-year-old Keys with her sixth Top 10 single in her homeland.



## 12. Kylie Minogue

Kylie resumes her chart career after an absence of more than two years, debuting at number 12 on sales of 9,817 downloads of *2 Hearts*. The introductory single from Minogue's upcoming album *X* was written by London band *Kish Mauve*, whose own two singles, *Lover* (2005) and *Modern Love* (2006), both fell far short of the chart. It increases 39-year-old Minogue's haul of Top 75 hits to 42, of which 39 have reached the Top 40, and 29 have made the Top 10.

The latest attempt to revive the flagging physical singles market has seen six one-track CD singles - widely available for just 99p - released in the last seven weeks. EMI released the first - Moby's *Extreme Ways* - and the last fortnight has seen Warner Music add Elliot Minor's *The White One Is Evil*, *The Queen* by *The Gym Class Heroes*, *Michael Jackson by The Mitchell Brothers*, *You're The World To Me* by David Gray and Craig David's *Hot Stuff* to the list.

The Craig David single is by far the most successful, and its 19-7 leap on this week's singles chart was largely down to the one-track format, which accounted for 4,586 sales, more than the 1,349 buyers who selected the two-track version. Downloads still accounted for the vast majority of the single's 17,246 sales last week.



The track - based loosely around David Bowie's 1983 number one hit *Let's Dance*, which was also the subject of a number 38 dance remake by *Hi-Tack* a few weeks ago - is David's 15th Top 40 hit, and is the second single from his new album, *Trust Me* (released today), following his *Kano* collaboration *This Is The Girl*, which reached 18 in September.

The new format had a less galvanising effect on David Gray's single, where its sales (708) still outstripped a two-track variant (509) but, even with downloads combined, sales of only 2,478 earn *You're The World To Me* 53rd place on the chart.

alan@musicweek.com

## Hit 40 UK

This	Last	Artist	Title	Label
1	1	Leona Lewis	Bleeding Love / Syco	
2	2	Take That	Rule The World / Polydor	
3	4	Timbaland Presents One Republic	Apologize / Interscope	
4	5	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia	
5	3	Westlife	Home / S	
6	6	Sugababes	About You Now / Island	
7	17	Craig David	Hot Stuff / Warner Brothers	
8	7	Britney Spears	Gimme More / Jive	
9	38	Alicia Keys	No One / RCA	
10	8	Freemasons Feat. Bailey Tzuke	Uninvited / Loaded	
11	9	The Hoosiers	Goodbye Mr A / RCA	
12	11	Plain White T's	Hey There Delilah / Hollywood/Angel	
13	N	Kylie Minogue	2 Hearts / Parlophone	
14	19	Rihanna Feat. Ne-Yo	Hate That I Love You / Def Jam	
15	13	Mike Happy Ending	Casablanca/Island	
16	12	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data	
17	14	Scouting For Girls	She's So Lovely / Epic	
18	15	50 Cent Feat. Justin Timberlake & Timbaland	Ayo Technology / Interscope	
19	20	Robyn	Handle Me / Konichiwa	
20	18	Fergie	Big Girls Don't Cry / A&M	
21	1	Elvis Presley	In The Ghetto / RCA	
22	35	Kanye West Feat. T.Pain	Good Life / Def Jam	
23	1	Nicole Scherzinger Feat. Will.I.Am	Baby Love / Interscope	
24	22	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope	
25	1	Spice Girls	Headlines (Friendship Never Ends) / Virgin	
26	21	James Blunt	1973 / Atlantic	
27	25	Akon	Sorry Blame It On Me / Universal	
28	27	Shayne Ward	No U Hang Up/If That's OK With You / Syco	
29	10	McFly	The Heart Never Lies / Island	
30	16	Samim Heater	Data	
31	30	Kanye West	Stronger / Def Jam	
32	29	The Hoosiers	Worned About Ray / RCA	
33	28	Phil Collins	In The Air Tonight / Virgin	
34	24	Orson	Ain't No Party / Mercury	
35	1	Nickelback	Rockstar / Roadrunner	
36	33	Avril Lavigne	Hot / RCA	
37	31	Rihanna	Shut Up And Drive / Def Jam	
38	37	Kate Nash	Foundations / Fiction	
39	39	Robyn With Kleerup	With Every Heartbeat / Konichiwa	
40	1	David Gray	You're The World To Me / Atlantic	

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

## Indie Singles Top 10

This	Last	Artist	Title	Label (Distributor)
1	1	Super Furry Animals	Run Away / Rough Trade (V/THE)	
2	N	The Brightlights	Inspired By / Distiller (P)	
3	N	Peggy Sue & The Pirates	Television / Thesaurus (TBC)	
4	N	Baron	Endless Summer/Dr Agnostic / Breakbeat Kaos (SRD)	
5	4	Unkle	Hold My Hand / All Surrender (V/THE)	
6	8	Chase & Status	Hurt You/Sell Me Your Soul / Ram (Nov/P)	
7	3	Sons & Daughters	Gilt Complex / Domino (V/THE)	
8	6	Hardsoul Feat. Fierce Ruling Diva	Self Religion / Defected (V/THE)	
9	5	Fresh Bc	Scream / Breakbeat Kaos (SRD)	
10	N	DJ Gregory	Faya Combo Cuts Vol.1 / Defected (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	1	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data	
2	2	Chase & Status	Hurt You/Sell Me Your Soul / Ram	
3	N	Justice	Dance / Because/Ed Banger	
4	4	Armand Van Helden	I Want Your Soul / Southern Fried	
5	12	Dave Spoon Feat. Lisa Maffia	Bad Girl (At Night) / Apollo Recordings	
6	27	Alex Gaudino Feat. Crystal Waters	Destination Calabria / Data	
7	N	Calvin Harris	Colours / Columbia	
8	3	Samim Heater	Get Physical	
9	16	Bodyrox Feat. Luciana	Yeah Yeah / Eye Industries/UMTV	
10	26	Sub Focus	Special Place/Druggo / Ram	

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

## European Downloads Top 10

This	Last	Artist	Title	Label
1	1	Leona Lewis	Bleeding Love / Sony BMG	
2	R	Timbaland	Apologize / Universal	
3	2	Take That	Rule The World / Universal	
4	4	Sugababes	About You Now / Universal	
5	5	Britney Spears	Gimme More / Sony BMG	
6	29	Alicia Keys	No One / Sony BMG	
7	6	Amy Winehouse	Valerie / Sony BMG	
8	7	Plain White T's	Hey There Delilah / EMI	
9	8	Juanes	Me Enamora / Universal	
10	10	Rihanna	Don't Stop The Music / Universal	

Nielsen SoundScan International. Covers period from last Sunday to Saturday.

