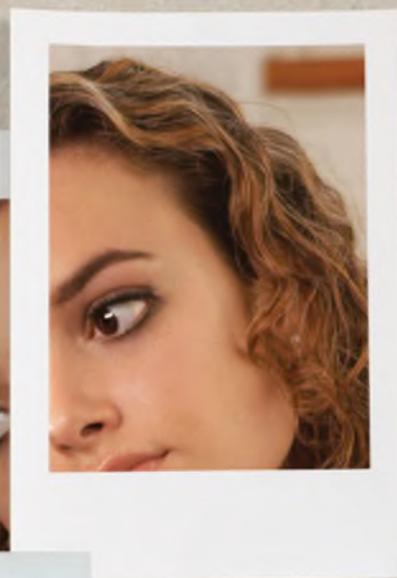
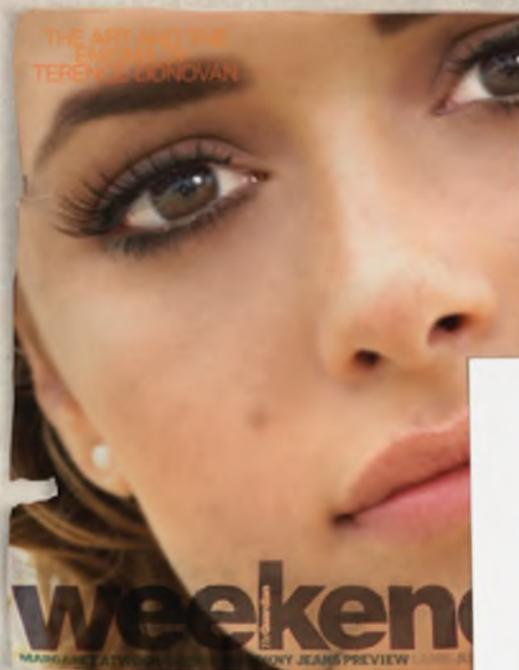




# MusicWeek.

08.12.07 / £4.50



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RECORDS





# Music Week

08.12.07 / £4.50

## Ding dong merrily on the high street

Maximising the Christmas retail period – see p12–13



## Everything's going green...

by Robert Ashton



### Music Week backs environmental campaign to encourage a greener approach across the music industry

*Music Week* has thrown its weight behind an extensive campaign aimed at encouraging the music industry to go green. Over the next few months *Music Week* will link with the industry's foremost environmental pressure group Julie's Bicycle to highlight the key issues.

The record business has already proved itself to be a leader in this field by becoming the first industry sector to take on a wholesale environmental audit currently being undertaken by the Oxford University's Environmental Change Institute. But activity will now be stepped up over the coming months under the A Greener Music Industry banner with *Music Week* and Julie's Bicycle planning to build on this important research project by focusing on the ways the industry can improve energy use, cut

waste and search for alternative methods of transport. This will come as part of attempts by the UK to reach the 60% reduction in carbon emissions by 2050 targeted by the Climate Change Bill.

Al Tickell, co-founder and director of Julie's Bicycle, says, "In a competitive industry, typically like the music business, everyone is used to behaving competitively. But this is one subject they agree on. In the spirit of enterprise let's look at what affects us all and let's see if we can structure the new business to meet those needs. By working together we can be bigger and more effective than the sum of our parts."

This week's magazine puts the spotlight on Julie's Bicycle, which boasts an impressive array of directors including Big Life's Jazz Summers, Universal's

David Joseph, Chrysalis Group's Jeremy Lascelles, Live Nation's Stuart Galbraith and agreenerfestival.com's Ben Challis, as it launches the first of a series of new initiatives to help beat climate change in the industry. This is a programme to manage energy in 15 small companies – from labels to recording studios.

ECI researcher Catherin Bottrill explains that the group wanted to focus initially on small companies and creatives working in the business because "they are kind of under the radar as far as energy management. They can't afford energy consultants, but we can help with savings".

The A Greener Music Industry campaign will also follow the ECI's progress as it audits the industry and prepares a coordinated response to

climate change, which it expects to deliver at a conference next spring.

It will also identify some of the greenest individuals, companies and trade associations in the sector and use case studies to show how they are reducing their carbon footprints and how much an effective green programme can save a music company each year.

Julie's Bicycle was established in July with an aim to create an industry-wide consensus on emission reduction targets and low-energy use, from the creative process through to the music consumer, as well as promoting industry leadership on the issue.

● See page 3.

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**NME airs new plans**  
The music weekly is set to launch a digital radio station

Pages 4–5

**Farewell... for now**  
The curtain falls on Parky's glittering TV and radio career

Pages 10–11

**Radio forecasts**  
Choppy waters look set to remain turbulent in 2008

Page 14

**Welsh wonder**  
Katherine Jenkins crosses the classics–pop divide

Pages 17–27



## The Playlist.



**Hot Chip**  
**Ready For The Floor (EMI)**  
If only all pop music was this good. This one-listen-and-you're-hooked debut is the sound of a band hitting their stride. (single, January 28)



**Mistabishi**  
**No Matter What (Hospital)**  
When Jo Whitley and Zane Lowe start spinning a drum & bass record from a relatively unknown Londoner, you know something's up. (12-inch, out now)



**Soko**  
**I'll Kill Her (unsigned)**  
This Parisian artist has been dividing opinion within the *MW* office and the A&R community which was out in force for her London shows last week. (demo)



**The Courteeners**  
**What Took You So Long? (Loog)**  
First single proper from The Courteeners who are shaping up as strong contenders for cross-over success in 2008. (single, January 14)



**Lupe Fiasco**  
**Superstar (Atlantic)**  
B-listed at 1Xtra, Superstar has the hallmarks of a big hit and one that should firmly establish Lupe Fiasco with a much deserved wider recognition. (single, January 21)



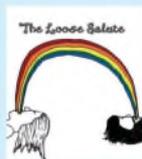
**Bullet For My Valentine**  
**Scream Aim Fire (Columbia)**  
Lifted from their brilliant second album, this lead track bears the hallmarks of Metallica in their prime, and that is surely a good thing. (single, January 21)



**Melody Gardot**  
**Gone (UCJ)**  
Gardot's debut album for UCJ just oozes class. This is a jazz album with an appeal that could stretch beyond the typically niche jazz audience. (from album, February 4)



**Metronomy**  
**Heart Rate Rapid (Because)**  
On tour with CSS and Justice, Metronomy are a band on the brink of a breakthrough. Our first taste of the new album lends itself to repeat listens. (from album, March tbc)



**The Loose Salute**  
**Death Club (Heavenly)**  
A new signing to Heavenly, The Loose Salute are the sound of California. Soaring melodies and sweet, jangly guitar. Very nice indeed. (single, tbc)



**Lykke Li**  
**Little Bit (Moshi Moshi)**  
Moshi Moshi is releasing this Scandinavian artist's debut single which bears the hallmarks of Bat For Lashes with a pop sheen. (single, February 4)



### In The Studio



● Australian group **Howling Bells** are about to enter Sound Factory studios in LA

to begin work on their second studio album. The as-yet-untitled set is to be produced by Dan Grech-Marguerat (Radiohead, Scissor Sisters). The band are currently unsigned.

● Lily Allen has been collaborating with renowned hit maker Greg Kurstin at his LA studio on songs for her forthcoming, second album. Kurstin contributed a handful of tracks to Allen's debut, including the Alfie single.

● *Music Week* favourites **White Lies** are demo-ing new material with producer Will Sergeant (Echo And The Bunnymen) at Parr St Studios, Liverpool.

● Victory Records group **Four Letter Lie** are recording a new studio album with producer Matt Goldman (Underoath, Anderlin) in Georgia.

### Sign Here

● Xtra Mile Recordings has signed Oxford outfit **A Silent Film**. The group will enter the studio with producer Sam Williams (Supergrass) this week.

● James Yuill, who we tipped earlier in the year, has inked a deal with EMI Publishing. His debut album **Turning Down Water For Air** is available now.

### Gig Of The Week

Artist: **The Courteeners**  
Venue: Arts Centre, Norwich  
Date: Tuesday, December 4  
About: The Courteeners are in their element when performing outside of the capital and this week's show in sunny Norwich is sure to be a good one, should you fancy something a little more regional.

# Morrissey to be launch pad for Decca revival

by Adam Benzine

## Decca harkens back to Sixties heyday on the back of Morrissey signing

### Labels

**Decca is to use the signing of Morrissey as a launch pad to return the label to its eclectic Sixties heyday, as it looks to open itself up again to a variety of musical genres.**

Morrissey last week signed an open-ended deal with Universal Classics and Jazz, which commits him to a minimum of three albums with Decca. In the UK, the record will be distributed via Polydor.

His label mates will include classical singers such as Andrea Bocelli and José Carreras, as well as crossover acts including Russell Watson and Hayley Westenra.

However, Decca Music Group managing director Bogdan Rosic says that the signing marks a change in attitude for Decca. "Obviously we're incredibly happy that he'll be a Decca artist. Decca is changing its approach to look at a much wider core of artists," he says.

"In the Sixties we had The Rolling Stones, the Small Faces and the most brilliant opera recordings all on the label at the same time. It was a very eclectic place looking to sign lots of quality music across many genres.

"I think it's fair to say the label narrowed down the repertoire it focussed on, but I'm looking to expand that. I think it is very well placed to do this again and this is where we're going. I think Morrissey can help bring the label back to where it was."

Morrissey's decision to favour a historic, and perhaps slightly more unexpected, division of a record company is true to form. When the singer signed to EMI he requested the label resurrected the then-defunct HMV division. Likewise, when signing with Sanctuary in June 2003, the label reactivated its Attack imprint for him.

"In my experience, there are artists that couldn't care less about what label they're on, but there are also artists that are very cognisant of what a label means – and Morrissey is one of them," says Rosic.

"One of the fascinating things about him is the longevity. I don't think there are many artists who have, over 25 years, managed to remain as strong as they were when they started. Morrissey is unique, in that he's still completely credible and relevant."

Explaining how Decca acquired the former Smiths frontman, Rosic adds, "We approached him. It came up that he might be available and we went for it. I think he feels that the Decca brand has a strong allure. One of the things that I think helped is that very early on in the deal we sent him one of the 'super deluxe version' boxed sets of Cecilia Bartoli's Maria that we have out at the moment.

"I think that got his attention and he sensed that Decca is the right team to produce packages – more than just slapping a CD into a jewel case."

Rosic does not think that the furore surrounding Morrissey's controversial interview with *NME* last week will affect the singer's campaign.

"I think it's a storm in a teacup. I have to say I think [the *NME* piece] is an incredibly sanctimonious piece of work," he says.

Morrissey's manager Merck Mercuriadis confirmed last week that legal representatives for the singer would be suing *NME* for defamation.

*Music Week* understands that Morrissey's management has a CD recording of at least one of the two interviews that the singer did with the magazine, with Mercuriadis saying, "They have been very deliberate in omitting various parts of Morrissey's responses to questions that led up to the cultural issues."

"I'm disappointed [*NME* would] do something like this but it doesn't change my mind at all with regards to the deal," says Rosic. "I think Morrissey is a cultured and intelligent individual, and couldn't be further from what they are trying to portray him as."

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# MTV videos going for gold

MTV is to honour its most-played music videos with **Platinum and Gold Video Awards**, as the broadcaster looks to drive home its music industry credentials. Information for the awards comes from 39 MTV music channels over four continents, including the company's UK and Ireland stations, but excluding the US.

For a video to be considered platinum it has to have been played more than 6,000 times during the allotted six-month period. Gold requires a minimum of 3,000 plays.

The first batch of the awards covers January to June 2007, with 12 videos receiving platinum gongs, including Gwen Stefani featuring Akon's *The Sweet Escape* (the most played track – 11,000 – over that period), Kaiser Chiefs' *Ruby* and Mika's *Grace Kelly*.

Eight tracks received gold awards, including Amy Winehouse's *Rehab*, Arctic Monkeys' *Brianstorm*, Bloc Party's *The Prayer*, James Morrison's *Wonderful World* and Just Jack's *Starz In Their Eyes*. The new awards will not be subject to a ceremony.

"This is showing which videos have been the most important for our channels but also reiterating how much support MTV gives to music videos and how much music we show," says MTV International SVP talent and music Jamie Caring. "Sometimes we get gripes in the press that MTV doesn't show

videos anymore, which isn't the case."

Caring explains that the awards reflect certain acts' international appeal, as well as showing MTV's global cultural power.

"We thought we would create something that reflects artists that are famous for us around the world," he says. "When we sat down and the idea first appeared it was almost a case of asking why we hadn't done it before. We are in the position of being the only global player and having a network of this size."

MTV says that the awards underline the importance of its Network Priority system, which guarantees videos from chosen new artists a minimum of 100 plays per region over a five-week period, in helping to break artists on an international level.

Four of the top 20 most-played videos – Fall Out Boy's *This Ain't A Scene, It's An Arms Race*, Kaiser Chiefs' *Ruby*, The Fray's *How To Save A Life* and Bloc Party's *The Prayer* – had previously been made Network Priorities, as were singles from three other artists – Pussycat Dolls, James Morrison and Gym Class Heroes – who received awards.

The next set of awards, which cover the period of July 1 to December 31 2007, are due to be presented in March 2008.

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.

### 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

- Morrissey to sue *NME*
- Osbourne to host Brits
- Deleting piracy from the net (feature)

- Leona Lewis's reign continues
- Universal CEO defends digital strategy

# Action stations for music industry's green watchdog

by Robert Ashton

Environmental pressure group Julie's Bicycle, in conjunction with *Music Week*, steps up a gear in its fight for a greener music industry with a campaign that will test commitment to reducing our carbon footprint

## Environment

The music industry's commitment to climate change will be tested – literally – over the coming few months as environmental pressure group Julie's Bicycle launches a series of initiatives to help cut music's carbon footprint. The pressure group, formed this summer to create an industry-wide consensus on emission reduction and low energy use, in tandem with developing practical and sustainable solutions, has already launched a major auditing project in conjunction with Oxford University's Environmental Change Institute to measure the total carbon footprint of the UK music industry.

The results of this, which also surveys attitudes from those working in the business towards climate change, are expected to be presented at a leading conference in the spring.

In the meantime, *Music Week* and Julie's Bicycle are teaming up to fight the effects of

## JULIE'S BICYCLE \*\*\*

TAKING THE HEAT OUT OF MUSIC

global warming with a new green campaign called A Greener Music Industry, which will highlight key environmental issues affecting the business and the ways the industry can improve energy use, cut unnecessary packaging, reduce transport and improve waste disposal and recycling.



In the first practical energy management programme covered by this campaign, Julie's Bicycle will be inviting 15 small companies to apply

for a free audit. Julie's Bicycle's founder, the former Creative & Cultural Skills executive Al Tickell, says this first project is a way "to enable small companies and creatives, such as writers, to see what energy use is now and how that can translate into a carbon footprint".

The London Development Agency is providing funding for this initial project, which will run the carbon rule over an array of different companies in the sector, including label Heavenly, publisher Bug Music and 9PR. To qualify for the project, the companies need to be London-based, employ fewer than 10 people and have a commitment to green issues.

"We went for small companies because this project is publicly funded and also small companies are very often missed out because they haven't got the financial resources or time to invest in these things," says Tickell, whose team of auditors and energy experts assisting with this project include Helen Heathfield, a consultant in sustainable buildings, Andrew Haworth, who has produced environmental projects for Live Nation and Ben Challis, co-founder of agreenerfestival.com.

Environmental Change Institute researcher Catherine Bottrill has developed the first carbon measurement tool for SMEs (S measure) and – using the Green House Gas Protocol (GHGP), the most widely used international accounting tool for government and business leaders to understand, quantify and manage greenhouse gas emissions – the team will go into each of the 15 music companies and interrogate five main areas: waste and recycling, energy supply and use, procurement, travel and transportation and hospitality and refreshments.

"We will talk to management and those in charge of the areas we are looking at and analyse bills, measure floor space and insulation, things like that," says Tickell. "Transport is a particular issue for the music industry; it is the lifeblood of the business, but we will need to look at that and come up with some radical offerings. Also a lot is about procurement and who supplies the hardware. Is it better to have recycled paper or source paper harvested from sustainable forests? These are the kind of dilemmas people in the business have. They want to do the right thing, but don't know who to ask."

Currently, a person living in London has a typical carbon footprint of 11 metric tonnes of carbon dioxide, but scientists estimate that needs to be reduced to around four tonnes, to make a significant dent on climate change.

Bottrill adds that the UK targets for an industrial sector or a company are running at around a 60% reduction by 2050. In the music industry the main concerns are how office energy is used and travel. "Travel emissions, air travel, road transport and logistics are some of the big pinch points we need to address," she says.

Each audit will produce a report containing carbon and cash measurements and a series of recommendations. A support team will then be on hand to help each company or individual measure their carbon and cash savings over at least the next year. "Often creatives are sitting at home with the cat and they think their only recourse to energy saving is to turn off the light, but there are many alternatives," adds Tickell.

A series of seminars to present the findings of this project will be held in February and March 2008.

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**Pole dancers:** Environment-conscious volunteers recycle some of the many discarded drinking cups at this year's Download Festival



## EMI questions trade bodies

IFPI chairman and CEO John Kennedy has issued a strong defence of trade organisations, after EMI's new owner Guy Hands questioned the money spent annually on the IFPI, BPI and RIAA.

Hands, whose Terra Firma vehicle is currently undergoing a detailed review of EMI and is seeking significant cost cutting, has written to his opposite numbers at the other majors questioning whether the reported \$250m (£121m) spent annually on the three trade bodies – a number that the IFPI says is exaggerated, putting the figure at around £64m – is money well spent.

It is understood the private equity vehicle is concerned about the overlap of work undertaken by the RIAA, IFPI and BPI on behalf of the industry on issues such as piracy and lobbying government and the EC.

Kennedy says that Hands' review process is "entirely understandable". "It has been a very tough year in the industry and, of course, next year will also be tough," he explains. "It is only sensible that the companies should look for efficiencies and savings. We co-operate regularly and willingly in

that process and continue to do so."

However, he says that this is not an "us and them" situation. "Our members quite rightly determine our role, our reach, our resources, our priorities and our structure," he says.

"The fact is that, as an industry, we have global markets and global problems and so we have to operate on a global scale. We have offices in London, Brussels, Miami (for Latin America), Hong Kong, Moscow and Beijing.

"We work to ensure a system of laws that allows the industry to flourish and provide consumers with the music they want. This includes the need to fight piracy globally in the physical world and online."

Aim chairman and CEO Alison Wenham says that the debate over the role of trade bodies has put the long-mooted idea of a music council, which would speak with a single voice for the industry, back to the top of the agenda.

"It is long overdue that we have a music council," she says. "A music council would be ideal. Nobody at the moment is addressing the role of the music industry within a wider context."

## Ups And Downs



● **BBC4 and Mark Everett** – the *Music Week* office was captivated by the Beeb's documentary showing the Eels' singer investigating the legacy of his physicist father

● **Emma Banks, 2007 Woman Of The Year** and richly deserved

● **The environment** – it's good to see Julie's Bicycle trying to raise the industry from its green torpor

● **Sparks to play every track** from their first 20 albums in a residency at Islington Carling Academy

● **Joy Division bio-pic** Control wins five gongs at the British Independent Film Awards



● **RIP Derek Witt, Ken East and Fred Chichin**, one half of legendary French band Les Rita Mitsouko

● **"Waste" revealed at EMI** – the music industry may be having a tough time but at least there is enough fruit and flowers to go round. Cutbacks will be sad news though for LA's candle makers – how will they survive without the reported £20,000 a month from the label?

● **Amy Winehouse cancels remainder of her tour** – a disappointing end to a landmark, but very difficult, year for her

● **Jackson Five reunite for 2008 tour** – do we really need a 50-year-old Jacko doing ABC?

## THIS WEEK ON MUSICWEEK.COM:

● Witness the latest adventures of Dan Le Sac v Scroobius Pip and their recent X Factor anguish on our video channel –

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

● Steve Mac and James Barton face our Quickfiring squad [www.musicweek.com/quickfire](http://www.musicweek.com/quickfire)

● Join the debate on our Music Week forum [www.musicweek.com/forum](http://www.musicweek.com/forum)

● Get all the latest chart info including the midweek charts on a Wednesday



## Sammy Jacob biography

- 1983-85 Works as a sound engineer and presenter on underground London dance stations Solar and Horizon radio.
- 1988 Forms pirate station 0102. Presenters on the station include Steve Lamacq.
- 1989 Joins the Mean Fiddler organisation as a sound engineer and assistant stage manager.
- 1991 Obtains a Restricted Service Licence (RSL) to broadcast to attendees of the 1991 Reading Rock Festival
- 1992 Obtains a month-long RSL to broadcast in London and Xfm is born.
- 1997 After successful RSLs in 1993 and 1994, the station eventually wins the last Greater London FM Licence. Xfm officially launches on September 1.
- 1998 Jacob resigns as programming director in April, three months ahead of the sale of the station to Capital Radio.
- 1998-2006 Works on the provision of high-end PA systems.
- 2007 Returns to the industry, becoming managing director of media company DX Media, forming a strategic relationship with IPC to launch NME Radio.

## Quote Of The Week

"There's no one in the record company that's a technologist. That's a misconception writers make all the time, that the record industry missed this. They didn't. They just didn't know what to do. It's like if you were asked to operate on your dog to remove his kidney. What would you do?"

Universal Music chairman and CEO Doug Morris alarms vets with his views on the dawn of the digital music age.

## Bronfman Jr confident in wake of falling Warner profits

● Warner Music Group chairman and CEO Edgar Bronfman Jr says he remains confident over the major's future, despite falling profits for the quarter. For the three months to September 30, Warner reported a net income of \$5m (£2.4m), or 3 cents (1.5p) a share, compared to \$12m (£5.8m), or eight cents (3.9p) a share, a year earlier.

● Sony BMG has been ordered to pay \$5m (£2.4m) compensation to independent US record company Cleveland International Records in a row over a Meat Loaf reissue. The major failed to properly credit Cleveland International on copies of the reissued Bat Out Of Hell album, originally released in 1977.

● Universal Music chairman and CEO Doug Morris has defended the music industry's initial reluctance to embrace download stores, claiming that the industry did not miss an opportunity but rather "didn't know what to do" about the situation.

● Sharon and Ozzy Osbourne are to host the 2008 Brit Awards at London's Earls Court next February. The show will also be the first music awards show to have its own dedicated channel on YouTube, devoted to news, views and blogs about the event.



● Universal Music Group's classical

division Deutsche Grammophon has made its catalogue available online with the launch of DG Web Shop. The site allows consumers in 40 countries to purchase DRM-free MP3s at the near-CD quality of 320kbps.

● Festival Republic has confirmed that the Reading and Leeds Festivals will no longer be known as the Carling Weekend, after the promoter's relationship with the brewer came to an end.

## Beggars Group recruits Warp US chief in restructure

● Beggars Group has re-structured, with the former head of Warp's US operation Simon Halliday taking day-to-day control of 4AD, Beggars Banquet and Too Pure. He replaces John Holborow, who becomes general manager of RCA.

● Media and entertainment litigator Kieron Whitehead is to join the BPI as general counsel in March 2008.

● Musicians Union general secretary John Smith has been re-elected to the post for a further five years.

● Ofcom is advertising a local FM commercial radio licence to cover Plymouth, after Australian investment bank Macquarie scrapped plans to launch a local FM radio station in the area.

● Amy Winehouse and Island Records have cancelled the singer's remaining five tour dates and any public appearances this year.

● Former PPL director of business development Clive Bishop is to become general manager of International Standard Audiovisual Number (ISAN) UK. ISAN provides a unique and internationally recognised reference number for each movie, television series, music promo, live event or any other audiovisual work registered in the system.

● London-based investment and advisory firm Ariadne Capital has appointed former head of Sony BMG's futures division Clive Rich as head of its Digital Music Practice.

● Mama Group, owners of ChannelFly and the UK's Barfly venues, has made an initial investment of \$6m (£2.9m) for a stake in the Netzwerk Music Group, as well as a further consideration of \$8m (£3.9m) may become payable in a mixture in cash and Mama shares, subject to certain profit targets being achieved over the next two years.

● Clothing retailer All Saints has signed a deal with electro pop group Eskimo Disco that will see the band's new album, Robots And Laptop Dancers Make Good Friends, exclusively sold through All Saints stores.

# NME to ride the airway

by Adam Benzine

## IPC and Sammy Jacob to compete with Emap broadcasting offshoots with co

### Radio

Xfm co-founder Sammy Jacob is teaming up with media giant IPC to launch a new digital station, NME Radio.

The station, a partnership between IPC and Jacob's company DX Media, will go live in 2008 with a tentative launch date of between June and August. It will initially be available digitally and via a micro-site on NME.com, with a later analogue launch currently mooted as "a possibility".

Jacob, who launched Xfm 15 years ago before quitting the company after it was bought by Capital Radio, will be the station's managing director and programme director.

IPC will build a studio for the station in the basement of the company's London-based Blue Fin building, with detailed work on it already under way.

"In terms of our overall brand strategy, this is part of an increasingly big master plan - if master plan is not too grandiose a term for it," says NME publishing director Paul Cheal.

"You have access to the instant audience reach that the NME brand gives you - 499,000 magazine readers a week, 1.6m unique users a month on NME.com - it immediately gives you a very strong platform to launch from."

"From a radio operator's perspective, it's a dream come true," says Jacob. "Here is a brand that's the most established music brand in the UK with a heritage that's second to none."

"I truly believe this will offer something different in the market place. Anything that can share new music with young ears is a good thing - that's the foundation on which I started Xfm. It wasn't that long ago that all you heard on the radio, literally, were artists like Celine Dion and Phil Collins."