## Year So Far: Singles Top 10

This	Last	Artist	Title	Label
1	3	Leona Lewis	Bleeding Love / Syco	
2	1	Mike Grace Kelly	Casablanca/Island	
3	2	Rihanna Feat. Jay-Z	Umbrella / Def Jam	
4	4	Proclaimers/B Potter/A Pipkin	I'm Gonna Be 500 Miles / EMI	
5	5	The Fray	How To Save A Life / Epic	
6	6	Kaiser Chiefs	Ruby / B Unique/Polydor	
7	7	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope	
8	8	Beyonce & Shakira	Beautiful Liar / Columbia	
9	9	Gwen Stefani Feat. Akon	The Sweet Escape / Interscope	
10	10	Sean Kingston	Beautiful Girls / Beluga Heights/Epic	

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

## Music Week Datasite [www.musicweek.com](http://www.musicweek.com)

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Titles A-2  
 1973 41  
 2 Hearts 12  
 About You Now 6  
 Ain't No Party 62  
 Amazing 74  
 Apologize 3  
 Ayo Technology 17  
 Baby Love 14  
 Back To Black 61  
 Beautiful Girls 31

Bed 75  
 Big Girls Don't Cry 32  
 Bleeding Love 1  
 Chasing Cars 50  
 Clumsy 70  
 Do It Well 50  
 Dream Catch Me 52  
 End Of The Road 43  
 Flex 67  
 Foundations 58  
 Gimme More 8



MusicWeek  
17.11.07



# The Official UK Singles Chart

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	1	3	<b>Leona Lewis</b> Bleeding Love 1 ● (Tedder) Kobalt/CC (Tedder/McCartney) / Syco 88697175622 (ARV)
2	2	4	<b>Take That</b> Rule The World (Shanks) EMI/Universal/Sony (Dwan/Bariow/Orange/Donald) / Polydor 1746285 (U)
3	4	6	<b>Timbaland Presents One Republic</b> Apologize (Wells/Tedder) Sony ATV (Tedder) / Interscope 1750152 (U)
4	5	6	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
5	3	2	<b>Westlife</b> Home (McCoocheon / Hector) Universal/Warner Chappell/Sony ATV (Foster-Chias/Buble/Chang) / S 88697189872 (ARV)
6	6	6	<b>Sugababes</b> About You Now (Dr Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748657 (U)
7	9	2	<b>Craig David</b> Hot Stuff ● (Ft Smith) RZO Music Ltd / Chrysalis Music Ltd / Windswept Music Ltd (Bowie/Ft Smith/Dave) / Warner Brothers WEA434022 (DN)
8	7	4	<b>Britney Spears</b> Gimme More (Tanja) Universal/Warner Chappell/Millennium Kid/CC (Hills / Washington / Hinson / Araica) / Jive 88697186762 (ARV)
9	26	2	<b>Alicia Keys</b> No One ● (Keys/Dirty Harry/Kerry Brothers) EMI/CC (Keys/Kerry Brothers) / RCA 88697182452 (ARV)
10	5	5	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited (Freemasons) Universal (Morissette) / Loaded LGA0118CD (V/THE)
11	8	5	<b>The Hoosiers</b> Goodbye Mr A (Graftly/Smith) Sony/ATV (Sparks / Sharland / Skarendahl) / RCA 88697156892 (ARV)
12	New		<b>Kylie Minogue</b> 2 Hearts ● (Kish Mauve) Sony ATV (Stilwell / Fliot) / Parlophone GNR5751 (F)
13	New		<b>Elvis Presley</b> In The Ghetto (Moman/Jarvis) Sony ATV (Davis) / RCA 88697125222 (ARV)
14	Re-entry		<b>Nicole Scherzinger Feat. Will.i.am</b> Baby Love (Will.i.am) Catalyst/Cherry Lane Music/EMI/Universal (Scherzinger/Adams/Dio Guard) / Interscope 1753014 (U)
15	11	6	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It (Corr/Mo Track) Rev & B Lifted Music / Warner Chappell (Corr/Genc/Non Staffeldt) / Data DATA170CDS (U)
16	24	2	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You ● (Tbc) TBC (Tbc) / Def Jam 1751369 (U)
17	14	3	<b>50 Cent Feat. Justin Timberlake &amp; Timbaland</b> Ayo Technology (Timbaland) Universal/Zomba/Warner-Chappell/CC (Jackson/Mosley/Timberlake/Jackson) / Interscope 1746158 (U)
18	17	3	<b>Robyn</b> Handle Me (Ahlund) Universal (Ahlund) / Konichiwa 1751222 (U)
19	13	6	<b>Mika</b> Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)
20	New		<b>Spice Girls</b> Headlines (Friendship Never Ends) ● (Rowe/Stannard) Kobalt/Sony ATV/Pear/CC/EMI (Spice Girls/Rowe/Stannard) / Virgin CATCD130585746 (E)
21	16	7	<b>Shayne Ward</b> No U Hang Up/If That's OK With You (Birgisson) Kobalt/EMI (Birgisson/Yacoubi/Martin/Kotecha) / Syco 88697131702 (ARV)
22	10	3	<b>McFly</b> The Heart Never Lies (Perry) Universal (Fletcher) / Island 1743617 (U)
23	42	6	<b>Kanye West Feat. T.Pain</b> Good Life ● (West) EMI/Warner-Chappell/Cherry Lane/CC (West/ Davis/Najm/Jones/Ingram) / Def Jam 1752306 (U)
24	12	3	<b>Samini</b> Feater (Winger) Prodemus/CC (Winger) / Data DATA176CDS (U)
25	21	7	<b>Plain White T's</b> Hey There Delilah (O'Keefe) So Happy (Higginson) / Hollywood/Angel ANGECDX52 (E)
26	20	10	<b>Phil Collins</b> In The Air Tonight 1 ● ● (Collins/Padgham) EMI/Hit&Run Music (Collins) / Virgin VS102 (E)
27	23	11	<b>Scouting For Girls</b> She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
28	26	7	<b>Timbaland Feat. Doe/Keri Hilson</b> The Way I Are (Timbaland) Universal/Warner-Chappell/CC (Various) / Interscope 1742316 (U)
29	22	10	<b>Akon</b> Sorry Blame It On Me (Sparks/Thiam) Universal/Famous/CC (Sparks/Thiam/Patrone) / Universal CATCD129863373 (U)
30	32	5	<b>The Wombats</b> Let's Dance To Joy Division (Harris) Universal (Haggis / Knudsen / Murphy) / 14th Floor 14FLR26CD (CIN)
31	29	12	<b>Sean Kingston</b> Beautiful Girls (Kotem) Universal/Wondor/Hornal Brothers/O Music/CC (Various) / Beluga Heights/Epic 88697168302 (ARV)
32	28	21	<b>Fergie</b> Big Girls Don't Cry (Will.i.am) Headphone Junkie/GAD/Cherry Lane/Catalyst/Sony ATV (Ferguson/Gad) / A&M 1741332 (U)
33	30	4	<b>Avril Lavigne</b> Hot (Dr Luke) EMI/Rondor/Universal (Lavigne / Taubenfeld) / RCA 88697170362 (ARV)
34	46	4	<b>Nickelback</b> Rockstar (Nickelback) Warner-Chappell (C. Krueger / M. Krueger / Peake / Adair) / Roadrunner NLA320581343 (P)
35	33	13	<b>Foo Fighters</b> The Pretender (Norton) Universal/Bug (Foo Fighters) / RCA 88697160702 (ARV)
36	36	26	<b>Rihanna Feat. Jay-Z</b> Umbrella ● (Jay-Z) EMI/Pear/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)
37	63	6	<b>Amy Winehouse</b> Valerie (Tbc) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Island 6BUM70702678 (U)
38	40	3	<b>Chris Brown Feat. T-Pain</b> Kiss Kiss (T-Pain) Universal/Zomba (Najm/Brown) / Jive CATCD131331771 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	34	21	<b>The Hoosiers</b> Worried About Ray (Smith) Sony ATV/CC (Sparks/Sharland/Skarendahl) / RCA 88697116512 (ARV)
40	58	2	<b>Celine Dion</b> Taking Chances ● (Shanks) Universal/EMI (Stewart/DiGuardi) / Columbia 88597170002 (ARV)
41	36	11	<b>James Blunt</b> 1973 (Rothrock) Universal/EMI (Rount/Ratson) / Atlantic AT0285CDX (CIN)
42	37	14	<b>Kanye West</b> Stronger (West) Zomba/EMI (West/Banghalter/Da Homen Christo/Birdsong) / Def Jam 1744463 (U)
43	New		<b>Boyz II Men</b> End Of The Road ● (Babyface) Famous/Warner Chappell/Sony ATV (Simmons/Edmonds/Raid) / Island USMD19200465 (U)
44	New		<b>Palladium</b> High 5 (Hoffer) CC (Pepper/Sandilands/Morris/Fez) / Virgin VSCDT1957 (E)
45	41	17	<b>Rihanna</b> Shut Up And Drive (Rogers/Sturken) Universal/Warner-Chappell (Rogers/Sturken/Morris/Hook/Summer/Gibbert) / Def Jam 1746119 (U)
46	New		<b>Wet Wet Wet</b> Too Many People (Clark / Cunningham / Mitchell / Pellow) Kobalt (Clark / Cunningham / Mitchell / Pellow) / D+Y DRY25CX (U)
47	51	15	<b>Robyn With Kleerup</b> With Every Heartbeat (Kleerup) Universal (Kleerup/Carlsson) / Konichiwa KORMCD008 (U)
48	New		<b>Pendulum</b> Granite ● (Tbc) TBC (Tbc) / Warner Brothers CATCD132310866 (CIN)
49	72	5	<b>The Killers</b> Tranquelize (Tbc) TBC (Tbc) / Vertigo CATCD130550908 (U)
50	54	7	<b>Jennifer Lopez</b> Do It Well (Tedder) Kobalt/Stone Diamond Music/EMI (Tedder/Castano/Porco/Wilson) / RCA 88697176452 (ARV)
51	65	3	<b>Sean Kingston</b> Me Love (Rotem) Warner Chappell (Rotem/Kingston/Paga/Plant) / RCA 88697204762 (ARV)
52	47	16	<b>Newton Faulkner</b> Dream Catch Me (Spencer) Pear/Universal/Bus Sky/Outcasts (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
53	53	2	<b>David Gray</b> You're The World To Me (Thomas/Gray) Chrysalis (Gray / Data) / Atlantic ATUK071CD2 (CIN)
54	45	5	<b>30 Seconds To Mars</b> The Kill (Rebirth) (Abraham) Universal (I etol) / Virgin 5087542 (F)
55	31	3	<b>Oasis</b> Lord Don't Slow Me Down ● (Gallagher) Sony ATV (Gallagher) / Big Brother CATCD130161286 (V/THE)
56	52	6	<b>Michael Buble</b> Home/Song For You (Foster) Universal/Sony ATV/Warner-Chappell (Buble/Foster/Gillis/Chang) / Reprise W639CD (CIN)
57	53	4	<b>N-Dubz</b> You Better Not Waste My Time (Rawson/Fraegard/Constostavlos) Sony ATV/Warner Chappell (Various) / Polydor 1744153 (U)
58	60	20	<b>Kate Nash</b> Foundations (Epworth) Universal/EMI (Nash/Epworth) / Fiction 1735509 (U)
59	61	14	<b>Amy Winehouse</b> Tears Dry On Their Own (Salaam Rami) EMI (Winehouse/Ashford/Simpson) / Island 1744544 (U)
60	66	12	<b>Snow Patrol</b> Chasing Cars (Jacknife Lee) Big Life (Lightbody/Dannally/Simpson/Dunn/Wilson) / Fiction 1704397 (U)
61	Re-entry		<b>Amy Winehouse</b> Back To Black (Ronson) Zomba/Sony/ATV/EMI (Winehouse/Ronson) / Island 1732325 (U)
62	44	5	<b>Orson</b> Ain't No Party (Shari) Universal/CC (Pebworth/Astasio/Cano/Bantjan/Roantgan/Gallagher) / Mercury 1746453 (U)
63	62	36	<b>Take That</b> Shine (Shanks) V2/EMI/Universal/Sony ATV (Take That/Robson) / Polydor 1724284 (U)
64	27	2	<b>Elliot Minor</b> White One Is Evil (Witt) Sony ATV (Davies / Mintan) / Warner Brothers WEA432CD2 (CIN)
65	New		<b>The Mitchell Brothers</b> Michael Jackson (Harris) CC/EMI (Hanson / Nyman / Skinnar / Wilas) / Beats Recordings BEA1538 (CIN)
66	77	52	<b>Amy Winehouse</b> Rehab (Ronson) EMI (Winehouse) / Island 1703535 (U)
67	New		<b>Dizzee Rascal</b> Flex ● (Cage) Universal/Hanz/CC (Mills/Danton) / XL XLS12CD (V/THE)
68	68	13	<b>Peter Bjorn &amp; John Feat. Victoria Bergsman</b> Young Folks (Yllting) EMI (Moran/Yllting) / Wichita WEBB1515CD (U)
69	New		<b>DJ Sammy &amp; Yanou Feat. Do</b> Heaven ● (DJ Sammy) Rondor/Universal (Adams/Vallance) / Data JAU037470 (U)
70	100	2	<b>Fergie</b> Clumsy (Will.i.am) Cherry Lane/EMI (Ferguson / Troup / Adams) / A&M USUM70509115 (U)
71	68	12	<b>Armand Van Helden</b> I Want Your Soul (Van Helden) EMI Virgin Music (Burtan/Straker) / Southern Fried ECB125CDS (V/THE)
72	38	2	<b>Cliff Richard</b> When I Need You (Dimitian) Universal/P & P Songs/Sony ATV (Sagar / Hammond) / EMI 5114522 (E)
73	76	28	<b>Timbaland/Furtado/Timberlake</b> Give It To Me (Timbaland) Warner-Chappell/Universal/Zomba/EMI (Dayton/Timberlake/Furtado/Mosley/Hills) / Interscope 1732199 (U)
74	New		<b>Seal</b> Amazing (Price) Perfect Songs (Seal) / Warner Brothers W788CD1 (CIN)
75	58	2	<b>J Holiday</b> Bed (L.O.S.) WB Music/Universal (Nash/Mokimazy) / Charisma CATCD130300351 (E)