Radio heads: NME Radio will aim to strike balance between establish

"There are lots of bands which are really fantastic that just don't get played right now," Jacob adds. "I'll give you a specific example: Maps. Here's a band that has produced one of the Mercury-nominated albums of the year, and you just don't hear them on radio at all, not even on 6 Mus.c."

Cheal says the station will strike the right balance between NME's core bands - such as Oasis, Muse and The Libertines - and up-and-coming acts.

"I love working with Nick because he has passion, taste, flair and a great instinct and talent in drawing the best out of artists. And he's a helluva nice guy!"

Costa Pilavachi, President, EMI classics

"Pure Class."

Jonathan Shalit, Shalit Global

"EMI Music Publishing are proud to work with one of the finest writer/producers in classical crossover."

Declan Morrell, Senior Vice President A&R EMI Music Publishing

TOP 10 CLASSICAL ALBUMS			
THIS LAST	ARTIST	TITLE	LABEL/DISTRIBUTOR
1	HAYLEY WESTENRA	ODYSSEY	Decca/RCA
2	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Decca/RCA
3	NICOLA BENEDETTI	MEINDELSSOHN: CONCERTO FOR VIOLIN	WGL/EMI
4	KATHERINE JENKINS	LIVING A DREAM	WGL/EMI
5	KATHERINE JENKINS	SECOND NATURE	WGL/EMI
6	SIXTEEN/CHRISTOPHERS	IKON	WGL/EMI
7	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	Warner/EMI
8	KARL JENKINS	REQUIEM	EMI Classics/EMI
9	PLACIDO DOMINGO	ITALIA TI AMO	Deutsche Grammophon/EMI
10	AMICI	FOREVER DEFINED	NCA/EMI/SONY

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GS  
GILES STANLEY  
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Congra

NICK PA  
Producing g  
by great

BLAKE

Russell Watson  
3.5 million sold worldwide

Hayley W  
250,000 sold





# ives with radio launch

omplementary digital station planned for summer 2008



ished acts such as Oasis and Muse with newcomers Maps (centre)

"By playing more established stuff, you set an environment to break up-and-coming stuff, by essentially saying, 'Like this? Try this!'," he says, adding that there will be opportunities to transpose popular sections of the magazine to the station, such as "Radar", the new acts section.

Cheal is candid about the reasons for *NME* resisting launching a radio offering until now, some considerable time after brands such as *Q*, *Mojo*, *Kerrang!* and *Smash Hits*.

"Maps has had more interest in multi-platform

opportunities than IPC has," he says. "That's not to say they have necessarily executed it that well; there is a difference culturally between the two companies. If you look at something like *Kerrang!*, it's a disassociated service - the radio station is very different from the magazine and the TV station sort of sits somewhere between the two."

The news also comes little more than a week after the brand unveiled the similarly ambitious NME TV, a digital TV channel which, like the radio station, will be cross-promoted on NME.com and in *NME* magazine.

Jacob is keen to point out that, unlike some digital stations, NME Radio will be presenter-led. When asked if he feels Xfm's decision earlier in the year to drop daytime DJs had been detrimental to its offering, he says, "I do, and it's reflected in its recent Rajars performance. If you're going to take out presenters you have to play music people know. And if all you play is The Killers and Coldplay then you don't need presenters anyway."

"Was the presence of John Peel important? Would the music he recommended still have had the same impact without him?"

Although negotiations over securing DJs is ongoing, Cheal says that the station will likely offer an on-air mixture of established names, new talent and better-known magazine staff.

He is also keen to reiterate that recent rumours about the print magazine's planned demise were "utter tosh". "The magazine is by far the most profitable and important side of the brand," he says. "There's no replacement strategy in place here - this is a complementary, multi-platform approach."

adam@musicweek.com

## Editorial

Paul Williams



## Hands' latest remarks do contain food for thought

Terra Firma CEO's questioning of the glut of trade associations may well contain a cold, hard truth

Don't be surprised if Guy Hands' invitations to the various trade association Christmas parties inadvertently go missing in the post in light of his letters to rival record company bosses, questioning the cash they pay to the likes of the BPI.

It is not the first time the Terra Firma CEO has looked to turn convention on its head in an industry he has only been a part of for the last few months.

He has previously questioned the work ethic of some of the artists on his company EMI's roster while, in an episode that would have had Gerald Ratner choking on his M&S prawn sandwich, he used a public event to proclaim he hoped the UK major was "as bad as we think it is".

Hands is a journalist's dream, delivering headlines on a plate to a media that needs little encouragement in giving a kicking to the music industry in general and record companies in particular.

But we should not simply dismiss what he has to say as rebel rousing or indeed a convenient distraction from what is proving to be a difficult fourth quarter for his music company.

As Steve Jobs has demonstrated, the established music industry is far from being able to provide all the answers and it often takes an outsider coming in with a fresh perspective to rightly question what has been the accepted way of doing things for years.

Of course, any industry needs collective representation, not least the music industry in such crucial areas as the ongoing fight against piracy and in terms of presenting its case to government.

However, that does not mean the way industry trade bodies in general are presently structured is necessarily right and it is only appropriate that we should question how trade associations are funded and run, at a time when the music industry as a whole is facing the most fundamental questions about how it operates.

In the last 10 years the number of major record companies has reduced from six to four (and Hands will play a starring role in whether that ends up being three), while those surviving have slashed staff numbers as revenues have declined.

Meanwhile, there has been extensive consolidation in areas such as retail, publishing and the live business. Over the same timeframe, in the UK we have ended up with more trade associations than ever, all having to be paid for and very often providing similar or duplicated services.

And sometimes, rather than aiding the industry, the disparate voices can make life harder for the business, especially in its representations to government where it should be speaking with one clear voice. How different might the outcome of the Gowers Review and the UK Government's subsequent take on copyright extension had been without so many conflicting approaches?

It is doubtful that if you were starting with a clean sheet of paper that the world of trade associations would look anything like it does now. There would be fewer, they would not duplicate effort, and they might well operate in tandem with some kind of Music Council (an idea on the back burner which deserves reviving).

While much good and important work continues to be undertaken by trade bodies, it would be extreme arrogance to say the least that the industry should just accept the status quo and not take a step back and consider how they operate. After all, the companies they are representing are having to do exactly that every single day.

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

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ATRICK

reat albums

t artists

"Together, Nick and Decca have sold over 4 million albums. Nick has a unique feel for the sound the public wants to hear. On Russell's 'The Voice', he well and truly set the production benchmark for contemporary classical crossover albums."

Mark Cavell, VP Finance & Business Affairs  
Decca

"Nick is a pleasure to work with, a total professional, and I'm sure we'll work together again."

Nick Raphael, MD, Epic Records

Albums produced by Nick Patrick

Over 30 million copies sold worldwide

10 number 1 albums in the classical chart

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★ TEATRO

Vesterna  
d worldwide

Amici  
2.25 million sold worldwide

Katherine Jenkins  
1 million sold worldwide



## MusicWeek. online poll

Last week, we asked: Robbie Williams is working again with long-time songwriting partner Guy Chambers, but will the reunion revive Williams' record sales?

Yes | 41.5% ●●●●●●●●  
No | 58.5% ●●●●●●●●●●

This week we ask:  
Are the Osbournes a good choice to host the Brit Awards?



MusicWeek.  
08.12.07

# News.



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## What's On This Week

### Monday

- UBC's Cliq radio download service launches
- Radio Academy Patrons' Lunch/Hall of Fame ceremony, Riverbank Park Plaza, Albert Embankment SE1
- Guillemots album playback, 33a Wadson St, E2
- Duran Duran perform for VH1 at the Lyceum Theatre
- Blag Vol. 2 No 9 launch party in association with Pernod

### Tuesday

- The unveiling of Kevin Cummins' portrait of Anthony H Wilson at the National Portrait Gallery, marking Wilson's inclusion in the national collection of persons of note.

### Wednesday

- Radio Two Music Club at IndigO2, North Greenwich, with James Blunt, Mika, Newton Faulkner, The Hoosiers, KT Tunstall
- BPI/Era joint meeting, BPI offices, Westminster

### Thursday

- MTV's Gonzo fifth birthday party, with Queens Of The Stone Age at the Shepherd's Bush Pavilion
- NME Awards launch at the IndigO2
- The Creative Industries' Make Your Mark in Music campaign gets ready for Christmas with mulled wine and mince pies, The Glass Room, WC2

## Sharewatch

Chrysalis: 110.00p  
(+2.80%)

Emap: 831.00p (-3.82%)

GCap: 127.25p (-3.96%)

HMV: 113p (-5.64%)

Sainsburys: 440p (+3.35%)

SMG: 12.50p (-32.43%)

Tesco: 479.75p (+1.27%)

UBC: 9.50p (0%)

WHSmith: 317.25p (-0.16%)

Woolworths: 14.5p  
(-6.35%)

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

# Derek Witt: CBS's man

by Chris White

## Industry bids farewell to much-loved veteran from pop's heyday, the 'consummation'

### Obituaries

Former CBS Records artist relations executive Derek Witt died on November 23, after a short illness, at the age of 81. It was Witt who came up with the phrase, "CBS - The Family Of Music", which was officially adopted by the company in the Seventies. Throughout his 21-year stint he worked closely with all the artists signed to its labels.

Witt joined CBS in 1965, shortly after the American record company established its own label identity in the UK, working closely with a succession of managing directors and chairmen including Ken Gancy, Dick Asher, Maurice Oberstein, David Betteridge and Paul Russell.

Among the British pop acts that Witt worked with in the late Sixties were Georgie Fame, The Tremeloes, Anita Harris and Marmalade.

He was also closely involved with international names such as Bob Dylan, Simon And Garfunkel, Andy Williams, Tony Bennett, Johnny Mathis, Miles Davis, Leonard Bernstein, Roy Orbison, The Byrds, Scott McKenzie and Barbra Streisand during their visits to London. Witt organised Barbra Streisand's first-ever press conference over here, when she appeared in the musical *Funny Girl* in 1966.

Witt's role was to look after the needs and demands of the artists, from meeting them at Heathrow Airport in a limo to ensuring that their hotel accommodation was the very best - indeed, anything and everything to ensure that the artists felt that they were being looked after.

He also organised the annual sales conferences,



Great wit: (l-r) then-CBS MD Paul Russell with Derek Witt

including an international event for CBS in the Seventies, held in London, where Earth Wind And Fire and The Beach Boys performed live.

During the Seventies Witt was closely involved with David Essex, The Jacksons (and later Michael Jackson), Colin Blunstone, Earth Wind And Fire, Billy Joel, Art Garfunkel, Gene Pitney, Leonard Cohen and Abba, among others.

When Abba, who were signed to CBS in Sweden, won the 1974 Eurovision Song Contest in Brighton with Waterloo, it was Witt who organised the last-minute celebratory party after the event, a job he later repeated following Johnnie Logan's Eurovision win for Ireland.

Witt's personality and hard work ensured that he became extremely close to many of the artists he

# "The music business needed

Ken East, a mover and shaker at the birth of modern music, has died at his home in Australia aged 83.

An EMI executive during The Beatles' Sixties heyday, East also had the dubious honour of overseeing Decca's darkest days before rejoining EMI to play his part in the advent of post-punk and the new romantic movement.

East was born on May 27 1924 in Sydney and served in the Second World War as radar technician with the Royal Australian Air Force seeing action in New Guinea. After the war, East moved into the import/export business in his home town, handling engineering and automotive products before moving into vinyl sales.

In his late twenties and now with a bug for music, East joined EMI's Australian outpost as a salesman, rising to record sales manager in 1956.

He eventually rose to head the Record Division and, in May 1963, moved to London to take the job of commercial manager of EMI's Overseas Division.

As England got its first taste of The Beatles, East quickly moved up the ranks, becoming managing director of EMI Records - or Gramophone Company Limited, as it was then known.

He soon found himself at the centre of one of the Fab Four's controversial episodes when - in a forerunner of the digital leaks common today - Radio London got its hands on an advance copy of Sgt. Pepper's Lonely Hearts Club Band.

EMI bosses were perplexed and annoyed that the pirate station had managed to get a copy one week ahead of its official release. A fuming East phoned Radio London programme director Alan Keen and threatened to have the police raid the station if Radio London did not stop playing the ground-breaking album.

Around this time East also found himself working under former chairman and CEO of EMI Bhaskar Menon. Menon remembers his former colleague and friend with affection. He says, "Ken East was a



Respected: East worked alongside The Beatles in the Sixties

towering personality and a man who set standards for us with his abiding friendship and personal loyalty as much as he did in his professional life as a leader and a comrade. His personal integrity and driving enthusiasm for his chosen work was simply without limits or compromise."

Former EMI Music PR director Brian Southall also recalls East's enthusiasm for the job and the industry. He adds, "Ken East always demanded the best from his colleagues while at the same time giving them his unwavering support. The music business, which grew from the 1960s onwards, needed men like Ken to ensure that it developed into the highly successful and global enterprise we have today. But in the midst of all the business, he never forgot that it was the artist who was most important and over the years he developed and



"Do you agree with Guy Hands' belief that the RIAA, IFPI and BPI don't offer the industry value for money because there is too much crossover between the three groups."

John Kennedy, IFPI  
"This is an organisation which exists to serve all its members, big and small. The structure, the role and the cost is determined, and should be determined, by what our

members want, what they need and what they can afford. They have to continually juggle their resources in their own companies, and I understand that they need to look at their funding for

trade associations in the same way."

Alison Wenham, Aim  
"Aim is extraordinarily good value for money. We rely on about one tenth of what the BPI receives and we

also have public funding. The value that we give back is subsidised by other income. We are a very businesslike organisation. I come from a commercial world."

# of music

## ate artist relations executive'

worked with. When Johnny Mathis' manager Ray Haughn died, Mathis personally insisted that Witt represent CBS UK at the funeral service in Los Angeles. After Witt retired from the company he was convalescing at home with a broken leg. The door buzzer went, when he eventually got to the door standing there was Tony Bennett, who had heard about Derek's accident and proceeded to spend the next couple of hours reminiscing. Only recently, Witt received a phone call from country singer Rosanne Cash - daughter of Johnny - who did work experience for him back in the Seventies.

Witt retired from CBS in September 1986 and, at the company's annual sales conference, tributes from such names as Paul Simon, George Michael, Ian Hunter, Colin Blunstone, Johnny Mathis, Paul Young, Alison Moyet and Billy Joel were heard, and Witt received a standing ovation from all present.

PPL director of PR and corporate communications Jonathan Morrish, who was Witt's close colleague for several years at CBS, says: "Derek was the consummate artist relations executive... he was stylish and elegant and cared for people. He understood artists and made them feel good. Derek was just born to do the job."

Independent pluggger Judd Lander, who worked with Witt at CBS, compares Witt to both Salvador Dali and Barbara Cartland: "He was a character and enjoyed life to the full," Lander adds. "Everybody loved him dearly and he will be greatly missed."

● Chris White worked at *Music Week* in the 1970s.

## Music Week Webwatch

In another busy week on the *Music Week* forum, you got back to us in numbers on the question of reunion fatigue.

While there was general disagreement over whether you are relishing the likes of My Bloody Valentine and Boyzone hitting the road again, we can report that at least one person is enjoying them - **Music Lover, Stefan Spalice**

"Having seen The Police and Take That this year, I really believe that there is life in the old dogs yet and as long as they give the public what they want then long may they continue," he says, wisely. **AW** is less delighted with the trend, however: "I didn't want to see a leathery Sting jumping around in leather trousers back then and I had had enough of Take That the first time around, thanks. Now Boyzone - can anyone even remember a Boyzone hit?" No Matter What, **AW**. But anyway...

**NTL** had something to say on Guy Hands questioning the value of trade bodies: "Of course he is right but, oh dear, who let him see the P and L? Wait until he finds out that some artists get paid, after a fashion, some of their royalties. Surely that must be questionable."

On the same subject, forum regular **Sir Harry** was back with some more backslapping: "About time someone rattled the cage," he writes with great enthusiasm. "At last we have a guy who understands all the wasted money... bring on the music council." Well, Sir Harry, see p3 for more on that particular issue.

We've also been out this week catching up with renowned producer **Steve Mac**, in a week he celebrates having his hand in three records in the top three and four in the top 20 - see [www.musicweek.com/quickfire](http://www.musicweek.com/quickfire).

For the pick of the month's news, new signings and the best of unsigned playlists, sign up to our A&R newsletter at [www.musicweek.com/aandr](http://www.musicweek.com/aandr). Finally, if you're bored with words, catch up with the week in pictures at [www.musicweek.com/weekpictures301107](http://www.musicweek.com/weekpictures301107).

**Hannah Emanuel, Web editor**



## Thanks for everything, Woof Woof

The warm tributes that have poured in this week to former CBS artist relations director Derek Witt, who has sadly died, have got us reminiscing on what was a simpler time for the music industry, when stars like Abba could arrive for a no-expenses-spared launch party (held on a boat, obviously) by helicopter. Can you imagine that happening now? We were also charmed to hear how everyone - even **Bob Dylan - would refer to Witt as "Woof Woof"**, as was apparently his catchphrase... Speaking of expenses, who is eating all this fruit and buying all the flowers that is resulting in a **£200,000 bill each year for EMI**? And to top that, apparently the major is also spending £20,000 monthly on candles to decorate a Los Angeles apartment used by artists and others. Good to see the influence of Nancy Berry still lives on then... Now we may still be in the thick of the fourth quarter, but Universal is already turning its attention to 2008, last week giving a platform to a handful of its **key new hopefuls** at a bash for staff, retail and media at London's Bush Hall. Judging by the performances, **it really could be Duffy's year**, but look out, too, for singer-songwriter **Jack McManus**, who let on to Dooley that his musical direction is at least partially down to listening to the likes of Bruce Hornsby in **his dad's record collection**. Debut talent aside, Island staged a series of listening sessions at Sarm Studios later in the week to unveil new material from The Feeling... Columbia



US signing Brandi Carlile was in the UK last week for a string of gigs to showcase her new studio album *The Story* last week. Pictured left to right: VP commercial label group Richard Hinkley, commercial product manager Sophie Hilton, Brandi Carlile and SVP commercial marketing Darren Henderson... We were impressed to hear of **Sparks' 21-night London residency** (or 4,825,273-note, stat fans) to mark the release of their new album. Such stamina. We hear the band are also in talks with South By South West about doing something there next year, although frankly what on earth could top a 21-night residency? Playing a gig with an orchestra comprised entirely of cats? An underwater dance off? Monkey tennis?... Decca Music Group managing director **Bogdan Roscic** was feeling a little queasy when he spoke to Dooley before boarding a flight last week and it had nothing to do with the row over their latest signing, Morrissey. "I've just poisoned myself with some dodgy seafood," he said. Sounds fishy... While nearly all the jokes that came from Jo Brand's mouth at the **Woman Of The Year awards** last Thursday were unprintable for a family

magazine like *Music Week*, she made a good point explaining why two of the winners, Emma Greengrass and Marian Paterson, declined to make speeches after picking up their awards: "If they had been blokes they would have been blathering on for 45 minutes," she quipped... Song Tank hosted an event at Chinawhite last week that saw top



**songwriters performing their best-known hits**. Among those performing on the evening were Pam Sheyne, who performed *Genie In A Bottle*, and Wayne Hector and Steve Mac, who performed *Flying Without Wings*. Pictured left to right: Tim Laws (Song Tank), Earl Oakin, Sam Reynolds, Adam Argyle, PRS-MCPS chairman Ellis Rich, Wayne Hector, Julian Emeny, Pam Sheyne, Steve Mac, Michael Garvin, Myles Keller from PRS-MCPS and Song Tank founder Ryan Lee (not to be confused with Lee Ryan)... James Blunt's manager Todd Interland was snapped **leaving the Groucho Club with Lily Allen** last week. Could the two be looking to strike up a professional partnership following her departure from the Empire Management stable? Interland assures us they're just friends... She may have the biggest-selling album of the year, but 2008 will not be **Amy Winehouse's** Brits year. Shortlisted previously for the same category, *Back To Black* is not eligible this time round for best British album, nor does she qualify for the best British female category she won this year. Closer examination of the Brit Awards eligibility rules also reveals that **Radiohead's In Rainbows** and **Prince's Planet Earth** won't be eligible for best album since they haven't charted in the Top 75... PPL/VPL hosted its annual Christmas party at Avenue restaurant last Friday and Dooley was there to grab a few snaps before those present got themselves into too much of a



state. Pictured (l-r): Beggars Group chairman Martin Mills, PPL/VPL chairman and CEO Fran Nevrlka, and Beggars Group director of digital Simon Wheeler who was recently appointed as director to the VPL Board... Finally, expect this week to see artists themselves stepping into the row over the whole secondary ticketing market...

## men like Ken"

maintained close relationships with those at the very heart of the creative community, who respected both his judgement and his friendship."

East also had a part to play in the infamous 1970 High Court case between Paul McCartney, Apple Corps and the other Beatles, being named in Allen Klein's affidavit. According to the former Beatles manager, Klein had wanted to negotiate a new recording contract with EMI and a meeting was called on May 7 1969, which ended in East and the EMI management team turning down Klein's offer.

By October 1970 East was back in Sydney, having been appointed managing director of EMI Australia, rising the following year to chief executive. But the lure of London proved too much and East was soon back in the capital.

By 1974, The Beatles were no more and their rivals The Rolling Stones had jumped ship from their label Decca, run by Sir Edward Lewis. Seeing the Decca brand failing, Lewis poached East from EMI to inject some new life into his company. Unfortunately, it was not a happy time for East, with some suggesting that Lewis was reluctant to relinquish any power to his executive. East quit and, by the late Seventies, found himself back at EMI as EMI Music Europe and International president and COO, with responsibility for all EMI Music operations outside North America and Japan.

He remained at EMI for the rest of his career, having a hand in bringing frilly shirts, kilts and jodhpurs back into fashion. Former Stones manager Andrew Loog Oldham recalls when East took him to Duran Duran's debut London gig and compares the experience to the first time he saw the Stones play in Richmond. Oldham says, "The last time I saw that flash was when Ken took me to a club on Charing Cross Road underneath the old Astoria. Duran's first single was about to enter the charts. So it was a career-breaking moment. The group were on that exciting tightrope and it showed."

### Robin Vaughan, Regis Records

"The industry has been crucified these last few years by lack of unified position re copyright issues. Whether this is caused by unnecessary rivalries

between these bodies I cannot say"

### Guy Moot, EMI Publishing

"Yes I would agree with him. I think all these bodies in their own areas do meaningful work, but

whether that's commensurate with what they're charging, particularly in tough times in the music industry, and their inability still to talk as one voice and come together to confront

problems, is of major concern. I can't believe as the music industry we haven't got one voice"

### Jon Webster, MMF

"No I think they all provide valuable functions in their

own way. I don't think there is any great overlap. The whole point of a trade association is that it does things cheaply and more efficiently than you can do on your own. It is very easy for Guy Hands to say that

he doesn't want a trade association to cost us much money, but in the immortal words of people who run trade associations, 'what don't you want us to do?'"

## Brief Encounter.



### Wyndham Wallace

It is nowhere near among the bookmakers' favourites, but arguably stands as the most atmospheric and appropriate contender for the Christmas number one spot this year.

The emotive spoken-word Hilli (At The Top Of The World) features the last ever vocal recording by legendary singer-songwriter and producer Lee Hazlewood, famous for his collaborations with Nancy Sinatra, including *These Boots Are Made For Walkin'*, who died on August 4 this year from cancer.

The evocative lyrics for the single, released next Monday by Ever Records, are complemented by an enchanting composition created by Iceland's Amiina, who are perhaps best known for providing the string section to Sigur Ros' live shows.

The collaboration, which mixes a magical fairytale feel with the looming spectre of climate change, was the brainchild of Hazlewood's manager and Amiina's A&R Wyndham Wallace.

Wallace, the former head of the UK arm of Berlin-based independent record label City Slang, now lives in Berlin, where he launched Ever Records with K7 before leaving to dedicate his time to writing a book about his relationship with Hazlewood.

While attempting to solve the dilemma of how to pick a single from Amiina's debut album, *Kurr*, which is entirely acoustic, Wallace hit upon the idea of teaming the quartet with Hazlewood who is one of their idols and also had a history of recording spoken-word vignettes such as *Trouble Is A Lonesome Town*.

"He had a very dry sense of humour and poetic way of delivering those lines. I always found them really magical," explains Wallace.

Despite Hazlewood's deteriorating health, he agreed to record vocals for "the Eskimos", as he fondly called the Icelandic girls, but only on the condition Wallace attend his 78th birthday bash in Las Vegas and that Wallace write the lyrics himself and base them on a Finnish legend about an island where the snow tasted of sugar.

After some frustrated research on Google, Wallace gave up his search for the Finnish fable and spent an entire night writing the words, which, bar a couple of tiny tweaks from Hazlewood, make up Hilli.

"I like to think he knew I was a frustrated writer. I've been working on the book for around a year now, it was a kind of gift for me to be able to do this. I think he knew it would inspire me," says Wallace.

While in Las Vegas for Hazlewood's last party Wallace captured a heart-rending last recording of Hazlewood. "I held the microphone as close as I could to him whilst he read the piece. He was in such a state at that point that he was really struggling to do it, but he was defiant that he would finish it," says Wallace.

It was not until Hazlewood's memorial party, where Hilli was played for the first time, that Wallace found out that no such Finnish fable existed. "His wife took me to one side that afternoon and with a beaming grin told me it was all made up," laughs Wallace. "He would often come up with these mischievous ideas and then later on I would realise he was pulling my leg fairly heavily."

Wallace is currently talking to a number of labels about a full Lee Hazlewood reissue campaign, while trying to get as many of Hazlewood's out-of-print albums back in print as possible, as well as a number of films he made in Sweden in the Seventies.

### Previous Winners

#### Woman Of The Year

- 1995 Lisa Anderson
- 1996 Shelagh Macleod
- 1997 Gail Colson
- 1998 Jill Furmanovsky
- 1999 Terri Hall
- 2000 Jill Sinclair
- 2001 Moira Bellas and Barbara Charone
- 2002 Sharon Osbourne
- 2003 Harriet Brand
- 2004 Lesley Douglas
- 2005 Janet Fraser Cook
- 2006 Cathy Dennis

#### Special achievement award

- 1995 Sarah Vaughn
- 1996 Juliette Joseph
- 1997 Emma Banks
- 1998 Bernadette Coyle
- 1999 Lorraine Barry
- 2000 Sara Silver
- 2001 Sara Lord
- 2002 Charlotte Hickson
- 2003 Julie Bateman
- 2004 Alison Donald
- 2005 Deby Fairley
- 2006 Catherine Lovesey

#### Outstanding contribution award

- 1995 Cathy Gilbey
- 1996 Kay O'Dwyer
- 1997 Marion Black
- 1998 Annie Nightingale
- 1999 Vicki Wickham
- 2000 Madeline Hawkyard
- 2001 Jenny Marshall
- 2002 Jeanette Lee
- 2003 Helen Terry
- 2004 Nikki Watkins
- 2005 Tina Waters
- 2006 Ros Earls

#### Accolade award

- 1997 Audrey Balfour
- 1998 Stella Walker
- 1999 Maggie Crowe
- 2000 Wendy Baldock
- 2001 Ann Harrison
- 2002 Annie O'Neill
- 2003 Sarah Adams
- 2004 Karen Williams
- 2005 Caroline Elleray
- 2006 Tania Harrison

#### WYNDHAM WALLACE : VITAL STATISTICS

First record you bought: Heroes b/w V2 Schneider by David Bowie from Notting Hill Tape Exchange

First gig you saw: Public Image Ltd, Kilburn National  
Greatest professional inspiration: Without a doubt, Lee Hazlewood. He always stood by what he thought was right.

# Emma Banks wins Woman Of The Year

by Anna Goldie

## Achievements of women in the music industry and media honoured

### Awards

A standing ovation greeted Woman Of The Year winner Emma Banks at the annual ceremony last Thursday, celebrating the achievements of women in the music industry and related media.

The co-founder of live agency CAA's London office, who was described as a "doyenne" of the music industry by attendees, was introduced by video tributes from some of her charges, including Crowded House, Nelly Furtado, Norah Jones and Marilyn Manson, who swore, "Although she's been my agent for years I did not have to sleep with her to get where I am."

Banks described the award as a "real honour" and thanked Wasted Youth founder Ian Flocks for being "instrumental in getting me where I am today," after giving Banks her first job.

"I started 17 years ago when the Forum was the Town And Country Club, record companies sold cassettes and 360° meant gas mark five," she said.

Banks went on to describe the artists she looks after as, "some are genius, some are less than genius and some are downright wrong".

Picking up the outstanding achievement award, Radio Two presenter Janice Long said she was "really, really made up". "I love what I do and I still pinch myself that I do it. It's a great honour to be paid to do what I love," she added.

Other winners on the night included special achievement award-recipient NME picture editor Marian Paterson, who caught the attention of the music industry when she persuaded Gossip lead singer Beth Ditto to pose naked on the cover of the magazine, an act that ceremony host comedian Jo Brand described as "like two fingers, or two sausages, up to the celebrity-obsessed magazines". Big Brother general manager Emma Greengrass picked up the accolade award for her work with Oasis. Presenting the award, Greengrass's long-time colleague Oasis manager Marcus Russell said Greengrass should be presented with the "Woman Of The Decade" award.

#### Woman of the Year, Emma Banks



Banks' first steps in the music industry saw her drinking champagne with The Pogues, after she booked them for Reading University rag week. This first success led her to join the university's entertainment team, where she booked acts and organised shows.

There followed a pivotal interview with Ian Flocks of Wasted Talent, which got her started as a junior agent in 1990. With no real training - Banks got her degree in food science - she built up a portfolio of contacts and knowledge, working with the likes of U2, Kraftwerk, Texas and Crowded House.

When Wasted Talent merged with Fair Warning in 1994, Emma continued in that venture, which ultimately became Helter Skelter where she later became managing director.

A year ago she made a move with her long-time colleague Mike Greek to set up the London office for US agency CAA where she works with a team of 12 people based in Hammersmith.

#### Outstanding contribution award, Janice Long

Long started her career at BBC Radio Merseyside in the late Seventies before moving to Radio One in 1982, where she initially produced a Saturday night show. This led to her presenting her own programme, the first woman to have a daily show on Radio One.



Warm welcome: hosts Jo Brand and Mark Lamarr

She then went on to be the first female presenter of the BBC's flagship music TV show *Top of the Pops*.

As well as making several award-winning social documentaries Long has presented the breakfast show on GLR, a science and music show for the BBC's World Service, has been involved in Xfm and presented and produced for Radio 5. She also set up Liverpool's indie station Crash FM.

In 2000, Long joined Radio Two and has presented her nighttime show since.

#### Accolade award, Emma Greengrass



The brains behind a defining moment of Britpop in the infamous chart battle between Oasis and Blur, Emma Greengrass started as a DJ and club promoter at university before becoming a radio pluggger, winning *Music Week* Radio Pluggger Of The Year in 1991, and eventually becoming A&R manager at WEA under Michael Rosenblatt.

After striking up a working relationship with Marcus Russell of Ignition, who was the manager of her first signing, Portsmouth band Skaw, Greengrass was invited by Russell and Alan McGee to join Creation Records, where she oversaw the promotion and marketing for Oasis, including *Some Might Say*, the band's first number one. She was soon made general manager of Creation and is now at the helm of Oasis's new label, Big Brother.

#### Special achievement award, Marian Paterson



After finishing university, Patterson headed for London to try to land a job in publishing. Her big break came when she landed a job as editorial assistant at *Sky* magazine. Having worked her way up to picture editor, she went on to hold the same position at teen mag *Sugar*. From there she went to IPC Media to picture edit a secret project, eventually becoming picture editor at *NME*.

Her proudest achievement this year is conceptualising, producing and directing a covershoot with Gossip's Beth Ditto, featuring the singer naked.

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# Online music video guides step up to the next level

by Adam Benzine

Two new sites enter the growing online music video tutorial market offering fresh and innovative services

## Digital

The growth sector of online music video tutorials is to expand with the launch of two new sites, both aimed as rivals to popular tutorial site Nowplayit.com

Showmehowtoplay.com and Icanplayit.com - the former set to launch within the coming fortnight, the latter in existence for around two weeks - both allow the user to purchase video files showing music tutorials.

Icanplayit.com will feature tutorials by prominent live musicians such as bassist Guy Pratt, who has played with Pink Floyd and Bryan Ferry, and guitarist Hugh Burns, who has played with George Michael, Paul McCartney and Michael Jackson.

Meanwhile, Showmehowtoplay.com will aim to go further than just tutorials, offering a detailed industry "how to" guide for aspiring musicians.

In addition to having artists such as Billy Bragg and Kate Nash talking about their approaches to songwriting, the site will offer videos of notable figures discussing various aspects of the industry, such as Radio One producer Louise Kattenhorn on how to get into radio; Manic Street Preachers' producer Dave Eringa on studio production; Columbia Records A&R Maria Egan-Cohen on how A&R works; Foo Fighters guitar technician Sean Cox on touring and equipment; and entertainment lawyer Dean Marsh discussing the legal side of the industry.

"It's everything you need in one place if you want to get into the industry," says Showmehowtoplay.com founder and managing director Mark Flannery.



**Foundations:** Kate Nash gives viewers a grounding in songwriting for Showmehowtoplay.com

"The front end of the site is very much showing you how to play things, but we've also got all sorts of industry interviews with interesting people. We've got Ruth Sandler at Albermarle, who do insurance for acts like Muse and Razorlight, discussing things like getting insurance for touring and giving tips about how to look after things.

"Then we've got people like Kate Walsh talking about how she got her music on iTunes and how she got a deal licensing her music to Mercury."

Showmehowtoplay.com last week signed a deal with Universal to host content from the major's artists. It is also in discussions with Sony BMG and Warner, and says it is open to signing deals with all artists and record labels.

Similarly, Nowplayit.com is understood to be finalising a deal with Universal, and is in talks with Beggars Group, Warner and Sony BMG. The company launched with EMI and V2 on board as partners.

Nowplayit.com director Ant Cauchi says he welcomes the competition in the market. "I think it's a positive thing," he says. "The other two sites have some great bits and bobs, but our offering is quite different. However, I think it really shows that the market for online music tuition is there."

Flannery is also keen to differentiate his site from Nowplayit.com. "The major difference is that we have our patented 'multi-player', which allows you to turn off certain elements of the song, such as the drums or guitars, and play along," he says.

The site will have three sources of income - firstly from the direct sale of tutorial videos, which will retail at £3.50; secondly from advertising; and thirdly from affiliate links with services like Amazon. "Most of the site is absolutely free," says Flannery. "In this day and age 95% of the population access the internet for information, not to buy something."

"We've had a Beta version of the site up for a while now just to see if what we're doing is right, and on some days we've had 15,000 to 20,000 unique users on the site. There are 25,000 music students in the UK who want to find out about these sorts of things, and we've found that, of our visitors, we're getting about a 40% return rate."

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# Broadcast world bids adieu to all that jazz... for now

by Paul Williams

As the curtain falls on Michael Parkinson's TV and radio shows, the adult music industry has lost a champion. But, as Parky reveals to *Music Week* in this exclusive interview, his singing and dancing days are not done yet...

Had this been Broadway or the West End rather than the music industry somebody might have dimmed the lights last night (Sunday) in tribute. A fortnight before the closing programme of his final TV chat-show series is broadcast, Michael Parkinson yesterday morning presented his last regular Radio Two show, suddenly making the job of some record-industry pluggers much harder.

In the dozen years since he started presenting the radio programme and, indeed, in the decade since his long-rested TV chat show was revived, Parky has become something of a figurehead for the kind of artists that might be generally classified as "adult" but most definitely include the world of jazz.

Universal Classics & Jazz signed Jamie Cullum on his recommendation, while countless other artists such as Michael Buble have secured through him TV and radio exposure that they otherwise would have struggled to get. With those two outlets now gone, promoting such artists in the future to a mainstream audience will be far more difficult to say the least.

But this is no goodbye from the veteran chat-show host. Sure he is giving up his regular programmes, but in an exclusive interview with *Music Week* he reveals he is now planning to put to work his production company to make the kind of programming for radio and TV he really wants to.

"For the first time in my life I'm not contracted to ITV or BBC so the company I've got now will come more into play in terms of any radio I might do," he says. "If I do a radio series it will be produced by my company hopefully. If I did a TV series it will be produced by my company and not a parent body."

He reveals he has already had "several offers from people about shows", but says he has "really not thought through at all" what he is going to do.

"I'm not really interested about sitting down and doing a regular show again like I've done because I'll be falling back into the same trap," says Parky, who was presented with a special plaque by former Universal Classics & Jazz managing director Bill Holland last week to mark the "countless millions" of albums he has helped to sell.

"I'd very much like to do something that involved the Great American Songbook, that involved my love of great composers, great artists, I'd like something like that.

"It's not going to be mainstream, but I don't care about that. I've done mainstream all my life. I don't mind doing stuff that really, really interests me now and plays maybe to a smaller market. I don't know what's going to happen. All I can tell you is I'll continue to do broadcasts on television and radio."

**Are you someone who gets emotional about things coming to an end?**

No, not at all. I'm just a lucky guy. How many people have sat next to Pavarotti and heard him sing to you? I sat next to McCartney and he played Yesterday. How many people have sat next to Henry Mancini and Domingo and they sang and played Moon River together? How many people were there and indeed thought of the idea of putting Menuhin and Grappelli together? And how many people had the chance to meet Duke Ellington? And I should be sad about all that? I'm delighted.

**Retirement! Christ I'm going to be busier in the next two years than I've been for the past two years. I've got a book to write that I've been putting off the last five to six years**

Michael Parkinson on his "retirement"

**In one of three TV specials to mark the end of your chat show, you took a look back last week with a special music show highlighting the huge catalogue of artists you've had on the programme over the years. That's a hell of a legacy you've got there.**

It surprised even me when I went and looked back at the people we've had on the show performing, it was quite extraordinary. It's a real catalogue of my tastes in jazz particularly over the years. The Oscar Peterson stuff is sensational; Duke Ellington I remember very well. The Duke arriving and all these wonderful white-haired old ladies in the audience looking at him longingly. Quite obviously, they'd been around when the Duke used to play London and he went to talk to them.

He was a hell of a charmer he was, eating ice cream in the green room I remember afterwards and said he wouldn't play. We had a piano standing by just in case. I got him talking about Billy Strayhorn and what an influence he'd been. He said, "I will play, I'll play a bit of Strayhorn" and he played Moon Flower and then he looked at [Parkinson theme composer and the show's original musical director] Harry Stoneham who was just sitting there agog at being so near his hero and he looked at Harry and said, "Will you cats play with me?" and he nearly fell off his organ stall and he went into "A" Train and, of course, the band joined in. If

Harry had cied on the spot at that moment he would have been a blissfully happy man.

**So why are the TV chat show and the radio show coming to an end?**

Well, they both finish together because what I want to do is do something else. I've done the radio show for 12/13 years. I've done the talk show for 20-odd years and it's come to an end and I don't want to be like one of those old faded people in the corner saying, "Things aren't like they used to be", falling over my words and that sort of thing. I want to get out while I'm still able to do it, to be able to enjoy my retirement.

Retirement! Christ I'm going to be busier in the next two years than I've been for the past two years. I've got a book to write that I've been putting off the last five to six years and I've got the archive and I've got lots of offers to do radio work, which I can do when I want to.

The problem with the radio, the radio is probably more defining in my decision than the telly was, but I always thought I'd give up the two together. And the radio is more defining in that decision because it kept me in England for 42 weeks of the year. I had to be here; I couldn't just phone it in; I couldn't record it. It was very limiting on me, particularly when I went off to Australia for my holidays because I had to get back after six or four weeks to actually do a show.

And in the end I thought, "I don't want the restriction." I want to go and spend as much time anywhere in the world as much as I want to without having to think, "Christ, I've got to get back for that date because that's when I start my radio show." So after I decided that the rest followed naturally.

**So do you realise there is almost a Parky genre now for music? You hear about an artist and it's, "Oh, Parky will play that."**

One or two of the younger critics say it as a kind of derogatory term, but I don't mind that.

**Bill Holland is still counting the money...**

Well, precisely. It's interesting. There's a very loose definition of the artists who I love in the Great American Songbook. It's not jazz. There isn't any proper definition. Parky music: I don't mind if it defines the generation that like that. The

**Lucky guy: Michael Parkinson is delighted when he looks back on all the musical stars he has hosted down the years**



**PARKINSON: SELECTED TV CHAT-SHOW MUSICAL GUESTS**

Fred Astaire  
James Blunt  
David Bowie  
Michael Buble  
Cher

Joe Cocker  
Phil Collins  
Harry Connick Jr  
Bing Crosby  
Jamie Cullum  
Sammy Davis Jr  
Dido  
Placido Domingo (right)



Duke Ellington  
Stefan Grappelli  
Woody Herman  
Tom Jones  
Elton John/Bernie Taupin  
Norah Jones  
Ronan Keating  
Kd Lang



John Lennon and Yoko Ono  
Annie Lennox  
Paul McCartney (left)  
Sarah McLachlan  
Madonna  
Henry Mancini  
Barry Manilow



**They're not going on Peter Andre and Jordan, are they?**

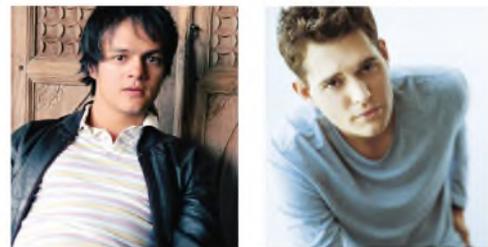
No, they're certainly not going on that, that's for sure. It's very interesting that; it's actually very sad because the people who run television have such a narrow focus, have a very narrow view of music and they're guided all the time by what they imagine to be the popular music of the day. Well, the popular music of the day is what kids are downloading to iPads but that might not be what suits the television audience and that's always been my argument.

**In all this, what influence do you think you've actually had?**

I've never thought about that, I've never considered it, I really haven't. I suppose at times I speak as if I've had a mission, but I never have had that. The nice thing is I've been allowed to have on my talk show who I want.

I've been allowed to have on the radio the music I want and that's all I've ever done, but what I did know was I wasn't the only one who liked that kind of music. I always knew that. I always knew there was a huge population out there that wanted it and wasn't getting it, but that was subsidiary to the main thing where people very nicely allowed me to do what I wanted to do and that's been the only guiding principle.

**So if you were a label boss now and you had a new Jamie Cullum, what would you do in terms of getting media exposure?**



I don't know. I suppose the afternoon shows might be somewhere, but if you're talking about the big glossy mainstream shows where you get the audience that is going to buy your record, that's harder. My audience is very good at buying things. It buys books because it's literate, it buys records that it likes because it's of that generation. There isn't a comparable show at present that would do that. The question is will they invent another show like mine? That's not a question to ask me, that's a question to ask them.

**Are there particular things that stand out for you that you are particularly proud of from a musical standpoint?**

The proudest thing that ever happened to me, quite recently at the end of a rehearsal for a talk show they played my theme tune and a man walked down the stairs and gave me an honorary membership of the Musicians' Union and that is something I'm really very proud of.

I've got my card, I can't play a bloody instrument, I can't read a note of music, I can't sing, dance, but they thought because I love music, because I promoted music, that I was worthy of this great honour and I do regard it as that, so for the first time in my life my band can't say you're a musical illiterate because I've got the bloody card right here and also I can have the same breaks they have and the same overt me they have and all those things they've had over the years.

So I was very proud of that and the band took the piss out of me merciessly.

**An extended version of this Michael Parkinson interview can be found online at [www.musicweek.com](http://www.musicweek.com)**

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

**Unstinting support: Parky receives a special plaque (inset above) and presentation CDs of artists he has championed from former Universal Classics & Jazz managing director Bill Holland (centre), pictured with (right) Parky radio producer Anthony Cherry**

**Big breaks: but where do the new Jamie Cullums and Michael Bubles go now?**

I get dozens and dozens of records sent from kids and you know they don't have a chance at all.

Anyone who drops on your desk like Cullum, you think, "Christ, there's someone different." Hang on and away you go and that's been the joy of it and there's nothing clever in it.

The problem is now with music, apart from all the obvious problems of how you sell it, the commercial aspect of it, the real basic problem is the lack of interest in mainstream broadcasting in television and radio in the kind of music I adore. And the fact of the matter is if you go to America you can switch on at any time and find that kind of music. You can't find it here.

When I started at Radio Two they said, "What about the music?" and I said, "I'm not going to play the playlist" and they said, "Why?" and I said, "Because of the reason I don't listen to Radio Two, the music's crap" and they said, "Oh, but you've got to play the playlist" and I said, "Get yourself another bloke." We had a big argument and in the end I won and thank God I did win and they were very generous and they let me play my music – but what would the show have been without that?

**It's an integral part of it.**

Of course it is. My hero was Benny Green. I used to listen to Benny's show. He was a mate of mine, but that was what I was after. When Benny died I wanted to continue that tradition of great music he set up and that's what we did and it works. We get two and a half, three million listeners, it's extraordinary, and they tune in and they like the show, of course they do, but they tune in because they love the music as well.

**For record companies who have those Parky acts, to use that phrase again, where do they now go?**

They don't and that's the problem. What there used to be on television and what you don't have now are variety shows where these young kids would get a break. And you'd have a talk show, even like Russell [Harty]'s show and Frosty's show, where the music would be of a more mature variety than you get on today's talk show. But if you look now at the kind of music that's played on talk shows apart from mine it is that which is celebrated on Radio One and on thousands of other stations that play that music throughout Britain.

interesting thing about it, too, of course, is it's rediscovered by any generation because it's great music. We'll play Cole Porter and Jerome Kern for as long as we play music. They're as important to the canon of music as Mozart is, of that there is no doubt, and anybody who argues differently doesn't know what they're bloody talking about.

**In this time since the TV chat show came back at the end of the Nineties and your radio show over these last 12 years there's been a real revived interest in what you would call the Great American Songbook and the whole change in the music market. There's a more mature audience out there buying music, so a lot of the artists you're supporting you're giving them a platform, but there is also a market out there buying it as well.** There is. The kids are getting their music from a million different channels now and not through the record stores. The generation I appeal to still like to feel an album if you like, but what's been particularly comforting for me is to see these young people coming through, to be able to give them a chance.

I've got a very wide taste in music. Although I would settle for the Great American Songbook and the great singers like Sinatra and Ella and that sort of thing, I'll put new singers like Cullum and Buble into that, I saw Johnny Barre and Razorlight and I signed them for the show before anybody else did. There's good music and that's what it is. It can be in any genre you care to listen to – there's good and bad music and that's all you have to sort out.



Photo: Herman Leonard

Katie Melua  
Yehudi Menuhin  
George Michael  
Bette Midler  
Kylie Minogue  
Luciano Pavarotti (right)  
Oscar Peterson  
Razorlight



REM  
Buddy Rich  
Scissor Sisters  
Paul Simon  
Simply Red  
Rod Stewart (right)  
Sting  
Clare Teal

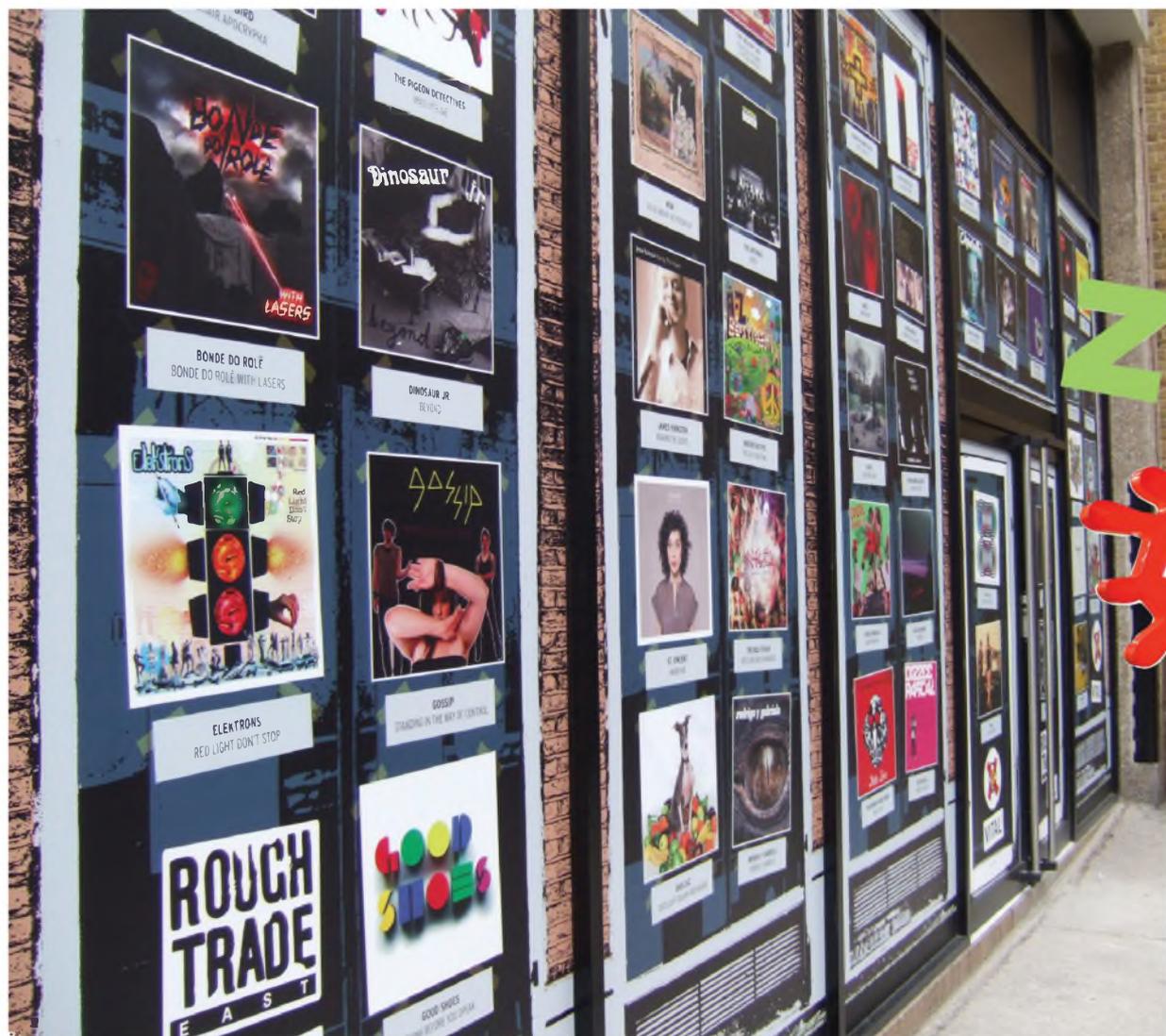


Justin Timberlake  
Tina Turner  
Robbie Williams  
Stevie Wonder  
Will Young

# Dealing with retail's ghost of Christmas future

by Ben Cardew

Music retail has had a tough 2007, with hundreds of shops disappearing from the high street. *Music Week* examines how record stores are adapting in order to survive in the current unstable climate and maximise the potential of the all-important Christmas period



Anyone intending to go music shopping on the high street this Christmas might want to think about bringing a map and compass. Incredibly, of the big four high street music retailers strutting their festive stuff last December, only one – HMV – remains under the same ownership.