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



**13. Elvis Presley**  
For the 13th week in a row, an Elvis Presley reissue debuts between 11 and 19 in the chart. The latest offering, In The Ghetto, returns at number 13 on sales of 9,278. The track – number two in 1969 behind Thunderclap Newman's Something In The Air – is unlikely to be in the Top 40 next week, as on y the first reissue. Suspicious Minds, managed that, dipping 11-26. Indeed, the last nine releases have all fallen right out of the Top 75 immediately after their debut – the most recent, Viva Las Vegas, plunging 15-95.



**20. Spice Girls**  
Five become 1 again, as The Spice Girls reunion single Headlines (Friendship Never Ends) debuts at number 20 on sales of 7,197 downloads. The track, which is fully released next Sunday (November 18), with a Soul Seekers remix of Wannabe as its flip, is the group's 11th single, and its first since 2000. Nine of their previous 10 singles topped the chart, with combined sales of 7,417,926. Debut hit Wannabe (whose lyrics are referenced in Headlines' parenthetical title) remains their biggest seller, with 1,194,154 sales. 2 Become 1 was also a million seller (1,079,351 sales).

Give It To Me 73	High 5 44	Lord Don't Slow Me Down 55
Good Life 23	Home 5	Me Love 51
Goodbye Mr A 11	Home/Song For You 56	Michael Jackson 65
Granite 48	Hot 33	No One 9
Handle Me 18	Hot Stuff 7	No U Hang Up/If That's Ok With You 21
Happy Ending 19	I Want Your Soul 71	Rehab 66
Fate That I Love You 16	In The Air Tonight 26	Rockstar 34
Headlines (Friendship Never Ends) 20	In The Ghetto 13	Rule The World 2
Heater 24	Kiss Kiss 38	She's So Lovely 27
Heaven 69	Let Me Think About It 15	Shine 63
Hey There Delilah 25	Let's Dance To Joy Division 30	Shut Up And Drive 45

Sorry Blame It On Me 29	Valerie 4
Stronger 42	Valerie 37
Taking Chances 40	When I Need You 72
Tears Dry On Their Own 59	White One Is Evil 64
The Heart Never Lies 22	With Every Heartbeat 47
The Kill (Rebirth) 54	Worried About Ray 39
The Pretender 35	You Better Not Waste My Time 57
The Way I Are 28	You're The World To Me 53
Too Many People 46	Young Folks 68
Tranquelize 49	
Umbrella 36	

Uninvited 10	Key
Valerie 4	● Platinum (600,000)
Valerie 37	● Gold (300,000)
When I Need You 72	● Silver (200,000)
White One Is Evil 64	● Download only
With Every Heartbeat 47	■ Sales increase
Worried About Ray 39	■ Sales increase +50%
You Better Not Waste My Time 57	■ Highest new entry
You're The World To Me 53	■ Highest climber
Young Folks 68	

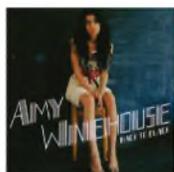
**As used by Radio One**  
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch cassette, CD and download sales. © The Official UK Charts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

# Westlife head Back Home in good company as first-week sales impress

by Alan Jones



**04. McFly**  
With 13 consecutive Top 10 hits to their credit, McFly released their first Greatest Hits set last Monday in two editions (one with 14 tracks, the other with 22), and are rewarded with a number four debut on sales of 36,514. Their most recent (third) studio album, *Motion in the Ocean*, managed a number six debut/peak exactly a year ago on sales of 44,225. McFly's two previous albums were both instant number ones: *Room On The 3rd Floor* (2004) and *Wonderland* (2006) opened with sales of 61,589 and 71,517 respectively.



**06. Amy Winehouse**  
With over 300,000 more UK sales this year than its nearest rival, Amy Winehouse's *Back To Black* is odds-on to win the title of Britain's biggest-selling album of 2007. But its status is being slightly undermined by a new deluxe edition of the album, which adds eight songs on a second disc and cannot be added to it for chart purposes. The old *Back To Black* climbs 7-6 this week on sales of 24,752 lifting its year-to-date sales to 1,205,231 and its career tally to 1,502,934, while the deluxe edition debuts at number 22 on sales of 12,955.

With album sales increasing for the third week in a row, every album in the Top 10 of the artist albums chart sold more than 20,000 copies last week.

Although the new number one, *Back Home*, opened with one of the lower totals of Westlife's career, its tally of 132,315 was the fifth highest of the year, trailing only the first-week tallies of the latest albums by Arctic Monkeys, Kaiser Chiefs, Foo Fighters and the Eagles' *Long Road Out Of Eden*, which opened with a slightly higher sale of 134,080 last week. Now at number two, the Eagles' album had another good week, shifting a further 81,781 copies - the second-best figure for a number two album this year.

The Wombats, Blake and Murray Gold are a diverse trio of recording acts, and all make their first



album chart appearance this week. The Wombats' quirky rock/pop style has brought them success with singles *Kill The Director* (number 35) and *Let's Dance To Joy Division* (15) in recent weeks, and their first album, *A Guide To Love, Loss & Desperation* builds on their success to debut at number 11 on sales of 19,392. Blake are a classical crossover quartet, whose self-titled debut album includes versions of *Moon River* and Paul McCartney's *Celebration*. It debuts at 18 on sales of 15,143; Murray Gold's incidental music for series three of *Doctor Who* has been highly acclaimed, and sold 3,125 copies last week to debut at number 65.

alan@musicweek.com

## Compilations Top 20

This Last Artist Title / Label (Distributor)

- 1 N Various *Clubland 12* / AATW/UMTV (U)
- 2 1 Various *Radio One's Live Lounge - Vol 2* / Sony BMG/UMTV
- 3 4 Various *Pop Party Vol 5* / EMI TV/UMTV (U)
- 4 5 **Original TV Soundtrack** *High School Musical 2* / Walt Disney (E)
- 5 2 Various *The Annual 2008* / Ministry (U)
- 6 3 Various *Radio 1 Est 1967* / EMI Virgin/Sony/UMTV (U)
- 7 N Various *Divas* / EMI TV/Sony BMG (E)
- 8 N Various *101 Number 1s* / EMI Virgin (E)
- 9 N Various *Dreamboats & Petticoats* / EMI TV/UMTV (U)
- 10 6 Various *Now That's What I Call Music: The 80s* / EMI Virgin/UMTV (E)
- 11 8 **Original TV Soundtrack** *High School Musical* / Walt Disney (E)
- 12 7 **OST** *Dirty Dancing* / RCA (ARV)
- 13 9 Various *The Very Best Of Power Ballads* / EMI Virgin (E)
- 14 10 Various *100 R&B Classics* / Rhino (CIN)
- 15 15 Various *Classic FM - Relax* / UCI (U)
- 16 12 Various *Sixties Power Ballads* / EMI TV/UMTV (U)
- 17 11 Various *Massive R&B - Winter 2007* / UMTV (U)
- 18 17 Various *Now That's What I Call Music 67* / EMI Virgin/UMTV (E)
- 19 13 Various *Just Great Songs 2* / EMI TV/Sony BMG (E)
- 20 16 Various *Drum N Bass Arena* / Ministry (U)

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## Classical Albums Top 10

This Last Artist Title / Label (Distributor)

- 1 N Blake Blake / UCI (U)
- 2 3 Luciano Pavarotti *Icons* / Icons
- 3 1 Luciano Pavarotti *The Ultimate Collection* / UCI (U)
- 4 2 Katherine Jenkins *Second Nature* / UCI (U)
- 5 8 Russell Watson *The Voice - The Ultimate Collection* / Decca (U)
- 6 4 Katherine Jenkins *Serenade* / UCI (U)
- 7 9 **Fron Male Voice Choir** *Voices Of The Valley* / UCI (U)
- 8 5 Katherine Jenkins *Premiere* / UCI (U)
- 9 6 **Cory Band & Cantorion** *Karl Jenkins - This Land Of Ours* / EMI Classics (E)
- 10 R Mario Lanza *The Essential Collection* / The Red Box (SDU)

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## Indie Albums Top 10

This Last Artist Title / Label (Distributor)