HMV's great competitor Virgin Retail has become Zavvi after a management buyout that saw Richard Branson exit the music industry after 35-odd years. Fopp collapsed into administration in July and was subsequently resurrected in limited form by HMV. And Music Zone shut up shop back in January after running into problems with its bank, with former managing director Steve Oliver now back in business as the MD of online and physical business Music Magpie.

And that's not all – books and music specialist Borders sold off its UK arm to private equity firm Risk Capital Partners, headed by Channel Four chairman Luke Johnson, while more than 200 indies have gone out of business, including

(Pictures clockwise from above)

Christmas present: This year saw UK retail herald the new Rough Trade East store, HMV's 'new generation' flagship shops, Zavvi's takeover of Virgin and a scaled-down version of Fopp

Islington's Disque and Reveal in Derby, which closed its retail operation to concentrate on its label and agency business.

More generally, album sales for the year are currently 11.9% down on 2006, despite prices continuing to slide, while a growing number of artists, from Radiohead to Prince, are embracing a policy of giving away their music for free, effectively cutting retailers out of the chain.

It would be foolish, then, to deny that 2007 has been music retail's own annus horribilis. But talking to retailers in the wake of till-busting sales from Leona Lewis's *Spirit* – half a million UK sales and counting – and the Eagles' *Long Road Out Of Eden* – 3m copies in its first week worldwide – there is a spirit of tempered optimism in the air.

"Retail has certainly had a challenging year," says HMV head of music Rudy Osorio. "Although, again, sometimes I think too much can be read in to a retail performance when it might simply come to management performance and strategy rather

than a reflection on the wider industry in every instance."

"There are definitely encouraging signs that we may be able to build on the positive trends of the past few months. Some commentators were querying whether the line-up of releases was blockbuster enough, but the titles out there seem to be delivering at the moment – the phenomenal success of the Leona album in particular and the strong performance of the likes of Westlife seems to be acting as a catalyst for the wider market and getting people into stores and online," he adds.

"There is a place for music retail," asserts Music Magpie managing director Steve Oliver, who admits to feeling "philosophical" about 2007. "Is it bright? I am not sure I would describe it as bright. But there is a place for physical entertainment retail with the right sales mix of CD, DVD and games."

Such an attitude might sound improbable coming from a man who has had such a difficult 12 months in the business. But Oliver's belief in music retail is anchored by a determined pragmatism, which sees an opening in the disappearance of key music retail players.

"It does represent an opportunity," Oliver explains. "As I have said, I am looking at smaller- to medium-sized towns, traditional Music Zone towns that won't support the bigger boys."

This understanding yet opportunistic view resonates within the industry. "The disappearances from the high



**NUMBER OF SHOPS SELLING RECORDED MUSIC (2006; 2007):**

HMV 225, 230  
Virgin / Zavvi 119, 118  
Music Zone 101, 0  
Fopp 46/113 (after Music Zone purchase), 7

Woolworths 820, 818  
WH Smith 526, 544  
Independent specialist 641, 408

Source: Millward Brown

street have created opportunities for us, especially in catalogue," explains Zavvi marketing and e-commerce director Steve Kincaid.

"Obviously, challenges do tend to create opportunities as well," adds Osorio. "If, sadly, some retailers are unable to continue with their offer for whatever reason, then this does create opportunities for those that remain to take on some of that trade. Having said that, I always feel it is better to be successful in a vibrant and competitive market than to be 'last man standing' in a declining one."

The hope, then, is that music retail will have learned from the sins of its past – notably over-expansion – in stepping in to fill absent retailers' shoes.

Certainly the signs look promising. Whereas 2006 saw Music Zone almost double in size by acquiring 43 former MVC stores – although Oliver would argue that its problems were fundamentally down to an unsympathetic bank – and Fopp this year bought 67 Music Zone stores, a move that most observers agree overstretched its resources, HMV has taken a very measured approach to its own takeover of Fopp, buying the brand and seven of the best-performing stores.

Meanwhile, Zavvi's decision to appeal to former Fopp and Music Zone customers is based on refining its own product base rather than buying up vacant stores.

"At HMV we feel there's a diminishing return on expanding the retail offer indefinitely across the country," Osorio explains. "There are, of course, trading opportunities still to be had where there is a commercially viable market, but I'd say the emphasis now is as much on the quality of stores rather than the quantity."

"You could say that they have learned from their experience," avers Era chairman and independent retailer Paul Quirk, who favours a slightly more pessimistic view. "The people who were expanding have probably been hit so hard they don't have the confidence to expand."

Nevertheless, Quirk concludes that if he were 40 again, he would be looking to open new stores, albeit with a tweaked formula of entertainment products, plus MP3 players and phones.

"There is an opportunity out there but it is not 150 shops – it is 20 or 30," Quirk adds. "I look at some towns and I think, 'Where are the music shops?' and people say they are very glad that we are here."

Quirk's comments reveal a fundamental underlying truth of the music retail industry – while people may have fond memories of visiting record stores and leaping through hordes of dusty vinyl, in order to attract a new generation of paying customers, music stores have been forced to adapt in terms of product mix and retail environment.



(Pictures above) Christmas past: big hitters such as Music Zone and Virgin Retail disappeared from the UK high street in 2007

As a result, 2007 has been a year of re-calibration for many retailers: HMV launched the first of its new generation stores to considerable media fanfare in September, while the shift from Virgin to Zavvi has seen the company reassess its offering, while in East London, indie retailer Rough Trade made a splash with its impressive new Rough Trade East store.

This is, by and large, positive for the entertainment retail industry – HMV says that its first two next generation stores have exceeded expectations by engaging local customers and generating footfall – even if it can sometimes mean a reliance on games, DVD and electronic products over music.

This shift away from CDs may be even more pronounced this festive season, with many in the retail sector disappointed by the fourth-quarter release schedule.

Whatever the state of the industry, however, most retailers are still planning notable Christmas campaigns. HMV has launched a take on its My Inspiration campaign entitled My Christmas, with around 25 artists talking about what Christmas means to them. The aim is to engage with consumers on a more emotional level without appearing overtly commercial.

The ads, which feature artists such as Paul McCartney, Paul Weller and Kylie Minogue, debuted last Saturday (December 1) across national newspapers and also feature in-store and online at [www.hmv.com/mychristmas](http://www.hmv.com/mychristmas), where visitors will be able to leave their own festive reminiscences.

The retailer will also be airing a new television ad from December, with footage of classic Christmas films set to Canadian singer Sarah McLachlan's Wintersong. Fopp, however, will be doing little in the way of Christmas promotion.

"Obviously our main activity has a strong commercial focus, but we wanted to run some complimentary ads that are a bit more about the spirit and the emotion of Christmas and what it actually means to some of our favourite artists," says HMV marketing director Graham Sim. "I think it's something that will fascinate the public, who are likely to share many of the same feelings and sentiments."

Meanwhile, Zavvi's Christmas campaign will include window displays, online and press advertising, as well as the company's first TV advertising spots under its new name.

"The windows are more 3D, with movement in there, to draw people's attention," says Zavvi's Steve Kincaid. "The

theme this year is 'Take The Nightmare Out Of Christmas'. Entertainment is a good place to get all of your presents. We have desirable products that appeal universally."

The six-week campaign will take in tabloids, broadsheets, specialist music and film titles, men's lifestyle and women's weekly publications, an outdoor campaign on London Underground, banner and editorial across AOL's entertainment and shopping pages, as well as search activity with all major search engines and a banner advert campaign targeted towards youth-oriented sites such as MySpace.

Borders is running a campaign of 100 essential albums from artists such as Led Zeppelin and Joni Mitchell priced at £3.99, alongside a campaign highlighting the best singer-songwriters of 2007, including Kate Rusby and José González.

The retailer, whose senior music buyer Richard Kihstrom admits that its main footfall is driven by books, will also be racking a range of Union Square Christmas "pop up" CDs – budget compilations from the likes of Frank Sinatra and Bing Crosby – at checkouts.

"There is obviously an element of getting people who are buying books to buy music also," Kihstrom explains.

With, according to BPI/Official Charts Company figures, more than 20% of all yearly album sales coming in December, the month is a frantically busy time for retailers, with little time for thought. However, when they finally close their doors late on Christmas Eve, there is likely to be extended reflection on this most turbulent of years.

"You can certainly acknowledge that the industry model is being challenged more visibly now, especially following the groundbreaking initiatives from the likes of Prince and Radiohead over the past few months," says Osorio.

"But while these may have generated plenty of headlines, the way the vast majority of people consume music today still has physical content as its focus, or at least as a key part of the mix," he adds. "Two weeks ago, when Leona Lewis's Spirit came out, the Top 10 albums netted nearly 1m sales between them. That speaks volumes of the potential buoyancy of this market."

"As I look back I will think, 'That was a year that started badly but finished reasonably well,'" concludes Quirk.

"I will think of the disasters that have happened in the year: people like Steve Knott, who lost his job with HMV [as MD], I will feel upset for the people at Fopp who lost their jobs and the people at Music Zone. Then I will think of the positive side of the job. There were bright moments, like Rough Trade opening their new store and I will look back on how we survived this year, despite a poor release schedule. We can go in to 2008 with a bit of hope."

"There are still trading opportunities to be had where there is a commercially viable market, but the emphasis now is as much on the quality of stores rather than the quantity"

Rudy Osorio, HMV

(Pictured below) HMV's My Christmas advertising campaign



# What next for radio in 2008?

by Anna Goldie

In tandem with the rest of the music industry, the radio sector experienced a turbulent 2007, with regulation changes, takeovers and the ongoing learning curve that digital radio presents. And *Music Week* reports the choppy waters look set to continue into next year

If the major record companies think they are having to cope with extraordinary changes, spare a thought for their radio equivalents. In an incredibly eventful year for the commercial sector, Chrysalis was sold to Global, Emap was put up for sale, Ralph Bernard, one of the longest-serving chief executives in radio, announced he was stepping down and Ofcom clarified its position on consolidation and local programming.

And that pace of change is unlikely to slow in 2008, with regulation, ownership and senior management all likely to be affected. At the same time the sector's listeners, whose numbers continue to hang in a delicate balance, are increasingly being tempted by an array of new media platforms.

While Radio Centre chief executive Andrew Harrison suggests that there is a "renewed sense of momentum and interest" in an industry that is poised for a transformational year, others are not so confident about the future of radio.

"If we don't get future plans right we're fucked," says one senior BBC manager. "There is a lack of creativity and a talent shortage in production. Commercial radio is rightly obsessed with who owns what and the BBC is obsessed with itself. Finding a route through all of that to deliver compelling programming to consumers is going to be tortuous."

Many of those involved in commercial radio are hankering after some stability. GCap's share price fell 14.2% the day Ralph Bernard announced he would be stepping down, while SMG issued a £95.1m share deal in November to reduce its debt to £40m and help with the sale of non-core assets such as Virgin Radio. It is now thought that SMG will opt for a trade sale, rather than an IPO, due to the recent fragility of the world's financial markets. The economic instability and number of media companies up for sale could potentially see SMG raise £50m, rather than the £60-100m they originally hoped, according to city analysts.

Unsurprisingly, the major players in the industry are keen on the financial clout consolidation in the industry would bring. "I am a fan of consolidation and the pulling power it gives stations," says Phil Riley, the former Chrysalis Radio chief executive who is currently tabling a rival bid to Global Radio with private equity houses Vitruvian and VSS for the industry's second biggest player, Emap.

Riley thinks that it is only with consolidation that commercial radio will be able to become a serious contender to the BBC and welcomes Ofcom's recent pledge in its Future of Radio report to relax ownership rules to allow this to happen. He believes it will also benefit the music industry. At the moment, says Riley, music pluggers are limited to Virgin or Radio One for national airplay and believes "a stronger industry through consolidation will allow more risks to be taken".

But Intermedia managing director of radio promotions Steve Tandy acknowledges that, while consolidation has its financial benefits, he has serious reservations about the effect it will have on the choice of music played. "Consolidation reduces the number of opportunities for new music to be played," he says. "You have opportunities when you have lots of different individual heads of music who can spot a tune and commit to it and want to prove themselves right, but most of commercial radio doesn't want

to rock the boat."

Consolidation in itself has saved money- the merger of GWR and Capital Radio has so far produced savings of £35m per annum, reducing the cost base of the combined group by 20% - but it has not been reinvested in content to widen consumer choice, thinks Enders Analysis media analyst Grant Goddard, who insists shareholder value will not be unlocked by merely rearranging the pieces on a "Monopoly board". "One of the most successful companies at turning round the fortunes of a station has been the Guardian Media Group, who've focused on what the listener wants. They haven't turned things around instantly, but they have done it," he adds.

The fact remains that neither consolidation or the greater number of stations provided have made commercial radio more competitive. Commercial radio's listening share stands at 43.3%, which it last reached in 1994 when there were 143 commercial stations licensed; now there are 300 analogue and 32 digital commercial stations.

Grant believes that recently-introduced measures such as removing DJs from daytime programming at Xfm, Big City's reduction of locally-produced content to make way for networked overnight shows and Capital FM's decision to only broadcast two adverts in a row have been mistakes for commercial radio.

Ownership by private companies - or trusts in the case of GMG - would allow companies like Emap or SMG the ability to focus on longer-term results, says Goddard, who adds that GCap's falling share price could also make it attractive to private equity buyers. However, the Radio Centre's Harrison points out that private equity houses are well-known for wanting to turn round the fortunes of companies soon after buying them.

But not everyone is preoccupied by ownership. GCap chief executive Ralph Bernard, who last week announced he was stepping down after 25 years in the role, says the digital switchover is the single most important issue in radio at the moment. "We need a roadmap for an end to dual investment between

analogue and digital because it's wholly unreasonable to expect us to be spending millions on dual transmission," he says.

Bernard is bullish about the progress commercial radio has made towards a digital switchover. "I'm not disappointed to be leaving my role where digital radio is now," he says, but adds, "I would have preferred to be leaving when digital penetration had reached 50% but it's been hard to keep people who've been investing in digital radio to keep doing that." However, there are fears that the technology used for DAB transmissions is already anachronistic and in danger of being overshadowed by new technological advances such as Wi-Fi's successor WiMax, which the radio industry has less control over.

News that Virgin has cut back its digital operations by scrapping its Virgin Radio Groove station and pulling out of the planned Virgin Radio Viva station on the Channel 4 digital platform next year, and the fact that UBC has written off 49% of its investment in the speech-only digital station Oneworld, confirms Enders Analysis' opinion that commercial radio failed to follow through on the headway made by the BBC in launching digital radio by not investing substantial sums in original content for broadcast on its digital platforms, meaning consumer and advertiser interest has remained lukewarm.

The radio industry is now pinning its hopes on the efforts of a task force set up by Government to explore a digital switchover with industry stakeholders.

It is not all doom and gloom, however. Revenues in commercial radio rose 5.4% year-on-year to £148.98m in quarter three, although they are a long way off the £168.4m made in Q4 2003. Advances in podcasts, online offerings and the next phase of digital multiplex licensing means radio has the capacity to excel at what it does best: delivering music to the masses. And the digital radio working group and Ofcom's report shows Government is pushing for the industry's success, too. As Riley avers, "Commercial Radio is a good place to be."

(Picture right) "I am a fan of consolidation and the pulling power it gives stations... a stronger industry through consolidation will allow more risks to be taken"

Phil Riley, former Chrysalis CEO

(Picture right) "You have opportunities when you have lots of different individual heads of music who can spot a tune and commit to it and want to prove themselves right, but most of commercial radio doesn't want to rock the boat"

Steve Tandy, Intermedia

(Picture right) "We need a roadmap for an end to dual investment between analogue and digital. It's wholly unreasonable to expect us to be spending millions on dual transmission"

Ralph Bernard, GCap CEO



## PLATFORM SHARES (%)

All commercial (June 07; Sep 07)

Am/FM 65.0, 69.6  
All Digital 13.8, 16.8  
DAB 6.3, 8.0

DTV 3.3, 4.3  
Internet 1.4, 1.5  
Digital (unspecified) 2.8, 3.1

Audience share (Sep 06; June 07; Sep 07)

All commercial 43.6%, 43.5%, 43.3%

All local commercial 32.6%, 32.3%, 31.7%

All national commercial 10.9%, 11.2%, 11.6%  
Classic FM 4.2%, 4.0%, 4.3%

talkSPORT 1.8%, 1.8%, 1.8%

Total Virgin Radio 1.5%, 1.5%, 1.5%

All BBC 54.3, 54.3%, 54.4%

All BBC network radio 44.5%, 44.5%, 45.0%

Radio One 9.8%, 10.3%, 10.6%

Radio Two 15.5%, 15.6%, 15.8%

Radio Three 1.3%, 1.1%, 1.2%

Radio Four 11.8%, 11.2%, 11.2%

BBC Local/Regional 9.8%, 9.8%, 9.7%



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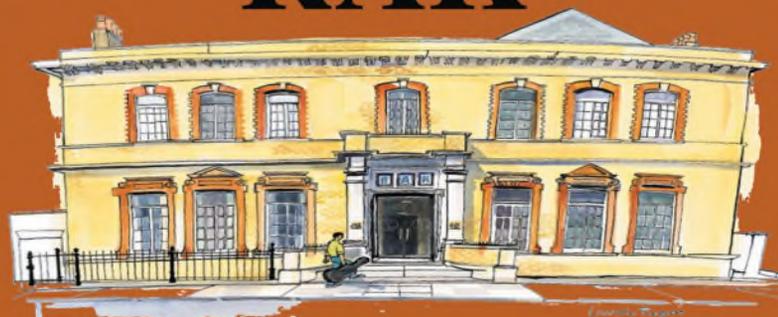


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**Dearly Loved And Sadly Missed  
Chris, Nathalie And Cristalle Most  
And All At  
RAK**



# Hitting the right note

by Christopher Barrett

With an unbeatable mix of pure talent, unpretentious Celtic charisma and remarkable drive, Katherine Jenkins has arguably done more to broaden the popularity of classical music than any artist of her generation. To celebrate the release of her fifth hit album, *Music Week* marks her milestone achievement with a look at the fairytale rise of the Welsh mezzo soprano from school choir to global stardom

(Picture right) Land of her father: the guidance and work ethic of her late father has driven Katherine Jenkins' commitment to succeed



"For as long as I can remember I wanted to sing. I did my first concert performance at the age of four." Katherine Jenkins' live debut may have been a rendition of *Going Down The Garden To Eat Worms* at her local school in Neath, South Wales, but it was the first step on a road that would ultimately lead her to become the UK's most successful classical artist.

With the Welsh mezzo soprano's fifth album recently debuting at number three in the pop charts, concerts at some of the world's premier venues ranging from the Sydney Opera House to the Millennium Stadium in Cardiff under her belt, along with two Classical Brit awards and numerous records broken, Jenkins is now one of the most famous faces in classical music.

Her first tender steps toward a musical career came when she joined the local choir at St David's church, but far from being an avid classical music fan the young singer would happily spend her free time listening to pop music by the likes of Kylie Minogue and Jason Donovan.

"Up to that point I had no knowledge of classical music, my family didn't play it at home, it was more that I was training my voice in the church choir for that very controlled way of singing," she recalls. "I started having singing lessons after nagging my mum and dad and luckily the singing teacher heard my voice and said 'I think classical music is going to suit you'."

At the age of 10, Jenkins' soaring vocals were already demanding attention and leading Radio Two to declare her Welsh Choir Girl of the Year on two occasions. A number of singing engagements followed with the young soloist performing with male voice choirs across Wales.

Key to Jenkins meeting those commitments and being instilled with a formidable work ethic, which continues to impresses all around her today, was the guidance of her late father, who died of lung cancer when she was 15.

"It was amazing to have that kind of support. My dad was a house husband and my mum went to work. In his own way he was always there telling me I could do it but that it would be down to hard work and determination. He told me that if I really believed I could do it, and put the time in, that success would come. To get that kind of ethic at that age has been amazing for me," says Jenkins.

At 17, with four A-level passes, Jenkins won a scholarship to the Royal Academy of Music and, to help fund her studies, commenced a part-time modelling career that led to her being voted "the face of Wales" in 2000.

Despite the fact that the funds from modelling made the costs of studying in London considerably more manageable, asked whether she was ever tempted to forgo a career in music in favour of life on the catwalk, Jenkins doesn't pause for breath, "I find it boring, the waiting around, because I am such an active person. There comes a point where the dieting thing and it being all about image... it doesn't really work with classical music. I don't think you have to be extremely overweight to be a classical music singer, that is a myth, but you have to be as fit and healthy as you can be, so to be worrying about what you should eat - I don't think the two things tie in."

During Jenkins' final year at the Royal Academy, her friend, pop-producer Steve DuBerry, had the idea of recording a demo. The result was a dance-track version of the Flower Duet from *Lakmé* which DuBerry's manager Grant Logan distributed around the music industry.

Now working as a teacher, Jenkins received a call from Universal Classics & Jazz expressing interest in the demo and a desire to meet her.

Universal Music Classics & Jazz managing director Dickon Stainer says that he and general manager Mark Wilkinson were bowled over by Jenkins' voice and personality. "She came in and played a tape; she was wearing jeans and didn't look anything like an opera singer. Straight

**KATHERINE JENKINS TIMELINE:**  
 2003  
 • Signed £1m deal with Universal Music - the largest classical recording deal in history  
 • Sang for Pope John Paul

II silver jubilee at Westminster Cathedral  
 • Supported Aled Jones on tour  
 • Welsh mascot for Rugby World Cup - performed Bread of Heaven and Welsh anthem

2004  
 • First album released, *Première*, hitting number one in the classical albums chart, where it spent eight weeks. Fastest-selling soprano of all time

• Performed at Westminster Cathedral, Sydney Opera House, Royal Albert Hall, Cardiff Millennium Stadium  
 • Released second album, *Second Nature*. Reached number one in classical

charts, 16 in pop charts  
 • First British classical artist to have number one and two album in same year. Only person to hold number one and two classical album chart position at same time

2005  
 • Won Classical Brit Album of Year for *Second Nature*  
 • Third album released, *Living a Dream* - reached number one in classical charts, number four in

pop charts  
 • On release, Jenkins held positions one, two, and three simultaneously in classical charts along with previous two albums  
 continued on p19 >>



**(Picture left)**  
Blooming talent: Katherine Jenkins launches the Royal British Legion's Poppy Appeal in 2006

away we knew she was something special; her voice was very well developed for someone so young and she sang in a way that connected. A lot of operatic singers are demonstrative but not immediately communicative. We closed the door afterwards and said, 'We're going to sign that girl!'

An audition was arranged shortly afterwards in Acton, West London, but despite winning over her

audience, Jenkins felt sure she had failed to convince them. "They just looked very uninterested to be honest," she chuckles. "I went home absolutely convinced that I had blown it, but within an hour of me getting home I got a call offering me a six-album deal. It was like a fairytale, I cried all afternoon."

The deal, said to be worth £1m, is the biggest in classical music history and it was not long before Jenkins was looking to assemble a crack management team.

The singer signed up with Brian Lane at Bandana Management, who had previously worked with the likes of Yes and Vangelis, resulting in the foundation of a team that would aim to make sure Jenkins' music would reach far beyond that of a typical classical artist.

The Agency Group worldwide CEO Neil Warnock, who had worked with Lane for many years as a live agent with a predominantly rock-oriented roster of artists, first saw Jenkins perform live in 2003 opening for Aled Jones.

Warnock recalls, "Brian said to me, 'I'm managing an opera singer,' and I said 'Don't be silly', he said 'Yes, and the way we are going to play this is we are going to apply everything we

know in our market and aid and abet the people who have signed her to give her much more of a contemporary appeal'."

As a result promoter Simon Moran was brought in who, like Warnock and Lane, had a track record with pop and rock performers. The SJM managing director was immediately impressed with Jenkins' remarkable enthusiasm.

"She works very hard and quite rightly expects everyone that works on her behalf to put the same effort and expertise in," says Moran.

"As an artist she gives 200% which as a manager giving 100% you do feel a little like you are falling behind at times," laughs Lane. "But of all the artists I manage she is the most appreciative of everything I do for her, so it is very gratifying."

"She has a Celtic drive that only a true Welsh person can really understand," says Stainer. "They have a word for it, Hwyl, which means spirit, and she's certainly got it," he says.

Stainer says that her drive and commitment to her fanbase has led to Jenkins playing a major role in the way her career has developed. "She is certainly a fan of people power and there have been



## New forces' sweetheart takes the desert by storm

Along with her passion for Welsh rugby and deep love of music, Katherine Jenkins has

demonstrated a fearless commitment to supporting the UK's armed forces; not only marking important occasions with performances at the likes of the 60th Anniversary of VE Day Celebrations and, more recently, the Festival Of Remembrance on November 10, but travelling to serving troops in places like Afghanistan and Iraq.

"When you have had success it is your duty and responsibility to give something back," says Jenkins.

"My dad was in the Merchant Navy and my area of Wales is a big recruiting



**(Pictures left and above)**  
Private Jenkins: "unfazed whatever the scenario" said the British Forces Foundation chief executive after Katherine Jenkins visited British soldiers in Iraq

ground for the army – but I think it started off with Dame Vera Lynn and going to sing for the Chelsea Pensioners. When I went out to Iraq the press had started calling me 'the new forces sweetheart', I thought it was a really lovely title but I wanted to earn it."

Having first contacted the British Forces Foundation a couple of years ago, Jenkins has gone on to become a trustee of the organisation. BFF chief executive Mark Cann admits that there was some initial trepidation as to whether a classical performance would be appreciated by the audience. "The dilemma was whether opera would go down well with what is essentially an

audience of 18- to 23-year-olds. So before we went somewhere like Iraq or Afghanistan I wanted to break her in gently to the reality of doing shows for the armed forces," says Cann.

Her first appearance for the BFF saw her singing in front of an audience stationed at Besbrook Mill in Northern Ireland, which, due to her being on the same bill as comedian Jim Davidson, was entitled Beauty And The Beast. "It worked really well," says Cann. "Her star quality and ability to communicate with servicemen was immediately evident."

Ten days later and Jenkins was landing in a helicopter in war-torn Basra and, according to Cann, she continues to be unfazed whatever the scenario. "She is absolutely brilliant; she can walk into a room full of soldiers and it's smiles all round," he enthuses. "On one occasion I had about 300 soldiers in one room and she had a picture taken with the first one she met and then kissed him, I said 'Why did you do that?' and she answered 'Well I couldn't just stand there and do nothing'. I told her she would end up having to kiss all of them and we only had 20 minutes. I'm pretty sure she kissed them all. She was fantastic. I had to watch out for guys that were getting one and then joining the back of the queue for more."

"I really, really enjoy it," says Jenkins. "To see the difference it makes to what can sometimes be groundhog day for them out there. It's something small that I can do but it does make a difference."

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CONCERTS**

MARCH 2005  
 SUN 06 CARDIFF ST DAVID'S HALL  
 TUE 08 MANCHESTER LOWRY LYRIC  
 MON 14 LONDON DE TERTON THEATRE  
 WED 16 LLANDUDNO NORTH WALES THEATRE

NOVEMBER 2005  
 FRI 25 BIRMINGHAM SYMPHONY HALL  
 SAT 26 BOURNEMOUTH INTERNATIONAL CENTRE  
 MON 28 WALES MILLENNIUM CENTRE  
 WED 30 LONDON BARBICAN CENTRE

DECEMBER 2005  
 THU 01 MANCHESTER BRIDGEWATER HALL  
 SAT 03 BRIGHTON DOME  
 SUN 04 PLYMOUTH FAVILIONS  
 WED 07 SHEFFIELD CITY HALL  
 FRI 09 LIVERPOOL PHILHARMONIC  
 MON 12 GLASGOW CLYDE AUDITORIUM  
 TUE 13 HARROGATE CENTRE  
 WED 21 SAGE GATESHEAD

MARCH 2006  
 SAT 04 CARDIFF INTERNATIONAL ARENA  
 APRIL 2006  
 WED 05 LONDON ROYAL ALBERT HALL

NOVEMBER 2006  
 MON 13 READING HEXAGON  
 TUE 14 NOTTINGHAM ROYAL CENTRE  
 THU 16 GLASGOW ROYAL CONCERT HALL  
 FRI 17 NEWCASTLE CITY HALL  
 SUN 19 PRESTON GUILDHALL  
 MON 20 BIRMINGHAM SYMPHONY HALL  
 TUE 21 BIRMINGHAM SYMPHONY HALL  
 FRI 24 GRIMSBY AUDITORIUM  
 SUN 26 LLANDUDNO NORTH WALES THEATRE  
 MON 27 LLANDUDNO NORTH WALES THEATRE  
 WED 29 MANCHESTER BRIDGEWATER HALL  
 THU 30 MANCHESTER BRIDGEWATER HALL

DECEMBER 2006  
 FRI 01 SHEFFIELD CITY HALL  
 SUN 03 IPSWICH REGENT  
 MON 04 NORWICH THEATRE ROYAL  
 WED 06 WALES MILLENNIUM CENTRE  
 THU 07 WALES MILLENNIUM CENTRE  
 FRI 08 WALES MILLENNIUM CENTRE  
 SUN 10 LIVERPOOL PHILHARMONIC HALL  
 MON 11 HARROGATE CENTRE  
 SAT 16 BOURNEMOUTH INTERNATIONAL CENTRE  
 SUN 17 PLYMOUTH FAVILIONS  
 TUE 19 BRIGHTON DOME  
 WED 20 PORTSMOUTH GUILDHALL  
 THU 21 BRISTOL COLSTON HALL

**VIVA LA DIVA  
FEATURING DARCEY BUSSELL & KATHERINE JENKINS**

NOVEMBER 2007  
 SUN 25 MANCHESTER LOWRY LYRIC  
 MON 26 MANCHESTER LOWRY LYRIC  
 TUE 27 MANCHESTER LOWRY LYRIC  
 THU 29 BRIGHTON CENTRE

DECEMBER 2007  
 SAT 01 CARDIFF INTERNATIONAL ARENA  
 WED 05 BRISTOL COLSTON HALL  
 FRI 07 BOURNEMOUTH IC  
 SAT 08 BOURNEMOUTH IC  
 MON 10 LONDON HAMMERSMITH APOLLO  
 TUE 11 LONDON HAMMERSMITH APOLLO  
 WED 12 LONDON HAMMERSMITH APOLLO  
 SUN 16 BIRMINGHAM SYMPHONY HALL  
 MON 17 BIRMINGHAM SYMPHONY HALL  
 TUE 18 BIRMINGHAM SYMPHONY HALL  
 THU 20 NOTTINGHAM ROYAL CENTRE  
 FRI 21 CLYDE AUDITORIUM  
 SAT 22 GATESHEAD SAGE

**60 SOLD OUT SHOWS AND COUNTING!**

MAY 2008  
 MON 05 CARDIFF INTERNATIONAL ARENA  
 WED 07 BIRMINGHAM NIA ACADEMY  
 THU 08 SHEFFIELD ARENA  
 SAT 10 LONDON THE O2 ARENA  
 WED 14 MANCHESTER MEN ARENA

a number of occasions when she has called up the record company and disagreed with us over the cover, track selection or repertoire."

"I do an awful lot of concerts a year now and make sure I read my forum and meet with as many of them as I can after concerts," says Jenkins. "Because I'm there at the coalface I'm more in touch with them than my record company, so I think it is important to pass that on."

According to Stainer, Jenkins' popularity on home turf provided her with a very strong foundation on which to build a career and was a consideration when U.C.J signed her. "Singing in Wales is in the blood. It can be an immense help to a young artist to have a potential fanbase somewhere where singing is held so close. So her Welsh origin was important to us."

Classic FM managing director Darren Henley also believes her nationality has proved beneficial. "Having that strong regional fanbase is very important for an artist, because you get that body of sales from the start. She has national treasure status in Wales."

Bearing in mind Jenkins' roots, she is naturally an avid rugby fan. "I don't think you can grow up in Wales and not love rugby," she suggests. "My dream was to stand on the pitch and lead the anthem one day." And, like so many of her aspirations, the dream was soon to become a reality. In 2003 she was invited to take to the turf for a rendition of Hen Wlad Fy Nhadau and has sung it at numerous Welsh international rugby matches since, to the extent that she now has a room named after her at Cardiff's Millennium Stadium.

Her Welsh roots were also apparent at the Classical Brit Awards, where she picked up Album Of The Year in 2005 and 2006. "I invited 50 of my family and friends. My mum arranges a bus trip up from Neath, it's really special. When I've won the award it's been really important to have everyone that's really important to me in the same room."

Jenkins' workload has been truly phenomenal in the four years since she signed with Universal. From singing in honour of Pope John Paul II at an event commemorating his silver jubilee at Westminster Cathedral to performing at Live 8 Berlin, G8 Murrayfield, with Andrea Bocelli on Strictly Come Dancing and in front of homesick troops in Iraq at Christmas, the young opera star has maintained a high profile among an astonishingly broad swathe of the population.

"She has probably performed live in front of three or four million people," says Lane.

"Katherine's diary is full all the time with commitments. However, she always makes time to do press and is one of our hardest-working clients," says The Outside Organisation CEO Alan Edwards, who has been central to overseeing the singer's PR and broadening her appeal by helping to generate diverse media coverage.

With a number of international and UK commitments in 2008, including arena dates for Viva La Diva (see page 26), activity with Mont Blanc with whom she signed a lucrative endorsement deal in 2006, and performances as part of The Forestry Commission's 2008 Forest Tours next summer, Jenkins' workload does not look like lightening.

Of course Jenkins' high profile is doing no harm to sales of both her new album and catalogue titles. Her first four albums – Premiere, Second Nature, Living A Dream and Serenade – have all performed



(Pictures above) Chart toppers: the four releases that preceded the current album Rejoice are all still flying high in the classical charts

(Pictures right) The face of Wales: modelling experience gives Katherine Jenkins an obvious edge at photoshoots (top), while she has also netted a lucrative contract as the face of Mont Blanc (right)



strongly in their first week before maintaining a vice-like-grip on the higher echelons of the classical albums chart, contributing to UK sales of more than 1.87m.

"There have been some weeks this year when she had the top four albums in the chart, one after another," says Stainer. "When people have bought one, they have often bought another. It's incredible the way it has happened; they have just sold and sold and sold."

In fact, Jenkins is the only singer in musical history to simultaneously hold the numbers one, two,

three and four position in the classical albums chart.

The secret to Katherine Jenkins' phenomenal success? According to all who work with her it seems to be a mixture of hard work, charm and remarkable talent.

"She is a great communicator and is unbelievably determined," says Stainer. "There has been no female classical singer in the UK who has achieved anywhere near what Katherine has achieved. She is one of the new generation of classical artists that is unencumbered by the strictures of an old classical world. She's not elitist; she is a girl from Wales who has come from a normal background."

Despite her packed schedule and seemingly endless energy, Jenkins goes to extreme measures to protect her key asset, her voice, leading her to remain silent for up to 48 hours, which seems remarkable for someone so charmingly vociferous.

"It is very difficult and there is a lot of responsibility as I don't ever want to cancel a performance," says Jenkins. "I'm grateful that while studying at the Royal Academy I was taught how to look after my voice, so it is a matter of knowing when it is time to take it easy. I don't speak between performances when I am on tour so I completely rest my voice. I love talking," she laughs, "but you do find once you get past five hours or so you go into a bubble; it's quite relaxing."

It has been a whirlwind four years for Jenkins and with her popularity building by the day the record-breaking diva is looking forward to some much-deserved rest.

"I am going to take Christmas and New Year off in Wales and then I am going to take the family on holiday in January – I have only had a week off this year; I've worked nearly every day. But I love it, it's mostly me driving that – if I was given time off I would want to know why," she laughs.



## REJOICE!

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# VIVA THIS DIVA!



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# UCJ rejoices in the Christmas spirit



Photo: LFI / www.lfi.co.uk

**(Picture left)** Reaching new heights: with new album *Rejoice*, Katherine Jenkins is broadening her appeal across both classical and pop markets

"I didn't want to make another album much the same as the previous records... I wanted to record songs that had an emotional meaning for me, but also had a message of inspiration"

Katherine Jenkins talking about new album *Rejoice*

"She has moved into the realm of Barbra Streisand and Celine Dion while keeping her classical roots and she has crossed over validly. It's not fake it's a real determination to use her voice in a different arena."

With Katherine Jenkins' album having debuted in the top five in the combined album chart, something that is all but unheard of for a classical artist, the palpable enthusiasm of her live agent Neil Warnock, the worldwide CEO of The Agency Group, is far from unique.

"It's going to be her best selling album," predicts UCJ managing director Dickon Stainer. "I expect it will go north of 500,000 before Christmas." Stainer confidently expects UCJ to have at least five albums in the Top 50 of the pop chart during the festive season with *Rejoice* leading the pack.

While Katherine Jenkins' four previous albums resolutely maintain a hold on the higher echelons of the classical music chart, her fifth LP is proving her most successful yet, with a new direction attracting a broader audience.

Featuring collaborations with some of the most established pop songwriting and production talent in the business, *Rejoice* is a careful balance between traditional classical material and contemporary songs written especially for the Welsh mezzo soprano.

Swedish duo Per Magnusson and David Krueger, along with Steve Mac and Simon Franglen, are on board; together they have worked with everyone from Britney Spears to the Bee Gees. And Gary Barlow not only suggested Jenkins cover Seal's *Kiss From A Rose* but also wrote *Viva Tonight*, the lead song to her show *Viva La Diva* and the emotive love song *Shout In Silence*.

For Jenkins the move into performing original material was sparked by feedback from fans, something she has always paid close attention to.

"With previous albums they have requested certain hymns and arias and I have gone on to record them because I thought they were great ideas," says Jenkins.

"I was getting requests like *Be Still My Soul* for the new album but also receiving letters saying 'We would really love to hear you singing some original songs as well'. I felt it's my fifth album and I don't want to make another album much the same as the previous records, so I decided to do half the album made up of material people would expect – beautiful classical repertoire – and the other half being original songs. I wanted to record songs that had an emotional meaning for me, but also had a message of inspiration. Which is why I chose *Rejoice*, *I Will Pray For You* and *Shout In Silence*."

Having sipped tea at Barlow's house and listened to him sing *Shout In Silence*, Jenkins admits that she was almost brought to tears and immediately knew it was right for the album.

According to Jenkins the album's title clearly represents its theme. "I always decide on the name of my albums. I've been split up from my long-term boyfriend for about a year-and-a-half, and, like anyone, it takes a while to get



by Christopher Barrett

Katherine Jenkins' record label UCJ is watching the record sales stack up as *Rejoice* and her catalogue albums go from strength to strength. And with successful collaborations on her new album alongside the likes of Gary Barlow, Jenkins is proving to be that rare breed – a classical artist who sells records like a pop star

**TIMELINE, continued**

- Performed at Live 8 Berlin, G8 Murrayfield, Tsunami Relief Cardiff, VE Day celebrations, Royal Variety Performance and Noble Peace Prize in Oslo
- Visited troops in Iraq

**2006**

- Won Classical Brit Album of the Year for *Living a Dream* – first female artist to win two consecutive Classical Brits
- Signed lucrative endorsement deal with

**Mont Blanc**

- Performed for the Queen at Royal British Legion Festival of Remembrance at Royal Albert Hall
- Appeared on Parkinson singing Welsh national anthem

- Put on concert for Welsh guards in Kosovo
- Dubbed new 'forces sweetheart' by Dame Vera Lynn after second Christmas trip to Iraq
- Released fourth album, *Serenade* which reached

number one in classical charts and number five in pop charts

**2007**

- Made guest appearance on *Emmerdale*
- Catwalk modeled for

charity at Naomi Campbell Fashion Relief

- Sang with Andrea Bocelli on *Strictly Come Dancing*

- Performed for the Queen for third consecutive year at Royal

British Legion Festival of Remembrance

- Performed at opening of St Pancras International station
- Released fifth album, *Rejoice* – selling very well in its first week

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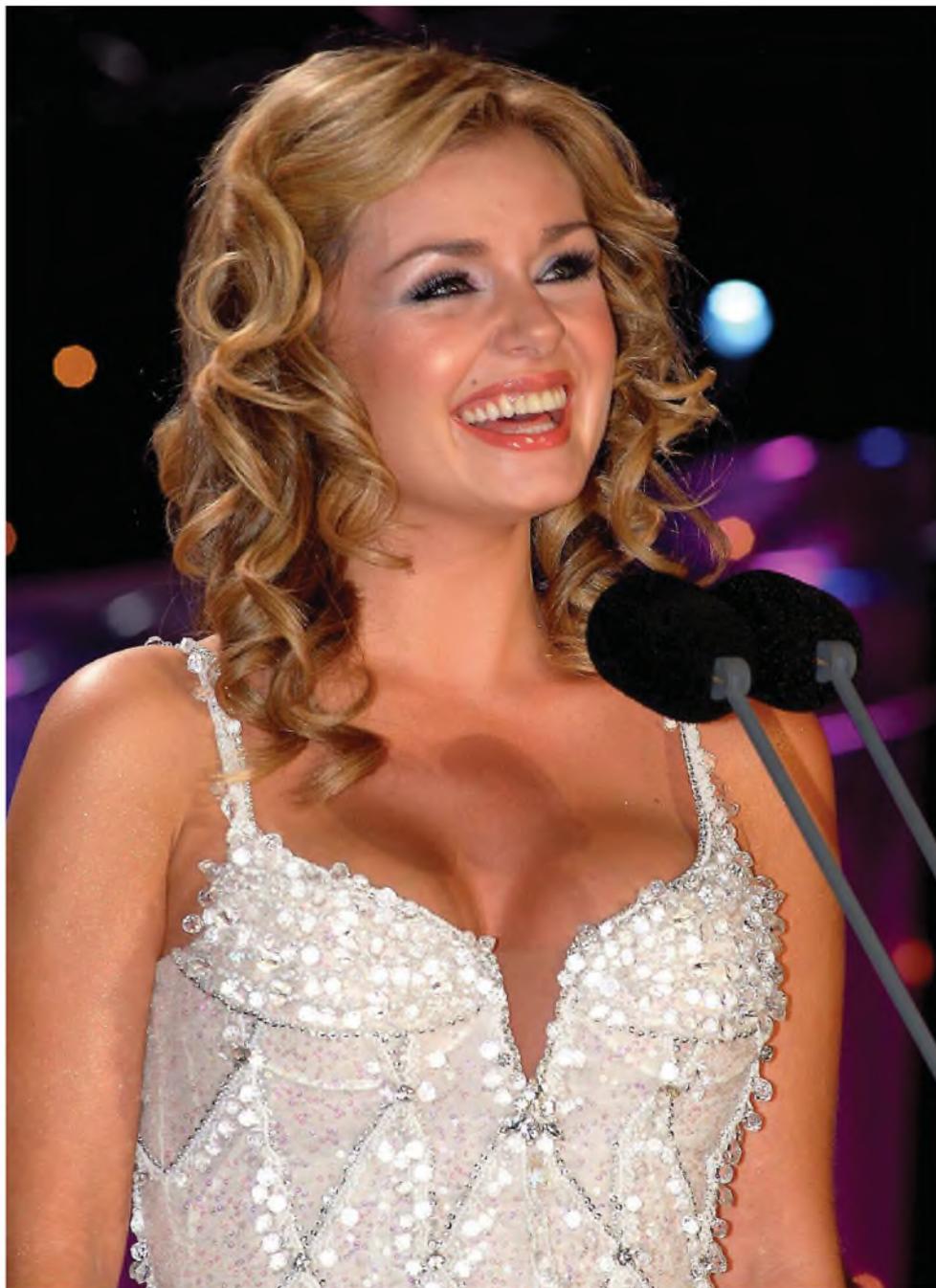


Photo: UCI / www.uci.co.uk

(Picture right)  
Take this: Gary Barlow suggested Katherine cover Seal's Kiss From A Rose, and also wrote Viva Tonight and Shout In Silence



(Picture left)  
Familiar to millions: UCJ's promotional campaign for Katherine Jenkins and Rejoice will be a big deal for the label, reaching across TV, radio, online, print and live platforms

used to being on your own again. I heard Rejoice and it gave me a lot of comfort. I just think it is a very positive word as an album title and it summed up what I am feeling right now."

Meanwhile rejoicing is something UCJ is certainly doing as they watch the record sales stack up. And, in the lead-up to Christmas, a far-reaching marketing campaign will drive awareness of Rejoice way beyond the core classics market.

UCJ's promotional campaign for Rejoice will be the label's biggest this autumn and will incorporate

TV, radio, online, print and live performances. Along with TV commercials running in thousands of doctors' surgeries across the UK, UCJ took over the Welsh airwaves on November 18, the day before the album's release. From 1pm until midnight two spots per hour featured on every single Welsh commercial radio station, says UCJ general manager Mark Wilkinson. Meanwhile internet marketing will be more prominent than for previous Katherine Jenkins albums. "Online is playing a far more prominent role, we recognise that there are a large number of silver surfers out there," says Wilkinson.

Meanwhile at Classic FM, the station has been leading with one of the more traditional tracks, Be Still My Soul, but the station's managing director Darren Henley is very supportive of Jenkins' new direction.

"I think UCJ have managed her recording career fantastically well. If you go back to her earlier records they are solid classical albums. Now she is broadening her music and fanbase as a result. She certainly isn't a flash-in-the-pan artist, she has a real durability; she is a classical artist that sells like a pop star.

"There is always a danger that classical music can get ghettoised and I think she breaks down the barriers and takes it to new audiences."

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

## Cast list

**Management:** Brian Lane - Bandana Management  
**Live agent:** Neil Warnock, The Agency Group  
**Concert promoter:** Simon Moran, SJM  
**TV:** Niki Sanderson - Non Stop Promotions  
**National Press:** Rebecca Allen, UCJ, Dan Deacon, Chris Goodman, The Outside Organisation  
**Regional press:** Caroline Crick, UCJ  
**Product manager:** Donna Cass, UCJ  
**National radio:** Jude Mellor, UCJ, Joe Bennett, FCL  
**Online:** Clare Nash, UCJ  
**A&R:** Tom Lewis, UCJ

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# A match made in heaven

by Christopher Barrett

Alongside promotional commitments for her album *Rejoice*, Katherine Jenkins has somehow found the time to rehearse as a ballet dancer for her forthcoming *Viva La Diva* shows with ballerina Darcey Bussell – a concept that has sold out in the UK and is all set to go global



The partnering of Katherine Jenkins and Britain's celebrated prima ballerina Darcey Bussell is undoubtedly a match made in heaven. But while the duo's combined talents are unquestionably staggering, the preparations for *Viva La Diva* proved no easy ride for its leading ladies as the show sees them reversing roles and taking on each other's speciality while paying homage to their greatest heroines.

With the series of 16 *Viva La Diva* UK shows commencing less than a week after the release of Jenkins' new album, *Rejoice*, the Welsh singer underwent a gruelling rehearsal schedule for the show that sees her not only singing in a variety of styles but performing a number of dance routines including tap and flamenco.

The week preceding *Viva La Diva*'s November 25 debut at the Lowry theatre in Manchester saw Jenkins rehearsing daily from 11am until 9pm, following a session at the gym, and still finding time to honour numerous promotional commitments for the release of *Rejoice*.

From May onwards Jenkins attended private dancing lessons and admits that while she loves dancing, it has taken a lot of energy.

Jenkins has a remarkable work ethic, which was inspired by her late father, and she says that she wouldn't have it any other way.

"She is like Rocky," laughs her manager Brian Lane of Bandana Management. "Darcey is probably the fittest person in the entire

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promotions

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entertainment industry but Katherine is not far behind."

Jenkins is clearly not only a friend but a great admirer of her co-star Darcey Bussell who she reveals has a strong singing voice not dissimilar to that of Marlene Dietrich.

Following Bussell's British curtain call in June at the Royal Opera House in Covent Garden, the JK's premier ballet dancer and mezzo soprano were fascinated by the idea of working together.

"We talked through our inspirations and with Darcey, as you would expect, Margot Fonteyn was one of hers and for me it was Maria Callas, but there were also some really off-the-wall divas that have inspired her and that's the same for me, so we thought that was a really interesting concept for a show," says Jenkins.

While the title Viva La Diva is a phrase that was occasionally used in the office by Universal Music Classics & Jazz general manager Mark Wilkinson, the concept was the brainchild of Lane who has been working as co-producer on the show with Bussell's manager

Steven Howard, The Agency Group worldwide CEO Neil Warnock and SJM Concerts managing director Simon Moran.

UCJ managing director Dickon Stainer says that like most good managers Lane is not short of a few "bonkers ideas" but that Viva La Diva was an extremely smart one.

With all 16 dates including the finale at Glasgow's Clyde Auditorium on December 21 having sold out, the show, directed by Kim Gavin, has proven a huge success and was the subject of a dedicated South Bank Show on ITV1 on December 9 as well as being

booked for the Royal Variety Performance at Liverpool's Empire Theatre on December 3.

"It is a phenomenal show," enthuses Lane. "It's like sitting down and being entertained by a nuclear explosion. I fell off my chair when I first saw it."

Moran says that Gavin, who he put forward for the job after being impressed with his work on the recent Take That tours, has played a key role. "The show has evolved over time and Kim Gavin has added a hell of a lot, really pulling it all together."

But the public's reaction to the concept has taken the team behind it a little by surprise - and 2008 will now see the show being rolled out across the globe and a series of six UK arena dates taking place in May.

"We didn't realise the Viva La Diva shows would sell out so quickly, so we are going to do a whole run of UK arenas next year and we have just booked the O2," enthuses Jenkins. "We are going to tour Australia, New Zealand and Japan and we have got people coming over from Las Vegas and Broadway because they are interested in us taking it there. So it could well snowball," she says.

And, according to Lane there has been a lot of interest in releasing a DVD of the show, but no mention yet of an accompanying album.

"What has made it is the personalities involved; the UK's prima ballerina Darcey Bussell and the biggest-selling classical artist in the UK ever," enthuses Stainer.

Bussell is no less enthusiastic about the pairing. "I couldn't have found a better performer to share this with than the incomparable Katherine. It is so lovely to be teamed up with Katherine, it's the icing on the cake."



(Pictures Left) Trading places: Katherine Jenkins and Darcey Bussell could grace Broadway with their Viva La Diva show

## Viva La Diva show dates

### 2007

November 25 - Manchester Lowry  
November 26 - Manchester Lowry  
November 27 - Manchester Lowry  
November 29 - Brighton Centre  
December 1 - Cardiff International Arena



December 5 - Bristol Colston Hall  
December 7 - Bournemouth International Centre  
December 8 - Bournemouth International Centre  
December 10 - London Hammersmith Apollo  
December 11 - London Hammersmith Apollo  
December 12 - London Hammersmith Apollo  
December 16 - Birmingham Symphony Hall  
December 17 - Birmingham Symphony Hall  
December 18 - Birmingham Symphony Hall  
December 20 - Nottingham Royal Centre  
December 21 - Glasgow Clyde Auditorium

### 2008

May 2 - Belfast Odyssey  
May 5 - Cardiff International Arena  
May 7 - Birmingham NIA Academy  
May 8 - Sheffield Hallam FM Arena  
May 10 - London O2 Arena  
May 14 - Manchester MEN Arena

"What has made it is the personalities involved; the UK's prima ballerina Darcey Bussell and the biggest-selling classical artist in the UK ever..."