- 1 1 Daniel O'Donnell & Mary Duff *Together Again* / Rosette (P)
- 2 3 Katie Melua *Pictures* / Dramatico (P)
- 3 4 **The Pigeon Detectives** *Wait For Me / Dance To The Radio* (V/THE)
- 4 2 **The Libertines** *Time For Heroes: Best Of* / Rough Trade (V/THE)
- 5 6 **Reverend & The Makers** *The State Of Things / Wall Of Sound* (V/THE)
- 6 5 **Jack Penate** *Matinee* / XL (V/THE)
- 7 7 **Arctic Monkeys** *Favourite Worst Nightmare* / Domino (V/THE)
- 8 8 **Dizzee Rascal** *Maths & English* / XL (V/THE)
- 9 N **Burial** *Untrue* / Hyperdub (C)
- 10 R **Arctic Monkeys** *Whatever People Say I Am, That's What I'm Not* / Domino (V/THE)

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## Music DVD Top 20

This Last Artist Title / Label (Distributor)

- 1 N **Westlife** *Back Home DVD/S* (ARV)
- 2 N Various *Concert For Diana* / Universal (U)
- 3 1 **Oasis** *Lord Don't Slow Me Down / Big Brother* (V/THE)
- 4 N **Sigur Ros** *Heima* / EMI (E)
- 5 2 **Queen** *Queen Rock Montreal* / Eagle Vision (P)
- 6 4 **Original Cast Recording** *High School Musical - The Concert* / Walt Disney (E)
- 7 N **Amy Winehouse** *I Told You I Was Trouble* / Island (U)
- 8 3 **AC/DC** *Plug Me In* / Columbia (ARV)
- 9 6 **David Gilmour** *Remember That Night - Live At The Royal* / EMI (E)
- 10 7 **Jimi Hendrix Experience** *Live At Monterey* / Universal (U)
- 11 8 **Meat Loaf** *3 Bats Live* / Mercury (U)
- 12 5 **Bob Dylan** *The Other Side Of The Mirror - Dylan At Newport* / Columbia (ARV)
- 13 11 **Elvis Presley** *'68 Comeback* / RCA (ARV)
- 14 N **The Who** *Amazing Journey - The Story Of* / Universal Pictures (U)
- 15 9 **Thin Lizzy** *Live & Dangerous* / Mercury (U)
- 16 N **Dannii Minogue** *The Complete Collection* / Warner Music Ent (CIN)
- 17 N **Babyshambles** *Up The Shambles - Live In Manchester* / Eagle Vision (P)
- 18 **Original Cast Recording** *Dream Cast - Les Miserables In Concert* / VCI (P)
- 19 14 **Foo Fighters** *Hyde Park/Skin & Bones - Live* / RCA (ARV)
- 20 10 **Simply Red** *Stay - Live At The Royal Albert Hall* / Universal (U)

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

## Rock Albums Top 10

This Last Artist Title / Label (Distributor)

- 1 2 **Foo Fighters** *Echoes Silence Patience & Grace* / RCA (ARV)
- 2 1 **Avenged Sevenfold** *Avenged Sevenfold* / Warner Brothers (CIN)
- 3 7 **Led Zeppelin** *Four Symbols* / Atlantic (CIN)
- 4 5 **My Chemical Romance** *The Black Parade* / Reprise (CIN)
- 5 3 **Queen** *Queen Rock Montreal* / Parlophone (E)
- 6 4 **Serj Tankian** *Elect The Dead* / Reprise (CIN)
- 7 6 **Foo Fighters** *Skin And Bones* / RCA (ARV)
- 8 **Paramore** *Riot / Fueled By Ramen* (CIN)
- 9 9 **Foo Fighters** *One By One* / RCA (ARV)
- 10 N **Dillinger Escape Plan** *Ire Works* / Relapse (TBC)

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## 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 **Snow Patrol** *Eyes Open* / Fiction
- 7 7 **Nelly Furtado** *Loose* / Geffen
- 8 8 **Justin Timberlake** *Futuresex/Lovesounds* / Jive
- 9 9 **Cascada** *Everytime We Touch* / AATW
- 10 12 **Mark Ronson** *Version* / Columbia

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## BPI Awards

### Albums

Marc Bullen & T-Rex *Greatest Hits* (silver); Missy Elliott *Supa Dupa Fly* (silver); McFly *Greatest Hits* (gold); The Killers *Sam's Town* (4 x gold)

### Singles

Leona Lewis *Bleeding Love* (gold)

BPI Awards are made on combined unit sales of cassettes, CDs, LPs and MiniDisc. LPs and cassettes with a published dealer price of £3.49 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 54  
50 Cent 47  
Abba 57  
Angels & Airwaves 29  
Anka, Paul 70  
Avenged Sevenfold 48  
Backstreet Boys 52  
Ball, Michael 50  
Blake 18  
Blunt, James 25

### Boyz II Men 8

Boyz II Men 42  
Brown, Chris 31  
Buble, Michael 27  
Campbell, Ali 58  
Clapton, Eric 16  
Collins, Phil 20  
Daniel O'Donnell & Mary Duff 17  
Dylan, Bob 75  
Eagles 2  
Enemy, The 59