Dickon Stainer,  
Universal Classics & Jazz



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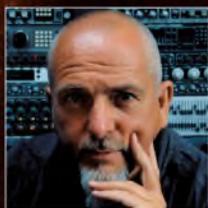
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# Music Upfront

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

## This Week

### Singles

- **Arctic Monkeys** Teddy Picker (Domino)
- **Babyshambles** You Talk (Parlophone)
- **Tom Baxter** Better (Charisma)
- **Bon Jovi** Lost Highway (Mercury)
- **Ian Brown** Sister Rose (Fiction)
- **Dragonette** True Believer (Mercury)
- **Duffy** Rockferry (Polydor)
- **Electrovamp** I Don't Like The Vibe In The VIP (Island)
- **Fightstar** Deathcar (Institute)
- **Foo Fighters** Long Road To Ruin (RCA)
- **Friendly Fires** Paris (Moshi Moshi)
- **Gabrielle** Every Little Teardrop (UMRL)
- **Goo Goo Dolls** Before It's Too Late (Warner Brothers)
- **Groove Armada** Love Sweet Sound (Columbia)
- **The Killers** Don't Shoot Me Santa (Vertigo)
- **Annie Lennox** Sing (RCA)
- **Maximo Park** Karaoke Plays (Warp)
- **Dannii Minogue Vs Jason Nevins** Touch Me Like That (All Around The World)
- **Jack Peñate** Have I Been A Fool (XL)
- **The Shins** Sealegs (Transgressive)
- **Ashley Tisdale** He Said She Said (Warner Brothers)
- **Kate Walsh** Tonight (Mercury)

### Albums

- **2pac** The Best Of (Interscope)
- **Michael Bolton** A Swinging Christmas (Universal Classics)
- **Busta Rhymes** Back On My Bs (Interscope)
- **Ghostface** The Big Doe Rehab (Mercury)
- **Josh Groban** Noel (Warner Brothers)
- **Silversun Pickups** Pickul (Warner Brothers)
- **James Taylor** One Man Band (UMTV)
- **The Valerie Project** The Valerie Project (Twisted Nerve)

## December 10

### Singles

- **Newton Faulkner** Teardrop (Ugly Truth)
- One of Faulkner's fans is so convinced Teardrop will scoop the Christmas number one accolade they've placed a bet of £20,000 to back up their belief. The artist commences a world tour in the new year.
- **Foals** Balloons (Transgressive)
  - **The Fray** Look After You (Epic)
  - **David Guetta** Baby When The Lights (Virgin)
- The release of Baby When The Lights will lead the repromotion of Guetta's current album, post-Christmas. He performed at Ministry Of Sound and Freshly Squeezed over the weekend; meanwhile, this single has been playlisted by Radio One and Capital.
- **Enrique Iglesias** Somebody's Me (Interscope)
  - **Kano** Feel Free (679)
-  Following on from a successful appearance on Later... With Jools Holland, 679 releases Kano's paean to London, aided and abetted by Damon Albarn.

Recently added to Radio One's C-list, 1Xtra's A-list and picking up television coverage, this could cross over.

- **Little Man Tate** Boy In The Anorak (V2)
- A short shelf-life for this, the prolific Sheffield band's eighth single, is available for one week only as a limited-edition CD, seven-inch and download. The non-album track is an old live favourite and gets released five days before the band's eagerly

## Future Release



**Cast list** Label: Universal Music Record Label. Manager: Mark Wood, Radius Music. Agent: Pete Nash, Helter Skelter.

Publisher: Darryl Watts, Universal Music. Head of promo: Neil Hughes, Polydor. National radio: James Bass, Polydor.

Regional radio: Gavin Hughes, Nicki Ross, Tony Myers, Polydor. TV: Rachel Cook, Claire Mitchell, Polydor. Press: Selina

Webb, Chloe Melick, Polydor. Regional press: Warren Higgins, Chuff Media.

**Jack McManus** Either Side Of Midnight (UMRL)

UMRL signing Jack McManus joined a cast list of rising talent from the Universal roster to perform at the company's annual new music showcase in London last week.

Introducing 2008 took place at Shepherd's Bush Hall last Tuesday and, over the course of an evening, gave representatives from retail, mobile, sync and key trade media an advance listen to the major's leading domestic priorities for the new year.

McManus was one of five live performances on the night, with each act performing three songs for the crowd.

Other artists to take the stage were UCJ signing Beth Rowley, whose debut album will be released on the revived Three Thumbs label next year; Australian teenage artist Gabriella Cilmi, who performed tracks from her Xenomania-produced debut; Mercury's One Night Only, whose debut, limited-edition single, Rockferry is released today (Monday).

McManus, who shares management with Imogen Heap via Mark Wood of Modernwood Management, recorded his debut album Either Side Of Midnight with producer Steve Robson and it is a key release on the UMRL first-quarter schedule. The campaign will be led by the first commercial single, Bang On The Piano.

anticipated Blackpool gig.

● **Amy Macdonald** This Is The Life (Vertigo) Macdonald will perform a sold-out show at her hometown of Glasgow on December 14, four days after this single gets its physical release. This is the third offering from the teenage singer-songwriter, whose debut album has been certified gold in the UK.

- **Kate Nash** Pumpkin Soup (Fiction)
- **Plain White T's** Hate (I Really Don't Like You) (Angel)

 The follow-up to Hey There Delilah – which spent 13 weeks in the Top 10 – this is winning support from Radio One, Xfm and Virgin Extreme. Currently touring with Fall Out Boy and Gym Class Heroes, Plain White T's kick off a UK tour this January.

- **Shaun The Sheep** Life's A Treat (Tug)
- **Soulja Boy** Crank That (Soulja Boy) (Interscope)
- **Status Quo** It's Christmas Time (Fourth Chord)
- **Stereophonics** My Friends (Mercury)
- **Sugababes** Change (Island)
- **Amy Winehouse** Love Is A Losing Game (Island)

### Albums

- **Mario Go** (RCA)
- Mario's latest single Crying Out For Me is currently C-listed at Galaxy FM and will springboard this forthcoming album's release. Go also features the single How Do I Breathe, which was a hit in September.
- **Vangelis** Blade Runner Trilogy (UMTV)

- **Various** St Trinian's (OST) (Polydor)
- **Wu-Tang Clan** Eight Diagrams (Bodog)

## December 17

### Singles

- **Blake White** Christmas (UCJ)
  - **Jay-Z** Roc Boys (And The Winner Is) (Def Jam)
- Jay Z's recent album American Gangster has conspicuously failed to set the UK albums chart alight thus far, peaking at number 30. However, press for the film American Gangster – from which the album takes its lyrical inspiration – as well as radio plays from Radio One (B list) and Kiss FM, plus video support from MTV Base and E4, show promise for Roc Boys.
- **Malcolm Middleton** We're All Going To Die (Full Time Hobby)
  - **Múm** Marmalade Fires (Fatcat)
  - **Muscles** Sweaty (Modular)
  - **X Factor** winner tbc (S)

### Albums

- **Montag** Going Places (Car Park)
  - **Various** Foresight: Urban (Casual)
- A snapshot of the Casual record label, Foresight features music from Lloyd De Mezza, EC and Darwood. It will be backed by an array of club nights and release parties in London during the week of release.

## Single of the week



**Duffy:**  
Rockferry  
(A&M)  
Duffy's

limited-edition debut single provides an early introduction to the young artist's talents ahead of her first commercial release on A&M next year. The song has found a momentum beyond expectations and, after early plays from Jo Whiley, has crept its way into Radio One's Upfront list and has been B-listed by Radio Two. An appearance on Later... With Jools Holland has further bolstered her early campaign and she now looks poised to enter 2008 in very good shape. Her first commercial single, Mercy, will follow in the new year.

**Released this week**  
(3/12)

## Album of the week



**Josh Groban**  
Noel  
(Reprise)  
Groban's

contribution to the busy Christmas market sees the star offering up his versions of seasonal classics such as Silent Night, Little Drummer Boy and O Come All Ye Faithful. Recorded at London's Abbey Road studios, the album was produced by Grammy-Award winning David Foster and includes a duet with Faith Hill on The First Noel. The album debuted at number four on the US Billboard 200 and follows his 120,000 selling UK album, Awake which was released earlier in the year.

**Released this week**  
(3/12)

**This week's reviewers**  
Anita Awbi, Chris Barrett, Adam Benzine, Ben Cardew, Stuart Clarke, Hannah Emanuel, Anna Goldie, Ed Miller, Nick Tesco, Simon Ward and Anna Winston

For a full list of new releases updated every Monday, go to [www.musicweek.com](http://www.musicweek.com)

## Radio playlists

### Radio 1

#### A list:

**Alicia Keys** No One, **Arctic Monkeys** Teddy Picker, **Bloc Party** Flux, **Editors** The Racing Rats, **Foo Fighters** Long Road To Ruin, **Girls**

**Aloud** Cal. The Shots, **Jack Penate** Have I Been A Fool, **Kanye West** Feat. T.Pain Good Life, **Ki Tunstall** Saving My Face, **Kylie Minogue** 2 Hearts, **Leona Lewis** Bleeding Love, **Maroon 5** Won't Go Home Without You, **Newton Faulkner** Teardrop, **Peter Dinklage** Waiting

**4.** **Pigeon Detectives** I Found Out, **Rihanna** Feat. Ne-Yo Hate That I Love You, **Scouting For Girls** Elvis Ain't Dead, **Soulja Boy** Crank That (Soulja Boy), **Sugababes** Change T2 Feat. Jodie Heartbroken, **Take That** Rule The World, **The Enemy** We'll Live And Die In These

**Towns**, **Timbaland** Presents **One Republic** Apologize  
**B list:**  
**Amy Winehouse** Love Is A Losing Game, **Booly Luv** Some Kinda Rush, **Cascada** What Hurts The Most, **David Guetta** Baby When The Light, **Filo & Peri** Anthem,

**Gallows** Staring At The Rude Bois, **J Holiday** Bed, **Jay-Z** Roc Boys (And The Winner Is), **Kate Nash** Pumpkin Soup, **Pendulum** Granite, **Plain White T's** Hate (I Really Don't Like You), **Sean Kingston** Me Love, **Stereophonics** My Friends, **The Fray** Look After You, **The**

**Twang** Push The Ghost, **The White Stripes** Conquest, **Uniting Nations** Do It Yourself (Go Out And Get It)  
**C list:**  
**Babyshambles** You Talk, **Dave Armstrong & Redroche** Feat. H-Boogie Love Has Gone, **Jack Johnson** If I Had Eyes, **Kano** Feel



## DVD reviews

### The Verve: This Is Music - The Singles 92-98 (Hit CDVX2991)



The Verve are back in business with a tour and a new album

imminent, so now is a good time for the release of this 'sight & sound' CD/DVD edition of their hits compilation, which has sold 265,000 copies in its audio edition since 2004. This version includes promotional video clips for 14 singles and is environmentally friendly, with recycled packaging. A £150,000 advertising budget will also ensure this hits its target audience.

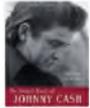
### Katherine Jenkins: Katherine In The Park (UCJ 1751958)



Released in the wake of Rejoice, Jenkins' highest-

charting album to date, Katherine In The Park finds the award-winning mezzo soprano receiving a warm welcome from her hometown crowd in Port Talbot, Wales. Her assured, graceful and easy vocal style is an excellent match for a mixture of classical and MOR repertoire, which includes I Will Always Love You, Nel A Fantasia and La Donna E Mobile. The National Symphony Orchestra provide sterling support, and guests Juan Diego Florez and Serendipity help Jenkins to put on a world-class gig.

### Johnny Cash: The Gospel Music Of (Spring House/EMI 8448139)



Former CBS news anchor Dan Rather adds gravitas to the telling

of the spiritual side of Johnny Cash's musical career in this absorbing feature, which includes a wealth of interview footage with family and friends, rare archive clips and live performances. Adding 30 minutes to the original 60-minute TV documentary, it includes 30 tracks in total, half of them as live performance footage. Songs include The Old Rugged Cross, First Time Ever I Saw Your Face and Precious Memories.

## Future Release



### Shaun The Sheep Life's A Treat (Tug)

Gut has joined the race for the Christmas number one with a novelty record from children's clay-mation character Shaun The Sheep. Gut imprint Tug records will release Life's A Treat on December 10 and, while currently placed fourth favourite with bookmakers, the label is confident it can provide some stiff competition to X Factor in the battle for the festive number one.

The single will be released in one physical format loaded with extra content, while the iTunes version of the release will come with an exclusive PDF image of Shaun The Sheep which can be printed and coloured in.

"It's time to bring back the Christmas number one novelty record," says Gut managing director Steve Tancy, who promises to pull out all the stops

to keep the competition at bay. "I have spent the past year putting this together and it's going to capture people's imagination."

Mobile network Orange is also throwing its weight behind the single and will be playing the video on repeat in the front window of its Carnaby Street store throughout Christmas.

Life's A Treat is voiced by Vic Reeves, who will be taking part in interviews and promotional appearances in support of the single and a video, which took three months to shoot at a cost of £200,000 will back up the release.

Gut is also targeting GMV, Gut, GTV, Video C and Aardman databases with mailouts about the single and a viral campaign featuring Shaun The Sheep performing the Crank That dance routine, will start this week.

**Cast list** Product manager/A&R: Steve Tandy, Tug Records/Miles Bullough, Aardman; Marketing: Fraser Daley, Tug Records; National press: Sue Harris and Terry Grego, Republic Media; Regional press: Sophie Lovelock, Republic

**Media:** National TV: Helen Jones and Jenni Page, Chilli PR; National radio: Chris Slade, Alchemy; Regional radio: Polly Reed and Stacy Scurlfield, Intermedia; Online: Lauren Labin, PPR; Agent (Vic Reeves): Jo Beasy, PBJ Management.

## December 31

### Singles

- **Christina Aguilera** Oh Mother (RCA)
- **Booby Luv** Some Kinda Rush (Data)
- **Electrovamp** I Don't Like The Vibe In The VIP

(Island)

The debut single from Welsh sibling duo Electrovamp is benefiting from a strong online viral campaign of the track's video, which is available in two versions: clean and dirty. I Don't Like The Vibe In The VIP is also lapping up healthy club play.

- **Orson** Broken Watch (Mercury)

## 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.



### Hanna Hanra (The PiX) Theoretical Girl: The Hypocrite (Salvia)

This is a perfect pop song in every way: there is nothing you could add or take away that could make it better. Its searing guitar and stompy drums allow it to fit on both dancefloor and indie bedroom. Theoretical Girl hail from the Petri dish of Southend and I want more!



### Arwa Haider (Metro) Various: The Sound Of Sound (Luaka Bop)

A brilliant taster from an effortlessly hip label. There's a zingy freshness here, ranging from shapeshifting Brazilian trio Kassim + 2 to Jim White's gnarly Americana and vintage funkster Shuggie Otis. You don't always expect these sounds to go, but they get on famously.



### Priya Elan (NME) Crystal Castles: Air War (Trouble)

'Chips, chips, chips,' Alice Crystal Castles swoons on this trippy slice of electro-digitalism. This is the otherworldly Canadian duo's poppiest effort to date. Cute, bruised and ever so sinister, it's like the soundtrack to the Care Bears movie as reimagined by David Lynch.

## Radio playlists (cont)

Free, **Lupe Fiasco** Superstar; **Mika** Relax Take It Easy; **Robyn** Be Mine; **The Hoosiers** Worst Case Scenario; **The Wombats** Moving To New York

### 1-Upfront:

**Duffy** Rockterry; **Foals** Balloons; **The Maccabees** Toothpaste Kisses

### Radio 2

**A list:** **Amy Macdonald** This Is The Life;

**Amy Winehouse** Love Is A Losing Game; **Bruce Springsteen** Girls In Their Summer Clothes; **Crowded House** Pour Le Monde; **Eagles** Busy Being Fabulous; **Gabrielle** Every Little Teardrop; **James Blunt** Same Mistake; **Kaiser Chiefs** Love's Not A Competition (But I'm

Winning); **Kt Tunstall** Saving My Face; **Maroon 5** Won't Go Home Without You; **Tom Baxter** Better **B list:** **Alison Moyet** A Glycerine; **Annie Lennox** Sing; **Bon Jovi** Lost Highway; **Duffy** Rockterry; **Enrique Iglesias** Somebody's Me; **Katie**

- **The White Stripes** Conquest (XL)

### Albums

- **The Maccabees** Colour It In (Fiction) The Maccabees have already reached gold status in the UK with this album, which was originally released back in August. With their new single Toothpaste Kisses landing a sync on the new Samsung ad, however, Fiction is poised for a re-push.
- **Radiohead** In Rainbows (XL)

## January 7

### Singles

- **Dave Armstrong & Redroche** feat. H-Boogie Love Has Gone (Data)
- **Bodyrox** feat. **Luciana** What Planet You On (Phonic)
- **Clocks** All I Can (Island)
- **The Departure** Chemicals (Parlophone) The Departure have been raising the profile of their forthcoming studio album via a series of online blogs documenting their live dates over recent weeks. Chemicals is the lead single from the album, which follows later in the year.
- **The Envy Corps** Story Problem (Mercury)
- **Lupe Fiasco** Superstar (Atlantic) Superstar was Jo Whiley's pet sound last week and has been added to Radio One's C-list after following support from BBC1 Xtra and airplay from the likes of Zane Lowe. Fiasco is currently touring the US, but may come to the UK in the new year to promote the release.
- **The Hoosiers** Worst Case Scenario (RCA)
- **Lightspeed Champion** Tell Me What It's Worth (Domino)
- **Jennifer Lopez** Hold It, Don't Drop It (RCA)
- **Britney Spears** Pieces Of Me (Jive)
- **Turin Brakes** Something In My Eye (Source)

### Albums

- **Tom Baxter** Skybound (Charisma)
- **Taio Cruz** Movie (4th & Broadway)

## January 14

### Singles

- **Annals** Dry Clothes (Virgin)
- **The Courteeners** What Took You So Long (Loog) The Mancunian's December tour has already completely sold out and this, the band's first full commercial single, looks set to reap the full benefits of the exposure. The band will be tipped by *The Fly*, *Q* and *NME*.
- **Jack Johnson** If I Had Eyes (Brushfire/Island)
- **The Little Ones** Ordinary Song (Heavenly) The Heavenly-signed Little Ones hit the road supporting Kaiser Chiefs and We Are Scientists over the weekend and have been using the tour to preview much of the material from their new studio set, including this new single. The associated album is entitled Morning Tide and is released on March 31.
- **The Mars Volta** Wax Simulacra (Island)
- **Palladium** White Lady (Virgin)
- **Robyn** Be Mine (Konichiwa/Island)
- **Supergrass** Diamond Hoo Ha Man (Parlophone)
- **Kanye West** Flashing Lights (Def Jam)
- **The Wombats** Moving To New York (14th Floor)

### Albums

- **British Sea Power** Do You Like Rock Music? (Rough Trade)
- **Matt Costa** Unfamiliar Faces (Island)
- **The Envy Corps** Dwell (Mercury)
- **Oh No Ono** Yes (Morningside)

## January 21

### Singles

- **Adele** Chasing Pavements (XL)
- **Cut Off Your Hands** Oh Girl (Atlantic)
- **Laura Marling** Ghost (Virgin) Ghost is the lead commercial track from Marling's as-yet-untitled debut album, which will be released

in a limited-edition "song box" format featuring images, a ticket to her March tour and other memorabilia. Its release follows the limited release of her *My Manic & I* EP earlier this year. Current single *New Romantic* is currently playlisted on Xfm.

- **One Night Only** Just For Tonight (Mercury)
  - **Those Dancing Days** Hitten (Wichita)
- The first commercial single from the Scandinavian group will be released on CD and seven-inch single and will be issued as the band enter the studio to begin work on their debut album, due later in 2008.

#### Albums

- **Boy Kill Boy** Stars And The Sea (Mercury)
  - **Cat Power** Jukebox (Matador)
-  Chan Marshall's eighth album is her second covers set and features 12 tracks originally recorded by artists such as James Brown, Johnny Cash, Bob Dylan.

Janis Joplin and Hank Williams. The album will be released with deluxe CD and vinyl editions including five bonus tracks. A UK tour is currently being planned for the New Year.

- **Lightspeed Champion** Falling Off The Lavendar Bridge (Domino)
- **Love Is All** Love Is All Mixed Up (Parlophone)
- **Silje Nes** Ames Room (FatCat)
- **Keith Sweat** Some More (Atlantic)
- **Rufus Wainwright** Rufus Does Judy At Carnegie Hall (Geffen)

This two-disc live set captures the first night of Wainwright's two critically-acclaimed June shows at New York's Carnegie Hall, at which he reproduced Judy Garland's legendary 1961 show in its entirety.

## January 28 & Beyond

#### Singles

- **30 Seconds To Mars** From Yesterday (Virgin) (04/02)
- **Blood Red Shoes** You Bring Me Down Mercury (28/01)
- **James Blunt** Carry You Home (Atlantic) (10/03)
- **Chris Brown** With You (RCA) (24/03)
- **Cassie** Is It You (Bad Boy) (28/01)
- **Estelle** American Boy (Atlantic) (11/02)
- **Hard-Fi** I Shall Overcome (Necessary/Atlantic) (18/02)
- **Hot Chip** Ready For The Floor (EMI) (28/01)

This first cut from Hot Chip's February 14-released new album *Made In The Dark* is one of their most accessible to date and was declared hottest record in the world right now by Radio One's Zane Lowe on November 26. Xfm and BBC6 Music plays followed and a 13-date date UK tour in February will

## The Panel.



**Francesca Babb (Red Magazine)**  
**Duffy: Rockferry (A&M)**  
Duffy is one of those artists with the rare ability to appeal to the cool, young crowd while also appealing to older audiences. Of all the new acts shaping up to break through in the 2008, Duffy is the artist we are most confident about right now.



**Andrew Phillips (Channel Four Radio)**  
**Elevator Suite: The Wheel (Pure Mint)**  
I love the fuse of funk, dance elements, big beat and strong vocals so much, it sounds like The Stone Roses meets Underworld. It starts so well – a slight more structure to the song and this could be major.



**Martin Aston (Mojo)**  
**The Bookhouse Boys: Tonight (Black)**  
If Nick Cave was to ride Amy Winehouse and Duffy's wave of Sixties Tin Pan Alley dramarama, then he might sound like this. Duelling surf-guitar, twin singers and drummers, brass fanfares and gothic presence add up to one mighty commotion. Great white hopes for 2008.



**Stevie Chick (journalist)**  
**Thao: We Brave Bee Stings And All (Kill Rock Stars)**  
Thao Nguyen's debut album is a charming thing of profound playfulness and sighing melodic glee, a treat for the ears and the heart. Piano, banjo and 'marxaphone' feature, but her affecting vocal is the featured instrument here, and rightly so.

sustain interest.

- **Jaymay** Gray Or Blue (EMI) (25/02)
  - **Ruarri Joseph** Won't Work (Atlantic) (04/02)
  - **The Kooks** tbc Virgin (24/03)
  - **Little Dragon** Constant Surprises (Peacefrog)
- Constant Surprises is the second single to be taken from Little Dragon's eponymous debut. The band are building up a steady stream of press and radio support, including that of Radio One tastemaker Gilles Peterson, who invited them in for a session. They will also be touring in support.
- **The Little Ones** Morning Tide (EMI) (31/03)
  - **Roisin Murphy** You Know Me Better (EMI) (18/02)
  - **Remi Nicole** Lights Out (Island) (11/02)
  - **Paramore** Misery Business (Fueled By Ramen) (28/01)
  - **Rihanna** Don't Stop The Music (Def Jam) (11/02)
  - **Kelly Rowland** Work (Columbia) (28/01)
  - **Shocking Pinks** Emily (DFA) (03/03)
  - **The Sonic Hearts** To Be Someone (EMI) (25/02)
  - **Get Cape.Wear Cape.Fly** Find The Time (Atlantic) (25/02)
  - **T-Pain** Church (RCA) (03/03)

#### Albums

- **B-52s** Funplex (EMI) (03/03)
- **Mary J Blige** Growing Pains Mercury (28/01)
- **Mariah Carey** Sweet Soul Odyssey (Def Jam) (25/02)
- **Dido** tbc (Arista) (17/03)
- **Sophie Ellis-Bextor** Greatest Hits (Fascination) (17/03)
- **Eve** Here I Am (Polydor) (18/02)
- **Lupe Fiasco** The Cool (Atlantic) (28/01)
- **Holton's Opulent Oog** The Problem Of Knowledge (Big Potato) (18/02)
- **Hot Chip** Made In The Dark (EMI) (04/02)
- **Lenny Kravitz** It Is Time For A Love Revolution (Virgin) (04/02)
- **kd Lang** Watershed (Sire) (28/01)
- **The Loose Salute** Turned To Love (EMI) (10/03)
- **One Night Only** Started A Fire (Mercury) (28/01)
- **Royworld** Dust (Virgin) (17/03)
- **Nicole Scherzinger** Her Name Is Nicole (Interscope) (04/02)
- **Superglass** Diamond Hoo Ha Man (Parlophone) (31/03)
- **Vincent Vincent & The Villains** Gospel Bombs (EMI) (10/03)

#### DVD reviews

**Various: Classic Motown Performances 1963-1987 (Universal 1743237)**



Neatly rounding up four separate Motown DVDs released in

the last year, this fabulous boxed set features 16 concert and TV performances each by The Supremes, Marvin Gaye, The Temptations and 15 by Smokey Robinson & The Miracles, all mastered to a high quality, with a wealth of bonus material including interviews, a 50-minute Marvin Gaye concert and fascinating, previously unreleased tapes wiping all but the vocals from the studio performances of more than 50 Motown hits. Motown's magic is timeless and the music here provides adequate proof of why that is.

**Mariah Carey: The Adventures Of Mimi (Def Jam 1752270)**



Mariah Carey bounced back in spectacular fashion with

the release of her *Emancipation Of Mimi* album, and this two-DVD set features the singer on her 2006 tour to support that album. Unlike some live DVDs, all the tracks here were taken from the same concert on the same night, with Carey on top form. Excellent staging and top-notch musicianship was the order of the night, with the 80-minute set containing tracks such as *Dream Lover*, *Honey, Hero* and *I'll Be There*.