MusicWeek  
17.11.07

# The Official UK Albums Chart



This wk	Last Wks in chart	Artist Title Producer / Label (Distributor)
1	New	<b>Westlife</b> Back Home (Mac/Magnusson/Kreuger/Larossi) / S 88697176702 (ARV)
2	1	<b>Eagles</b> Long Road Out Of Eden (Eagles/Smith/Davis/Crago/Szymczyk) / Polydor 1749406 (U)
3	5	<b>Whitney Houston</b> Ultimate Collection (Various) / Arista 88697177012 (ARV)
4	New	<b>McFly</b> Greatest Hits ● (Emery/Padgham/Perry/Power) / Island 1749098 (U)
5	4	<b>Robert Plant &amp; Alison Krauss</b> Raising Sand (Russell) / Decca/Rounder 4759382 (U)
6	7	<b>Amy Winehouse</b> Back To Black ●●● (Ronsan/Salaamrem/Com) / Island 1713041 (U)
7	3	<b>The Hoosiers</b> The Trick To Life (Gratly-Smith) / RCA 88697156912 (ARV)
8	New	<b>Boyz II Men</b> Motown: Hitsville Usa (Jackson/Mcknight/Boyz II Men/Zervos) / UMTV 1749550 (U)
9	14	<b>Timbaland</b> Shock Value (Timbaland/Walter/Miscap I/Danja/Various) / Interscope 1726605 (U)
10	15	<b>Mika</b> Life In Cartoon Motion ●●● (Mika/Wells/Marr/Merchand) / Casablanca/Island 000835202 (U)
11	New	<b>The Wombats</b> A Guide To Love Loss & Desperation (Robertson/The Wombats/Southern/Lovelace/Harris/Alth) / 14th Floor 5144233372 (CIN)
12	22	<b>Rihanna</b> Good Girl Gone Bad ● (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (U)
13	7	<b>Britney Spears</b> Blackout (Various) / Jive 88697190732 (ARV)
14	9	<b>Mark Ronson</b> Version ● (Ronson) / Columbia 88697080032 (ARV)
15	8	<b>Van Morrison</b> Still On Top - Best Of (Morrison/Various) / Exile 1747483 (U)
16	11	<b>Eric Clapton</b> Complete (Various) / Polydor 1746193 (U)
17	6	<b>Daniel O'Donnell &amp; Mary Duff</b> Together Again (Ryan) / Rosette R0SCD2E96 (P)
18	New	<b>Blake</b> Blake (Patrick) / UCI 1745108 (U)
19	10	<b>Sugababes</b> Change ● (Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)
20	12	<b>Phil Collins</b> Hits ●● (Padgham/Hudley/Rabyface/Collins/Nozier/Martin/Rita) / Virgin CNV2870 (E)
21	13	<b>Foo Fighters</b> Echoes Silence Patience & Grace ● (Norton) / RCA 88697115161 (ARV)
22	New	<b>Amy Winehouse</b> Back To Black - The Deluxe Edition (Ronsan/Salaamrem/Com) / Island 1749097 (U)
23	New	<b>Sigur Ros</b> Hvarf/Heim (Sigur Ros) / EMI 5025662 (E)
24	16	<b>Newton Faulkner</b> Hand Built By Robots ● (Mckim/Spencer) / Ugly Truth 88697113062 (ARV)
25	19	<b>James Blunt</b> All The Lost Souls ●●● (Rothrock) / Atlantic/Custard 756789659 (CIN)
26	18	<b>Katie Melua</b> Pictures ● (Balt) / Dramatico DRAMC0035 (P)
27	27	<b>Michael Buble</b> Call Me Irresponsible - Special Edition ● (Foster/Gattica) / Reprise 9362499111 (CIN)
28	17	<b>Stereophonics</b> Pull The Pin (Lowe/Jones) / V2 VVR1048561 (U)
29	New	<b>Angels &amp; Airwaves</b> I-Empire (Tbc) / Geffen 1749436 (U)
30	New	<b>Jay-Z</b> American Gangster (Jay-Z/The Neptunes/Dupri/Various) / Def Jam 1749989 (U)
31	New	<b>Chris Brown</b> Exclusive (West/T-Pain/Will.I.Am/Various) / Jive 88697160592 (ARV)
32	28	<b>Avril Lavigne</b> The Best Damn Thing ● (Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV)
33	26	<b>Kate Nash</b> Made Of Bricks (Epworth) / Fiction 1743143 (U)
34	26	<b>Queen</b> Queen Rock Montreal (Shirley-Smith/Fredriksson/Macrae) / Parlophone 5040471 (E)
35	36	<b>Stylistics</b> Very Best Of (Bell/Peretti/Creatore) / UMTV 5303961 (U)
36	25	<b>Bruce Springsteen</b> Magic (O'Brien) / Columbia 88697176601 (ARV)
37	32	<b>Kanye West</b> Graduation ● (West/Timbaland/Various) / Roc-a-fella 1741220 (U)
38	35	<b>Amy Winehouse</b> Frank ● (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 9812918 (U)