**Tom Petty & The Heartbreakers Runnin' Down A Dream (SPV 98717)**



Movie director Peter Bogdanovich's documentary

about Tom Petty and his band is the centrepiece of this great package that will have fans of the veteran rocker salivating. Famous admirers and collaborators are among those quizzed for the film, which runs for nearly four hours, spread over two DVDs. A third DVD offers the Heartbreakers' 30th anniversary gig in their hometown of Gainesville, Florida.

## Future Release



**Katie Melua and Eva Cassidy** *What A Wonderful World* (Tesco exclusive) Tesco is to put its might behind a charity single for the British Red Cross this Christmas.

The supermarket chain will back a new version of Louis Armstrong's *What A Wonderful World*, which Dramatico artist Katie Melua has recorded posthumously with the late Eva Cassidy. All profits from the single will go to the British Red Cross exclusively for its UK activities. The charity was named last month as Tesco's Charity of the Year.

Tesco commercial manager for music Pete Selby says the supermarket hopes to sell enough copies to surpass its annual fundraising target of £2m.

"We're delighted to be working with Mike Batt and artists of Katie and Eva's calibre on this project. Eva's reading of *What A Wonderful World* is such a poignant recording and Mike and Katie's new sympathetic arrangement – using the original masters – has added an even greater warmth to the song. It's a track that sounds like it's always been a Christmas standard."

*What A Wonderful World* will receive its first airing courtesy of Terry Wogan on Radio Two tomorrow (Tuesday), with the television exclusive to follow on This Morning on Friday. It will be released commercially on December 10 and be available as a two-track CD and download (single track or two track bundle) exclusively from Tesco stores and Tesco.com.

**Cast List:** Product manager: Peter Selby, Tesco; Andrew Bowles, Dramatico. Management (Katie Melua): Mike Batt, Dramatico. Management (Eva Cassidy): Tom Norrell, Blix Street. National press: Sue Harris, Republic Media. Regional

press: Sophie Lovelock, Republic Media. National TV: Matt Connolly, Fleming Connolly. National radio: Chris Hession and Nick Fleming, Fleming Connolly. Regional radio: Terrie Doherty, Terrie Doherty Promotions.

**Foals** *Balloons*; **Foo Fighters** *Long Road To Ruin*; **Ian Brown** *Sister Rose*; **Interpol** *No 1 In Threesome*; **Jack Penate** *Have I Been A Fool*; **Kate Nash** *Pumpkin Soup*; **Operator** *Please Leave It Alone*; **Pigeon Detectives** *Found Out*; **Queens Of The Stoneage** *Make It Wit Chu*; **The**

**Go! Team** *The Wrath Of Marole*; **B List:** **Amy Winehouse** *Love Is A Losing Game*; **Duffy** *Rockferry*; **Emma Pollock** *Paper & Glue*; **Estelle** *Wail A Minute (Just A Touch)*; **Fionn Regan** *Put A Penny In The Slot*; **Gallows** *Staring At The Rude Boys*;

**Ida Maria** *Drive Away My Heart*; **Jay-Z** *Roc Boys (And The Winner Is)*; **Malcolm Middleton** *We're All Going To Die*; **Maximo Park** *Karaoke Plays*; **Pj Harvey** *The Piano*; **Rilo Kiley** *Breakin' Up*; **Stars** *The Night Starts Here*; **Super Furry Animals** *The Gill That Keeps On*

**Giving:** **The Raveonettes** *Dead Sound*; **The Shins** *Sealegs*; **Thomas Tantrum** *Shake It Shake It*

**Capital**  
**Alicia Keys** *No One*; **Amy Winehouse** *Love Is A Losing Game*; **Booly Luv** *Some Kinda*

**Rush**; **David Guetta** *Baby When The Light*; **Enrique Iglesias** *Somebody's Me*; **Fergie** *Clumsy*; **Freemasons** *Feat. Bailey Tzuke* *Uninvited*; **J Holiday** *Bed*; **James Blunt** *Same Mistake*; **Kate Nash** *Pumpkin Soup*; **Kelly Rowland** *Work*; **Kt Tunstall** *Saving My Face*

**Kylie Minogue** *2 Hearts*; **Leona Lewis** *Bleeding Love*; **Mark Ronson** *Feat. Amy Winehouse* *Valerie*; **Maroon 5** *Won't Go Home Without You*; **Mika** *Relax Take It Easy*; **Mutya Buena** *8 Boy Baby*; **Peter Gelderblom** *Waiting 4*; **Plain White T's** *Hey There Delilah*

# Exposure.

by Alan Jones

**Most-heard on radio for the fourth week in a row, and most-seen on TV for the third time, Leona Lewis' Bleeding Love continues to impress.**

On radio, it retreats a little, with 2,470 plays but still has a huge audience of 71.96m – that's 34.2% more listeners than heard Take That's Rule The World, which returns to number two.

On TV, the video clip for Bleeding Love actually increases its monitored plays tally to 409, just enough to see off T2's Heartbroken (398 plays), which also serves as its runner-up on the sales chart.

Call The Shots by Girls Aloud climbs 10–8 on the radio airplay chart to give the group one of its biggest airplay hits. Although the band has a string of 17 consecutive Top 10 hits at retail, they have had a less rewarding relationship with

radio, where Call The Shots is only their fourth Top 10 entry, emulating introductory (2002) single Sound Of The Underground, 2004's I'll Stand By You and See The Day (2005). The band has had great trouble getting big audiences for its songs on radio in the last 12 months, with I Think We're Alone Now peaking at a paltry number 67. Sexy – No! No! No! reaching number 30 and even the band's Walk This Way charity collaboration with Sugababes failing to bring out a similar altruistic streak in programmers, who gave it fairly short shrift and condemned it to a number 54 chart peak.

Helping to reverse the trend, Radio One aired Call The Shots 19 times last week, an accolade that earned it 39.06% of its 37.83m audience. Of its 72 supporters on the 115 strong Music Control

panel, its most enthusiastic supporters last week were Essex FM and Hallam FM, both of which aired it 29 times, followed by a slew of stations on which it was played 27 times.

Bruce Springsteen's last single Radio Nowhere, reached number 19 on the airplay chart a couple of months ago, providing the veteran rocker with his highest charting hit since the haunting Streets Of Philadelphia reached number three in 1994. It's obviously a purple patch for Springsteen, as new single Girls In Their Summer Clothes improves 28–21 this week. It is Radio Two's most-aired song (20 plays) and also got excellent support from Wave 105 FM (17 plays) and Citybeat 95.7 FM (15).

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## TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	1	Leona Lewis Bleeding Love / Syco	409	21	13	Nicole Scherzinger Baby Love / Interscope	163
2	4	T2 Heartbroken / ZNV	398	22	30	Dannii Minogue Vs. Jason Nevins Touch Me Like That / AATW	159
3	2	Timbaland Presents One Republic Apologize / Interscope	368	23	14	Spice Girls Headlines (Friendship Never Ends) / Virgin	158
4	3	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	326	24	25	David Guetta Baby When The Light / Charisma	155
5	5	Alicia Keys No One / J	300	25	31	Shayne Ward Breathless / Syco	146
6	6	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	284	26	67	Justice Vs Simian We Are Your Friends / Source	145
7	7	Dizzee Rascal Flex / XL	269	27	23	Take That Rule The World / Polydor	144
8	8	Kylie Minogue 2 Hearts / Parlophone	261	28	24	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	141
9	11	Foo Fighters Long Road To Ruin / RCA	234	28	25	The Hoosiers Goodbye Mr A / RCA	141
10	21	Soulja Boy Crank That (Soulja Boy) / Interscope	223	28	37	Bloc Party Flux / Wichita	141
11	10	Kanye West Feat. T Pain Good Life / Def Jam	216	31	45	Booty Luv Some Kinda Rush / Data	139
12	22	Britney Spears Gimme More / Jive	198	32	32	KT Tunstall Saving My Face / Relentless	136
13	705	The Flaming Lips The W.A.N.D. / Warner Brothers	197	33	37	J Holiday Bed / Angel	134
14	16	Cascada What Hurts The Most / AATW	186	33	Re-entry	Peter Gelderblom Waiting 4 / Data	134
15	12	Nickelback Rockstar / Roadrunner	184	35	Re-entry	Linkin Park Shadow Of The Day / Warner Brothers	132
16	15	Sugababes Change / Island	183	36	9	Craig David Hot Stuff / Warner Brothers	131
17	20	Girls Aloud Call The Shots / Fascination	176	36	16	Fergie Clumsy / A&M	131
18	18	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	174	38	35	The Pigeon Detectives I Found Out / Dance To The Radio	130
19	27	Kate Nash Pumpkin Soup / Fiction	171	39	34	Westlife Home / S	125
20	19	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	164	39	37	James Blunt Same Mistake / Atlantic	125

© 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, QTV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

### Instore

#### Asda

**Instore Display:** 2Pac, Cascada, Remi Nicole, The Chairboys, The Verve, Traveling Wilburys

#### Borders

**Instore Display:** 2Pac, Cascada, The Verve, U2

#### CWNN

**Album of the week:** Yeasayer  
**Instore Display:** Damien Hayman, Grizzly Bear, The Hold Steady, The Royal We

#### HMV

**Instore Display:** Keith Sweat, Kylie Minogue, Mario, Shayne Ward, Teatro

#### Morrisons

**Album of the week:** Cliff Richard, Kylie Minogue, Teatro, Westlife  
**Instore Display:** Amy Winehouse, Cascada, The Chairboys, Traveling Wilburys

#### Pinnacle

**MOJO:** Dwight Yoakam, Fionn Regan, Kevin House, Midlake, Napoleon Hillard, Peter Van Pelt  
**Selecta:** Asahi Saksu, Circa Survive, Kosheen, Quantic Soul Orchestra, Steve Earle

#### Sainsburys

**Album of the week:** The Pigeon Detectives

**Instore Display:** Connie Talbot, Foster & Allen, Shayne Ward, Simon & Garfunkel

#### Tesco

**Instore Display:** Cascada, The Chairboys, The Verve

#### WH Smith

**Instore Display:** Cascada, Connie Talbot, Kylie Minogue, The Chairboys, Traveling Wilburys

#### Woolworths

**Instore Display:** Daniel O'Donnell & Mary Nuff, Franziska Wenzel, Katia Malou, Mollie, The Pigeon Detectives, Stereophonics, Whitney Houston

#### Zavvi

**Window Display:** 30 Seconds To Mars, Plain White T's, The Rolling Stones

### MTV Top 10

This	Last	Artist Title / Label
1	1	Kylie Minogue 2 Hearts / Parlophone
1	2	Timbaland Presents One Republic Apologize / Interscope
3	2	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
3	5	Leona Lewis Bleeding Love / Syco
3	7	Kanye West Feat. T Pain Good Life / Def Jam
6	17	T2 Heartbroken / ZNV
7	9	The Queens Of The Stone Age Make It Wit Chu / Interscope
7	12	Bloc Party Flux / V2
9	12	The Killers Tranquilize / Vertigo
9	29	Sugababes Change / Island

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

### Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	2	Paramore Misery Business / Fueled By Ramen
2	1	Linkin Park Shadow Of The Day / Warner Brothers
3	8	Nickelback Rockstar / Roadrunner
3	10	Foo Fighters Long Road To Ruin / RCA
5	4	30 Seconds To Mars The Kill (Rebirth) / Virgin
6	4	Angels & Airwaves Everything's Magic / Island
7	2	My Chemical Romance Teenagers / Reprise
8	1	Fall Out Boy This Ain't A Scene It's An Arms Race / Mercury
9	19	Green Day Jesus Of Suburbia / Reprise
10	14	Blink 182 All The Small Things / MCA

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

### Radio Playlists (cont)

**Scouting For Girls** Elvis Ain't Dead, **SeSa Feat. Sharon Philips** Like This Like That, **Sean Kingston** Me Love, **Spice Girls** Headlines (Friendship Never Ends), **Sugababes** Change, **Take That** Rule

**The World, The Fray** Look After You, **The Hoosiers** Goodbye Mr A, **Timbaland Presents One Republic** Apologize

#### Galaxy

**A list:** 50 Cent Feat Justin Timberlake

**Ayo Technology**, **Alicia Keys** No One, **Armand Van Helden** I Want Your Soul, **Axwell** I Found U, **Britney Spears** Gimme More, **Freaks The Creeps** (Get On The Dancefloor), **Freemasons Feat. Bailey Tzuke** Uninvited, **Ida Corr Vs Fedde Le Grand** Let Me Think

**About It**, **Leona Lewis** Bleeding Love, **Mark Ronson Feat. Amy Winehouse** Valerie, **Rihanna Feat. Ne-Yo** Hate That I Love You, **Sugababes** About You Now, **Timbaland Feat. Doe/Keri Hilson** The Way I Are, **Timbaland Presents One Republic** Apologize

#### B list:

**Booty Luv** Some Kinda Rush, **David Guetta** Baby When The Light, **Fergie Clumsy**, **Girls Aloud** Call The Shots, **Groove Armada** The Girls Say, **J Holiday** Bed, **Justin Timberlake & Beyonce** Until

**The End Of Time**, **Nelly Furtado** On It, **Paula De Anda Feat. The Day** Walk Away, **Peter Gelderblom** Waiting 4, **Robyn** Handle Me, **Uniting Nations** Do It Yourself (So Out And Get It)



MusicWeek. 08.12.07

# The UK Radio Airplay Chart



This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
1	1	9	1	<b>Leona Lewis</b> Bleeding Love <i>Syco</i>	2470	-4.52	71.95	-5.98
2	3	10	4	<b>Take That</b> Rule The World <i>Polydor</i>	1986	-0.15	53.61	5.82
3	2	7	16	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You <i>Def Jam</i>	1252	-4.13	49.52	-10.21
4	5	6	74	<b>KT Tunstall</b> Saving My Face <i>Relentless</i>	945	3.39	48.01	4.51
5	4	10	6	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie <i>Columbia</i>	2155	-6.75	45.32	-2.75
6	8	8	5	<b>Timbaland Presents One Republic</b> Apologize <i>Interscope</i>	1560	-1.39	42.34	1.51
7	7	12	11	<b>Sugababes</b> About You Now <i>Island</i>	2026	-7.53	42.22	-6.24
8	10	4	3	<b>Girls Aloud</b> Call The Shots <i>Fascination</i>	1169	36.73	37.82	2.72
9	11	4	7	<b>Alicia Keys</b> No One <i>J</i>	1049	30.15	36.03	4.56
10	12	5	44	<b>Maroon 5</b> Won't Go Home Without You <i>A&amp;M/Decca</i>	886	10.89	35.17	2.48
11	9	12	20	<b>The Hoosiers</b> Goodbye Mr A <i>RCA</i>	1352	-1.24	34.82	-16.22
12	6	8	9	<b>Kylie Minogue</b> 2 Hearts <i>Parlophone</i>	1235	-18.48	31.83	-30.06
13	19	2	67	<b>Amy Macdonald</b> This Is The Life <i>Vertigo</i>	349	82.72	30.53	15.21
14	16	9	38	<b>Kanye West Feat. T Pain</b> Good Life <i>Def Jam</i>	507	-21.88	28.01	-1.37
15	18	5	13	<b>Bloc Party</b> Flux <i>Wichita</i>	381	8.86	26.48	-0.64
16	25	2	84	<b>Foo Fighters</b> Long Road To Ruin <i>RCA</i>	530	28.02	26.23	20.82
17	22	3		<b>Arctic Monkeys</b> Teddy Picker <i>Damino</i>	359	31.02	25.23	2.31
18	14	6	81	<b>The Pigeon Detectives</b> I Found Out <i>Dance To The Radio</i>	654	13.54	25.05	-14.85
19	27	1		<b>T2</b> Heartbroken <i>2NV</i>	369	0	23.4	0
20	17	18	35	<b>Plain White T's</b> Hey There Delilah <i>Hollywood/Angel</i>	1269	-16.73	22.87	-14.54
21	28	4		<b>Bruce Springsteen</b> Girls In Their Summer Clothes <i>Columbia</i>	110	30.95	22.77	10.86
22	44	2		<b>Amy Winehouse</b> Love Is A Losing Game <i>Island</i>	240	67.83	22.66	65.89
23	55	1	91	<b>Scouting For Girls</b> Elvis Ain't Dead <i>Epic</i>	472	0	22.46	0
24	24	4	26	<b>Editors</b> The Racing Rats <i>Kitchenware</i>	226	-0.88	22.4	-6.47
25	32	2	36	<b>Sugababes</b> Change <i>Island</i>	576	31.81	21.99	20.69

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
26	51	1		<b>The Enemy</b> We'll Live And Die In These Towns <i>Warner Brothers</i>	281	0	21.08	0
27	34	2		<b>Gabrielle</b> Every Little Teardrop <i>UMRL</i>	275	44.74	19.86	12.84
28	33	11	27	<b>Mika</b> Happy Ending <i>Casablanca/Island</i>	1188	5.51	19.83	12.35
29	13	5		<b>James Blunt</b> Same Mistake <i>Atlantic</i>	644	53.33	19.26	-34.95
30	26	9	15	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited <i>Loaded</i>	843	-3.99	19.1	-11.82
31	41	2	14	<b>Soulja Boy</b> Crank That (Soulja Boy) <i>Interscope</i>	160	25	18.98	33.01
32	89	1		<b>Tom Baxter</b> Better <i>Charisma</i>	37	0	18.34	0
33	102	1		<b>Crowded House</b> Pour Le Monde <i>Parlophone</i>	86	0	18.26	0
34	33	3	56	<b>Peter Dinklage</b> Waiting 4 <i>Data</i>	393	-1.5	17.65	7.89
35	20	6		<b>Kaiser Chiefs</b> Love's Not A Competition... <i>B Unique/Polydor</i>	567	3.47	17.54	-29.64
36	29	16	37	<b>Scouting For Girls</b> She's So Lovely <i>Epic</i>	965	-3.02	17.2	-15.02
37	47	2	86	<b>Newton Faulkner</b> Teardrop <i>Ugly Truth</i>	144	29.73	16.2	24.9
38	35	16	28	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It <i>Data</i>	494	5.11	16.05	-4.12
39	307	1		<b>Mika</b> Relax Take It Easy <i>Casablanca/Island</i>	136	0	15.95	0
40	30	4	10	<b>Westlife</b> Home <i>S</i>	545	-6.36	15.87	-17.17
41	67	1		<b>The Eagles</b> Busy Being Fabulous <i>Polydor</i>	28	0	15.73	0
42	21	7		<b>Hard-Fi</b> Can't Get Along (Without You) <i>Necessary/Atlantic</i>	759	-8.77	15.63	-36.67
43	184	1		<b>Kate Nash</b> Pumpkin Soup <i>Fiction</i>	492	0	15.28	0
44	74	1		<b>Jack Penate</b> Have I Been A Fool <i>XL</i>	466	0	14.83	0
45	31	4		<b>Reverend &amp; The Makers</b> Open Your Window <i>Wall Of Sound</i>	338	9.39	14.6	-21.55
46	101	1	73	<b>Booby Luv</b> Some Kinda Rush <i>Data</i>	590	0	14.36	0
47	Re-entry			<b>The Hoosiers</b> Worried About Ray <i>RCA</i>	531	0	13.4	0
48	Re-entry			<b>Snow Patrol</b> Chasing Cars <i>Fiction</i>	596	0	13.14	0
49	243	1		<b>Plain White T's</b> Hate (I Really Don't Like You) <i>Angel</i>	308	0	12.7	0
50	Re-entry			<b>Timbaland Feat. Doe/Keri Hilson</b> The Way I Are <i>Interscope</i>	426	0	12.55	0

## Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	<b>Girls Aloud</b> Call The Shots	1169	314	
2	<b>Alicia Keys</b> No One	1049	243	
3	<b>James Blunt</b> Same Mistake	644	224	
4	<b>Enrique Iglesias</b> Somebody's Me	306	212	
5	<b>Scouting For Girls</b> Elvis Ain't Dead	472	204	
6	<b>Booby Luv</b> Some Kinda Rush	590	189	
7	<b>Plain White T's</b> Hate (I Really Don't Like You)	308	176	
8	<b>David Guetta</b> Baby When The Light	445	161	
9	<b>Amy Macdonald</b> This Is The Life	349	158	
10	<b>Kelly Rowland</b> Work	216	142	

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

## Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	<b>Arctic Monkeys</b> Teddy Picker / <i>Damino</i>	25.23
2	<b>Bruce Springsteen</b> Girls In Their Summer Clothes / <i>Columbia</i>	22.77
3	<b>Amy Winehouse</b> Love Is A Losing Game / <i>Island</i>	22.66
4	<b>Scouting For Girls</b> Elvis Ain't Dead / <i>Epic</i>	22.46
5	<b>The Enemy</b> We'll Live And Die In These Towns / <i>Warner Bros</i>	21.08
6	<b>Gabrielle</b> Every Little Teardrop / <i>UMRL</i>	19.86
7	<b>Tom Baxter</b> Better / <i>Angel</i>	18.34
8	<b>Crowded House</b> Pour Le Monde / <i>Parlophone</i>	18.26
9	<b>Kaiser Chiefs</b> Love's Not A Competition (But I'm Winning) / <i>B-Unique/Polydor</i>	17.54
10	<b>Mika</b> Relax, Take It Easy / <i>Island</i>	15.95
11	<b>Eagles</b> Busy Being Fabulous / <i>Polydor</i>	15.73
12	<b>Hard-Fi</b> Can't Get Along (Without You) / <i>Necessary/Atlantic</i>	15.63
13	<b>Kate Nash</b> Pumpkin Soup / <i>Polydor</i>	15.28
14	<b>Jack Penate</b> Have I Been A Fool / <i>XL</i>	14.83
15	<b>Reverend And The Makers</b> Open Your Window / <i>Wall Of Sound</i>	14.60
16	<b>Plain White T's</b> Hate (I Really Don't Like You) / <i>Angel</i>	12.70
17	<b>Enrique Iglesias</b> Somebody's Me / <i>Interscope</i>	11.27
18	<b>Filo &amp; Peri Feat. Eric Lumiere</b> Anthem / <i>Positiva</i>	10.81
19	<b>Lee Mead</b> Why Can't We Make Things Work / <i>Fascination/Rug</i>	10.63
20	<b>Cascada</b> What Hurts The Most / <i>AATW</i>	9.24

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, 105.3 Bridge FM, 107.6 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 95 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

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 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, SWR FM, Hallam FM, Heart 105.2 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 95, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orish 1 FM, O102.9 FM, O103, O95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, 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

Colin Murray Record Of The Week  
Queens Of The Stone Age - Make It Wit Chu  
Edith Rowman Record Of The Week  
The Maccabees: Toothpaste Kisses  
Greg James Record Of The Week  
Kate Nash: Pumpkin Soup  
Jo Whitley Record Of The Week  
Lupe Fiasco: Superstar  
Sara Cox Record Of The Week  
Kate Nash: Pumpkin Soup  
Weekend Anthem: Kanye - Feel Free  
Zane Lowe Record Of The Week  
Radiohead: Jigsaw Falling Into Place

### Radio 2

Album Of The Week: Shayne Ward - Breathless  
Record Of The Week: Jack Johnson - If I Had Eyes

### 6Music

Natalina: Record Of The Weekend  
The Ghost Frequency: Never Before Have I Seen A Man Alive  
Nemone: Video Of The Week  
Interpol: No 1 In Threesome  
Tom Robinson: Single Of The Week  
Wild Lights: New Hampshire

### Capital

Jo Good: One Night Only - Just For Tonight, Sugarush: Oh Lord, The Maccabees: Toothpaste Kisses  
Late Night Feature: Christina Aguilera: Oh Mother, Newton Faulkner: Teardrop, Adele: Chasing Pavements  
Lucio: Record Of The Week  
Kanye West: Homecoming

## On The Box This Week

### BBC 1

Graham Norton: Marilyn Manson, Rihanna  
Friday Night With Jonathan Ross  
Adele (Fri)

### BBC2

Later... with Jools Holland: Bassekou Kouyate & Ngoni Ba Sassekou, Bassekou Kouyate & Ngoni Ba Jonkoloni, David Gray, Jack Peñate  
John Dankworth & Cleo Laine, Rio Kiley, The Coral

### GMTV

Entertainment Today: Jason Donovan (Fri)  
GMTV Today: The Chairboys (Thurs)  
LK Today: John Barrowman (Tues), Seal (Wed)



# Datafile Exposure

## Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	2	Arctic Monkeys Teddy Picker / Domino	26	25	21834	
2	1	Bloc Party Flux / Wichita	25	27	21523	
2	7	T2 Heartbroken / 2NV	25	21	17580	
4	2	The Pigeon Detectives I Found Out / Dance To The Radio	24	25	19303	
5	7	Kanye West Feat. T Pain Good Life / Def Jam	23	21	20769	
6	7	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	22	21	16056	
6	12	Foo Fighters Long Road To Ruin / RCA	22	19	17797	
8	4	Alicia Keys No One / J	20	24	16861	
8	11	Take That Rule The World / Polydor	20	20	20077	
8	12	Leona Lewis Bleeding Love / Syco	20	19	17011	
8	18	Soulja Boy Crank That (Soulja Boy) / Interscope	20	16	16249	
8	23	The Enemy We'll Live And Die In These Towns / Warner Brothers	20	13	16562	
13	18	Girls Aloud Call The Shots / Fascination	19	16	14775	
14	12	Editors The Racing Rats / Kitchenware	18	19	15472	
14	15	Timbaland Presents One Republic Apologize / Interscope	18	18	15061	
16	28	Newton Faulkner Teardrop / Ugly Truth	17	11	14003	
17	7	Reverend & The Makers Open Your Window / Wall Of Sound	16	21	12331	
18	20	Peter Dinklage Waiting 4 / Data	15	14	11580	
18	23	KT Tunstall Saving My Face / Relentless	15	13	12617	
18	31	Filo & Peri Anthem / Positiva	15	9	10231	
21	34	Jack Penate Have I Been A Fool / XL	14	8	12309	
22	N	Kate Nash Pumpkin Soup / Fiction	13	0	7835	
22	6	Kylie Minogue 2 Hearts / Parlophone	13	23	11212	
22	34	Sugababes Change / Island	13	8	8568	
25	20	Maroon 5 Won't Go Home Without You / A&M/Octone	12	14	8312	
25	25	Gallows Staring At The Rude Bois / Warner Brothers	12	12	7387	
25	40	Amy Winehouse Love Is A Losing Game / Island	12	7	9010	
25	45	Plain White T's Hate (I Really Don't Like You) / Angel	12	6	10188	
29	40	Cascada What Hurts The Most / AATW	11	7	8169	
29	40	Scouting For Girls Elvis Ain't Dead / Epic	11	7	11661	