This wk	Last Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	29	<b>Jools Holland</b> Best Of Friends ● (Latham) / Rhino 5144246662 (CIN)
40	37	<b>Scouting For Girls</b> Scouting For Girls (Green) / Epic 88697155192 (ARV)
41	23	<b>The Libertines</b> Time For Heroes: Best Of (Tbc) / Rough Trade RTRADCD421 (VTHE)
42	New	<b>Boyz II Men</b> Legacy - The Greatest Hits Collection (Rivins/Austin/Rabyface/Jam/Lewis) / UMTV 0166882 (U)
43	38	<b>Amy Macdonald</b> This Is The Life ● (Macdonald) / Vertigo 1732124 (U)
44	36	<b>Enrique Iglesias</b> Insomniac ● (Kierszenbaum/Lovine/Iglesias) / Interscope 1734820 (U)
45	48	<b>KT Tunstall</b> Drastic Fantastic (Osborne) / Relentless CDREL15 (E)
46	35	<b>Pigeon Detectives</b> Wait For Me ● (Jackson) / Dance To The Radio DTR030 (VTHE)
47	42	<b>50 Cent</b> Curtis (50 Cent/Dre/Eminem/Various) / Interscope 1733404 (U)
48	24	<b>Avenged Sevenfold</b> Avenged Sevenfold (Avenged Sevenfold) / Warner Brothers 9362499143 (CIN)
49	33	<b>Santana</b> Ultimate Santana (Santana/Various) / Arista 88697155022 (ARV)
50	31	<b>Michael Ball</b> Back To Bacharach (McMillan/Schreyer) / UMTV 1748886 (U)
51	41	<b>Snow Patrol</b> Eyes Open ●●● (Jackknife Lee) / Fiction 9852908 (U)
52	21	<b>Backstreet Boys</b> Unbreakable (Mackaia/Wells/Kiriakou/Anders/Shanks/Mann/Chasez) / Jive 88697169672 (ARV)
53	34	<b>Neil Young</b> Chrome Dreams II (Young/Rolas) / Reprise 9362499064 (CIN)
54	46	<b>30 Seconds To Mars</b> A Beautiful Lie ● (Abraham/30 Seconds To Mars) / Virgin CDVUS272 (E)
55	45	<b>Plain White T's</b> Every Second Counts (O'Keefe) / Hollywood/Angel CDANGE46 (E)
56	43	<b>Paolo Nutini</b> These Streets ●● (Nelson) / Atlantic 094634 (CIN)
57	49	<b>Abba</b> Gold 19 ● (Andersson/Ulvaeus) / Polydor 8720292 (U)
58	40	<b>Ali Campbell</b> Running Free (Campbell) / Crumbs CRUC01 (AMU/U)
59	50	<b>The Enemy</b> We'll Live And Die In These Towns ● (Barny/Morris/Terry/Davis) / Warner Brothers 2564698398 (CIN)
60	54	<b>Kaiser Chiefs</b> Yours Truly Angry Mob ● (Street) / B Unique/Polydor 1723584 (U)
61	57	<b>Bob Marley &amp; The Wailers</b> Legend (Marley/Various) / Tuff Gong 5301640 (U)
62	52	<b>Sugababes</b> Overloaded - The Singles Collection ● (Xenomania/Austin/Various) / Island 1709334 (U)
63	Re-entry	<b>Led Zeppelin</b> Four Symbols (Page) / Atlantic 7567826382 (CIN)
64	74	<b>Westlife</b> Unbreakable - The Greatest Hits - Vol 1 (Various) / S 74321975902 (ARV)
65	New	<b>Murray Gold</b> Doctor Who - Series 3 - OST (Gold/Foster) / Silva Screen SILCD1250 (RSK/ARV)
66	56	<b>The Killers</b> Sam's Town ●● (Flood/Moulder) / Vertigo 1702675 (U)
67	63	<b>KT Tunstall</b> Eye To The Telescope ●● (Osborne/Terefe/Green) / Relentless CDRELX06 (E)
68	47	<b>Stevie Wonder</b> Number 1s (Wonder/Various) / Motown 1747320 (U)
69	Re-entry	<b>Robyn</b> Robyn ● (Robyn/Ahlund/Kleerup/The Knife/Kronlund) / Konichiwa 1744780 (U)
70	44	<b>Paul Anka</b> Classic Songs My Way (Anka/Christensen) / UMTV 1747398 (U)
71	71	<b>Hard-Fi</b> Once Upon A Time In The West ● (Archer/White/Walton) / Necessary/Atlantic 5144229602 (CIN)
72	68	<b>Luciano Pavarotti</b> The Ultimate Collection (Various) / UCI 9842723 (U)
73	39	<b>Serj Tankian</b> Elect The Dead (Tankian) / Reprise 9362499283 (CIN)
74	Re-entry	<b>Oasis</b> Stop The Clocks ●● (Oasis/Coyle/Morris/Sardy/Bachelor/Stant) / Big Brother 88697007542 (VTHE)
75	53	<b>Bob Dylan</b> Dylan (Various) / Columbia 88697109542 (ARV)

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



**08. Boyz II Men**  
Having contracted from a quartet to a trio, Boyz II Men appeared on ITV's The X Factor nine days ago, and instantly reap the rewards, charting their new Motown tribute album, their hits set Legacy, and a vintage single New album Motown, Hitsville USA debuts at number eight on sales of 21,971, while Legacy - a number two album in 2002 with sales of more than 400,000 - re-enters at number 42 (4,852 sales). The band's debut hit End Of The Road - number one exactly 15 years ago - returns at number 43 on sales of 3,139 downloads.



**23. Sigur Ros**  
Though Bjork is Iceland's most popular recording act in this country, having reached number seven with her last album, Volta, in May, Sigur Ros are also very popular and reached number 15 with their last album, Takk, in 2005. The album included the haunting Hoppipolla and has sold 175,715 copies. They return to the chart this week with Hvarf/Heim, a new double-disc set. Hvarf (Haven) features five unreleased rarities, while Heim (Home) comprises new acoustic versions of previously released songs. The set debuts at number 23 on sales of 12,740.

Faulkner, Newton 24  
Foo Fighters 21  
Hard-Fi 71  
Holland, Jools 39  
Houston, Whitney 3  
Iglesias, Enrique 44  
Jay-Z 30  
Kaiser Chiefs 60  
Killers, The 66  
Lavigne, Avril 52

Led Zeppelin 63  
Libertines, The 41  
Macdonald, Amy 43  
Marley, Bob & The Wailers 61  
McFly 4  
Melua, Katie 26  
Mika 10  
Morrison, Van 15  
Murray Gold 65  
Nash, Kate 33  
Nutini, Paolo 56

Oasis 74  
Pavarotti, Luciano 72  
Pigeon Detectives 46  
Plain White T's 55  
Plant, Robert & Alison Krauss 5  
Queen 34  
Rihanna 12  
Robyn 69  
Ronsan, Mark 14  
Santana 49  
Scouting For Girls 40

Serj Tankian 73  
Sigur Ros 23  
Snow Patrol 51  
Spears, Britney 13  
Springsteen, Bruce 36  
Stereophonics 28  
Stylistics 35  
Sugababes 19  
Sugababes 67  
Timbaland 9  
Tunstall, Kt 45

Tunstall, Kt 67  
West, Kanye 37  
Westlife 1  
Westlife 64  
Winehouse, Amy 6  
Winehouse, Amy 22  
Winehouse, Amy 38  
Wombats, The 11  
Wonder, Stevie 68  
Young, Neil 53

**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

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital bundles, CDs, LPs and cassettes. © The Official UK Charts Company 2007.

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