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

## Radio Two Top 30

This	Last	Artist / Title / Label
1	1	Amy Macdonald This Is The Life / Vertigo
2	2	Bruce Springsteen Girls In Their Summer Clothes / Columbia
3	3	KT Tunstall Saving My Face / Relentless
3	20	Tom Baxter Better / Charisma
5	23	Crowded House Pour Le Monde / Parlophone
6	6	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor
7	3	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
7	9	Gabrielle Every Little Teardrop / UMRL
7	11	Amy Winehouse Love Is A Losing Game / Island
10	N	Mika Relax Take It Easy / Island
10	10	Maroon 5 Won't Go Home Without You / A&M/Octone
10	11	The Eagles Busy Being Fabulous / Polydor
13	3	James Blunt Same Mistake / Atlantic
13	16	Alison Moyet A Guy Like You / W14
15	11	Leona Lewis Bleeding Love / Syco
15	14	Bon Jovi Lost Highway / Mercury
15	16	Annie Lennox Sing / RCA
18	20	Lee Mead Why Can't We Make Things Work / Fascination/Rug
19	16	Sugababes Change / Island
19	23	Enrique Iglesias Somebody's Me / Interscope
19	28	Duffy Rockferry / Polydor
19	29	Katie Melua Mary Pickford / Dramatico
19	29	Jennifer Lopez Hold It, Don't Drop It / RCA
19	68	Scouting For Girls Elvis Ain't Dead / Epic
25	N	Ryandan High / Universal Classics
25	14	Spice Girls Headlines (Friendship Never Ends) / Virgin
25	23	Girls Aloud Call The Shots / Fascination
25	23	Remi Nicole Rock N Roll / Island
29	23	Westlife Home / S
29	R	Editors The Racing Rats / Kitchenware

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

## Last.fm Top 10

This	Last	Artist / Title / Label
1	1	Foo Fighters The Pretender / RCA
2	2	Kanye West Stronger / Def Jam
3	4	Kate Nash Foundations / Fiction
4	3	Foo Fighters Let it Die / RCA
5	9	Kate Nash Mouthwatch / Fiction
6	5	Plain White T's Hey There Delilah / Atlantic
7	20	Foo Fighters Long Road to Ruin / RCA
8	New	Paramore Misery Busines / Raman
9	New	Babysambles Delivery / Regal Records
10	New	Muse Supermassive Black Hole / Warners

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

## Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Leona Lewis Bleeding Love / Syco	2404	2519	45152	
2	2	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	2074	2230	42265	
3	3	Sugababes About You Now / Island	1987	2149	36268	
4	4	Take That Rule The World / Polydor	1932	1944	32994	
5	5	Timbaland Presents One Republic Apologize / Interscope	1540	1556	27195	
6	8	The Hoosiers Goodbye Mr A / RCA	1313	1317	22972	
7	6	Plain White T's Hey There Delilah / Hollywood/Angel	1249	1504	20640	
8	9	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	1209	1256	17393	
9	7	Kylie Minogue 2 Hearts / Parlophone	1192	1469	16122	
10	10	Mika Happy Ending / Casablanca/Island	1173	1114	15534	
11	16	Girls Aloud Call The Shots / Polydor	1144	833	16509	
12	19	Alicia Keys No One / J	1022	770	18845	
13	11	Scouting For Girls She's So Lovely / Epic	950	975	14908	
14	14	KT Tunstall Saving My Face / Relentless	901	879	15737	
15	18	Maroon 5 Won't Go Home Without You / Polydor	858	774	11206	
16	15	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	836	869	13044	
17	12	Craig David Hot Stuff / Warner Brothers	746	932	9981	
18	17	Fergie Big Girls Don't Cry / A&M	733	780	10668	
19	19	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	691	770	6950	
20	13	Britney Spears Gimme More / Jive	672	901	10193	
24	44	James Blunt Same Mistake / Atlantic	633	403	7877	
22	45	Booby Luv Some Kinda Rush / Data	583	401	8204	
23	26	Snow Patrol Chasing Cars / Fiction	577	511	10809	
24	43	Sugababes Change / Island	557	421	8218	
25	24	Westlife Home / S	538	574	7126	
26	21	James Blunt 1973 / Atlantic	537	647	8038	
27	35	The Pigeon Detectives I Found Out / Dance To The Radio	526	460	4090	
28	25	The Hoosiers Worried About Ray / RCA	524	555	8749	
29	29	Kaiser Chiefs Love's Not A Competition... / B Unique/Polydor	500	473	5137	
30	15	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	487	461	9422	

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

## Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Leona Lewis Bleeding Love / Syco
2	2	Take That Rule The World / Polydor
3	4	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
4	3	Sugababes About You Now / Island
5	6	The Hoosiers Goodbye Mr A / RCA
6	8	Timbaland Pres. One Republic Apologize / Interscope
7	10	Girls Aloud Call The Shots / Polydor
8	5	Kylie Minogue 2 Hearts / Parlophone
9	7	Plain White T's Hey There Delilah / Hollywood/Angel
10	12	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	Leona Lewis Bleeding Love / Syco
2	3	Sugababes About You Now / Island
3	2	Take That Rule The World / Polydor
4	4	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
5	5	Timbaland Pres. One Republic Apologize / Interscope
6	6	Plain White T's Hey There Delilah / Hollywood/Angel
7	8	Mika Happy Ending / Casablanca/Island
8	9	The Hoosiers Goodbye Mr A / RCA
9	10	KT Tunstall Saving My Face / Relentless
10	7	Kylie Minogue 2 Hearts / Parlophone

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	4	50 Cent Feat. Timberlake & Timbaland Ayo Technology / Interscope
3	2	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
4	3	Timbaland Pres. One Republic Apologize / Interscope
5	5	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
6	10	Alicia Keys No One / RCA
7	14	Kanye West Stronger / Def Jam
8	8	Sugababes About You Now / Island
9	16	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
10	6	J Holiday Bed / Angel

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

## Top 10 Play.com Pre-order

This	Artist / Title
1	U2 / The Joshua Tree (deluxe edition)
2	Cascada / Perfect Day
3	Vangelis / Blade Runner Trilogy (25th anniversary edition)
4	Radiohead / In Rainbows
5	Traveling Wilburys / The Collection (deluxe edition)
6	Mario / Go
7	Jean Michel Jarre / Oxygene (30th anniversary edition)
8	Josh Groban / Noël
9	Various / Clubland Xtreme Hardcore 4
10	Wu-Tang Clan / The 8 Diagrams

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

This	Artist / Title
1	U2 / The Joshua Tree (deluxe edition)
2	Traveling Wilburys / The Collection
3	Rufus Wainwright / Live At Carnegie Hall
4	Josh Groban / Noël
5	Traveling Wilburys / The Collection (deluxe edition)
6	Mike Oldfield / Music Of The Spheres
7	James Taylor / One Man Band
8	Pink Floyd / Oh By The Way
9	The Chorbays / The Carols Album
10	Jean Michel Jarre / Oxygene (30th anniversary edition)

## Top 10 Shazam Pre-order

This	Artist / Title
1	Soulja Boy / Crank Dat
2	J Holiday / Bed
3	Filo & Peri / Anthem
4	Peter Dinklage / Waiting 4
5	David Guetta / Baby When The Light
6	Ernie K Dae / Here Come The Girls
7	Cascada / What Hurts The Most
8	Amy Macdonald / This Is The Life
9	Paula Deanda feat The Dey / Walk Away
10	Newton Faulkner / Teardrop

Key  
■ Highest new entry  
■ Highest climber

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

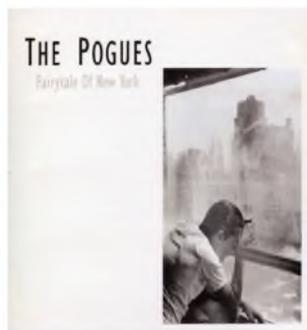
For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check Music Week's new Datasite at [www.musicweek.com](http://www.musicweek.com)

by Alan Jones

Recording double-digit gains for the sixth week in a row, combined album sales reached a new 2007 high last week, at 4,332,590. That's a 22.2% increase over the previous week, and is more than were sold in some two-week periods earlier in the year, but it is well over 1m down on the comparable week just two years ago, when OCC recorded 5,537,721 sales – and that was a figure which was based primarily on solid sales throughout the market rather than a runaway number one.

In fact, the number one artist album that week was Curt'n Call: The Hits by Eminem with a comparatively modest 112,915 sales. It is further down the chart that 2007 fails to impress, with the number 40 album (Another Side by John Barrowman) selling 16,902 copies; the number 75 album (Insomniac by Enrique Iglesias) selling 4,819 copies and the number 200 album (Twenty Five by George Michael) selling 1,387 copies – their 2005 equivalents sold, respectively, 19.5%, 95.4% and 89.6% more. In short, sales of top albums are holding up well but beyond this sector, sales have collapsed. Iglesias' sales last week would have earned him only 102nd place in the same week in 2005.

Surprisingly, the compilations sector holds up better than the artist albums sector, with sales in 2005 of 1,254,605 proving just 10.4% higher than the 1,136,483 compilations sold last week – and the market hasn't declined beyond the top titles either, with number 40, 75 and 200 compilations last week polling sales of 3,782, 1,234 and 256, respectively. Same position sales in 2005 of 4,689, 946 and 314



Christmas comes early: change in chart rules means Mariah Carey, The Pogues and Wham! re-enter chart earlier than usual

were 24% higher, 30.4% lower and 22.7% higher, respectively.

While albums flounder, singles continue to do well. Sales slipped by 3% last week, but remain buoyant, at 1,618,527 units.

Although Leona Lewis' Bleeding Love is, understandably, running out of steam a little on its sixth week at the top, it sold a further 40,530 copies last week – a 30.1% decline – while T2's bassline/speed garage hit Heartbroken continues at number two, with sales down a mere 3.4% at 31,768. It managed to overcome a challenge for runners up spot from Girls Aloud, who have to settle for third place with Call The Shots, on sales of 31,457 – that's the third highest for silver medal position this year.

This is the first Christmas in which no physical release is necessary to enter the chart. Hence, many seasonal oddies are beginning to make their presence felt – none more than Mariah Carey's All I Want For Christmas Is You. The Spectroscopic pastiche, originally a number two hit in 1994, improves 46-23 on sales of 5,132. That's 81.8% up week-on-week and takes its cumulative sales to 438,784. In the same week last year, although it wasn't allowed to chart, it sold 3,760 copies, and was the 29th biggest seller. Other early Xmas hits arrive from The Pogues, Andy Williams, and Wham!

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## Number One Single



Leona Lewis (Syc0)

Now sharing the title for most weeks at number one for a single by a British female solo artist, Leona Lewis' Bleeding Love tops the chart for the sixth week in a row, on sales of 40,530. The single also moves to number three in the list of biggest selling singles by female solo artists this century. The top five: Can't Get You Out Of My Head – Kylie Minogue (1,086,941 sales), A Moment Like This – Leona Lewis (807,769), Bleeding Love – Leona Lewis (662,225), It Feels So Good – Sonique (644,905), Whenever Wherever – Shakira (598,978).

## Number One Album

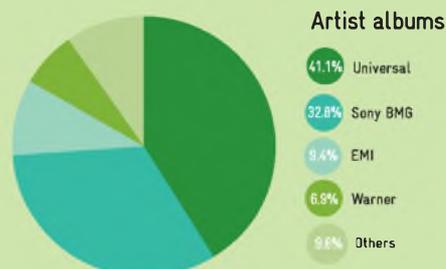
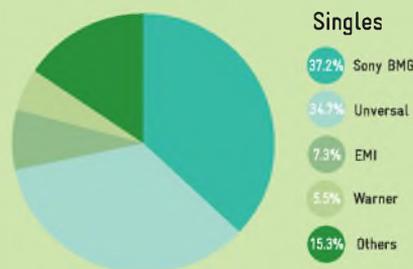


Leona Lewis (Syc0)

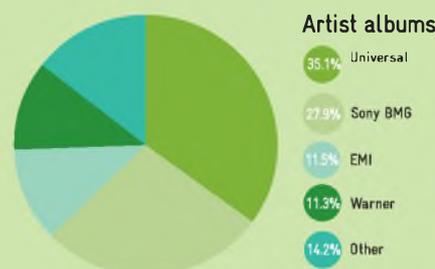
The first album by a female solo artist to spend three consecutive weeks at number one since 2004, when Katie Melua's Call Off The Search reeled off a hat-trick, Leona Lewis' Spirit easily deflects the challenge of Shayne Ward's Breathless, with sales of 164,433 taking its total sales to date to 737,591. Although Lewis' album failed to beat the first-week sales of Life For Rent, it is now ahead of same stage (20-day) sales of the Dido album (721,795) and is on course to beat its record as the fastest million-seller by a female solo artist.

## The Market At A Glance.

### Company shares: last week

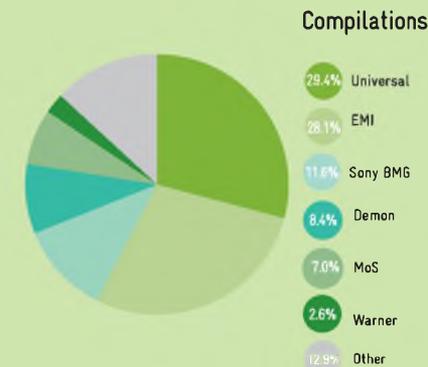


### Last month: November



### Sales statistics

	Singles	Artist albums	Compilations	Total albums
<b>Last week</b>				
Sales	1,618,527	3,196,107	1,136,483	4,332,590
vs previous week	1,663,895	2,568,607	975,570	3,544,177
% change	-2.7%	+24.4%	+16.5%	+22.2%
<b>Year to date</b>				
Sales	59,208,478	87,683,702	24,200,490	111,884,192
vs last year	42,672,669	102,244,511	24,046,017	126,290,528
% change	+38.7%	-14.2%	+0.6%	-11.4%



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

Source: Official UK Charts Company/Music Week.

Sales and genre statistics show sales for the total UK records market.

Source: Official UK Charts Company.

# Datafile. Singles

## TV ads provide springboard into the chart for 'undiscovered' gems

by Alan Jones



### 03. Girls Aloud

Although unable to find a way past Leona Lewis' Bleeding Love, Girls Aloud's Call The Shots bullets 9-3 this week on sales of 31,457. The group's 17th straight Top 10 hit since their inception (a record), it is their highest charting single (apart from their Sugababes collaboration Walk This Way, which hit number one in March) since Something Kinda Oooh reached number three in October 2006. Their ninth top three hit, it's the second single from new album Tangled Up, which retreats 4-13 this week on sales of 38,323.



### 14. Soulja Boy

Still not released physically until next Monday (December 10), Soulja Boy Tell 'Em's debut single, Crank That (Soulja Boy), has moved 98-53-24-14 so far, selling 18,401 downloads, including 8,219 last week. That's a promising start for the 17-year-old rapper from Chicago, but his US chart performance is in a different league. Across the pond, Crank That spent seven weeks atop the Hot 100, and although it has now slipped to number five it continues to sell at a fast pace - 106,925 downloads last week took its to date tally to a staggering 2,367,764, putting it on course to be the first download to sell 3m units.

Andy Williams celebrates his 80th birthday today (Monday) by scoring his 23rd hit with The Most Wonderful Time Of The Year, which debuts at 43 on sales of 3,038 downloads. The 1963 track has never charted before and owes its impetus to its use in M&S Christmas TV ad. Williams had a surprise number nine hit in 1999 when his 1967 hit Music To Watch Girls By was used in a Fiat Punto ad, having originally been penned for a Pepsi campaign.

The Most Wonderful Time Of The Year is one of five seasonal songs in the Top 75, alongside All I Want For Christmas Is You by Mariah Carey, Fairytale Of New York by The Pogues, Last Christmas by Wham! and I Wish It Could Be Christmas Everyday by Wizzard.



Williams isn't the only artist to secure a hit from an ad this week - escaping the ranks of one-hit wonders 46 years after his mother-in-law reached number 29 and more than six years after his death, Ernie K-Doe is number 71 with Here Come The Girls. The 1970 track, written for K-Doe by fellow New Orleans legend Allan Toussaint, was downloaded 2,109 times last week, following its use as the music bed for the current TV ad campaign for Boots. It was previously fairly obscure, and didn't even make the US Hot 100 or R&B charts at the time. It's the first hit for the 15-year-old reissue label, Soul Jazz.

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### Hit 40 UK

This	Last	Artist	Title / Label
1	1	Leona Lewis	Bleeding Love / Syco
2	2	T2 Feat. Jodie	Heartbroken / ZNV/AATW
3	9	Girls Aloud	Call The Shots / Fascination
4	3	Take That	Rule The World / Polydor
5	4	Timbaland Presents One Republic	Apologize / Interscope
6	5	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia
7	7	Alicia Keys	No One / J
8	6	Shayne Ward	Breathless / Syco
9	8	Kylie Minogue	2 Hearts / Parlophone
10	15	Westlife	Home / S
11	10	Sugababes	About You Now / Island
12	11	The Hoosiers	Goodbye Mr A / RCA
13	14	Rihanna Feat. Ne-Yo	Hate That I Love You / Def Jam
14	16	Freemasons Feat. Bailey Tzuke	Uninvited / Loaded
15	12	Plain White T's	Hey There Delilah / Hollywood/Angel
16	13	Craig David	Hot Stuff / Warner Brothers
17	19	Mike	Happy Ending / Casablanca/Island
18	17	Britney Spears	Gimme More / Jive
19	N	Elvis Presley	An American Trilogy / RCA
20	21	Bloc Party	Flux / Wichita
21	24	50 Cent Feat. Justin Timberlake & Timbaland	Ayo Technology / Interscope
22	N	Soulja Boy	Crank That (Soulja Boy) / Interscope
23	20	Scouting For Girls	She's So Lovely / Epic
24	25	Nickelback	Rockstar / Roadrunner
25	23	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
26	22	KT Tunstall	Saving My Face / Relentless
27	27	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope
28	31	Maroon 5	Won't Go Home Without You / A&M/Octone
29	N	Sugababes	Change / Island
30	N	Sean Kingston	Me Love / Beluga Heights/Epic
31	26	Fergie	Big Girls Don't Cry / A&M
32	34	Kanye West	Stronger / Def Jam
33	28	Kanye West Feat. T Pain	Good Life / Def Jam
34	18	Spice Girls	Headlines (Friendship Never Ends) / Virgin
35	33	Snow Patrol	Chasing Cars / Fiction
36	32	The Hoosiers	Worried About Ray / RCA
37	N	Mariah Carey	All I Want For Christmas Is You / Columbia
38	N	Dizzee Rascal	Flex / XL
39	R	Phil Collins	In The Air Tonight / Virgin
40	29	James Blunt	1973 / 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	Dizzee Rascal	Flex / XL (V/THE)
2	N	Uniting Nations	Do It Yourself (Go Out And Get It) / Gusto (P)
3	N	Good Shoes	Small Town Girl / Brittle (V/THE)
4	2	Reverend & The Makers	Open Your Window / Wall Of Sound (V/THE)
5	N	Tellison	Gallery / Banquet (V/THE)
6	4	The Pigeon Detectives	I Found Out / Dance To The Radio (V/THE)
7	3	Operator Please	Leave It Alone / Brittle (V/THE)
8	N	Bondé Do Role	Marina Gasolina / Domino (V/THE)
9	N	Chroméo	Bonefide Lovin' / Backyard (ARV)
10	N	Middleman	Good To Be Back / Bad Sneakers (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	T2 Feat. Jodie Aysha	Heartbroken / ZNV/AATW/MBN
2	N	Simian Mobile Disco	Hustler / Wichita Recordings
3	N	Pendulum	Granite / WEA
4	2	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
5	10	Dave Spoon Ft Lisa Maffia	Bad Girl (At Night) / Apollo Recordings
6	8	Justice	Dance / Because/Ed Banger
7	4	Armand Van Helden	I Want Your Soul / Southern Fried
8	7	Freaks	The Creeps (Get On The Dancefloor) / Data
9	11	Samim Heater	Get Physical
10	16	Chase & Status	Hurt You/Sell Me Your Soul / 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	Timbaland Presents One Republic	Apologize / Universal
2	2	Leona Lewis	Bleeding Love / Sony BMG
3	3	Alicia Keys	No One / Sony BMG
4	8	T2 Feat. Jodie	Heartbroken / All Around The World
5	4	Take That	Rule The World / Universal
6	N	Girls Aloud	Call The Shots / Universal
7	6	Sugababes	About You Now / Universal
8	5	Kylie Minogue	2 Hearts / EMI
9	R	Amy Winehouse	Valerie / Sony BMG
10	9	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	1	Leona Lewis	Bleeding Love / Syco
2	2	Rihanna Feat. Jay-Z	Umbrella / Def Jam
3	3	Mike	Grace Kelly / Casablanca/Island
4	4	The Proclaimers/B Potter/A Pipkin	(I'm Gonna Be) 500 Miles / Chrysalis
5	5	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope
6	6	The Fray	How To Save A Life / Epic
7	7	Kaiser Chiefs	Ruby / B Unique/Polydor
8	9	Sugababes	About You Now / Island
9	8	Beyonce & Shakira	Beautiful Liar / Columbia
10	10	Gwen Stefani Feat. Akon	The Sweet Escape / Geffen

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

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

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

Titles A-Z  
1234 57  
1973 58  
2 Hearts 9  
About You Now 11  
All I Want For Christmas Is You 23  
An American Trilogy 12  
Apologize 5  
Ayo Technology 22  
Baby Love 40  
Baby When The Light 55

Back To Black 53  
Beautiful Girls 48  
Big Girls Don't Cry 54  
Bleeding Love 1  
Breathless 8  
Call The Shots 3  
Change 36  
Chasing Cars 68  
Crank That (Soulja Boy) 14  
Crush Crush Crush 61  
Do It Yourself (Go Out And Get It) 64



MusicWeek  
08.12.07

# The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	1	6	<b>Leona Lewis</b> Bleeding Love 1 (Tedder) Kobalt/Warner Chappell (Tedder/Mccartney) / Syco 88697175622 (ARV)
2	2	3	<b>T2 Feat. Jodie</b> Heartbroken (Tawonezvi) EMI/Sony ATV (Tawonezvi/Henderson) / 2Nv/Aatw COGLOBE760 (AMD)
3	9	2	<b>Girls Aloud</b> Call The Shots (Higgins/Xenomani) Warner Chappell (Cooper/Higgins/Powell/Sommerville/Cowling) / Fascination 1753047 (U)
4	3	7	<b>Take That</b> Rule The World (Shanks) EMI/Universal/Sony ATV (Dwen/Barlow/Orange/Donald) / Polydor 1746285 (U)
5	4	9	<b>Timbaland Presents One Republic</b> Apologize (Wells/Tedder) Sony ATV (Tedder) / Interscope 1750152 (U)
6	5	11	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
7	7	5	<b>Alicia Keys</b> No One (Keys/Dirty Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88697187452 (ARV)
8	6	2	<b>Shayne Ward</b> Breathless (Rami Yacoub) Kobalt/EMI (Kotecha/Birgisson/Yacoub) / Syco 88697188427 (ARV)
9	8	4	<b>Kylie Minogue</b> 2 Hearts (Kish Mauve) Sony ATV (Stilwell / Eliot) / Parlophone CDRS6751 (E)
10	12	5	<b>Westlife</b> Home (Mac) Universal/Warner Chappell/Sony ATV (Foster-Gillies/Buble/Chang) / S 88697189872 (ARV)
11	10	11	<b>Sugababes</b> About You Now (Dr Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748657 (U)
12	New		<b>Elvis Presley</b> An American Trilogy (Tbc) Sony ATV (Trad Arr / Newbury) / RCA 88697175757 (ARV)
13	13	3	<b>Bloc Party</b> Flux (Lee) EMI (Okereke / Lissack / Moakes) / Wichita WEBB135SCD (U)
14	24	3	<b>Soulja Boy</b> Crank That (Soulja Boy) (Tbc) TBC (Tbc) / Interscope USUV70704373 (U)
15	15	8	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited (Freemasons) Universal (Morissette) / Loaded LOAD118CD (V/THE)
16	16	5	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You (Stargate) Zomba/Sony/ATV/EMI (Smith/Hermansen/Erikson) / Def Jam 1751369 (U)
17	14	5	<b>Craig David</b> Hot Stuff (Ft Smith) R2D Music Ltd / Chrysalis Music Ltd (Bowie/Ft Smith/David) / Warner Brothers WEA434CD2 (CIN)
18	18	7	<b>Britney Spears</b> Gimme More (Danja) Universal/Warner Chappell/Millennium Kid/CC (Hills / Washington / Hison / Araica) / Jive 88697166762 (ARV)
19	21	7	<b>Nickelback</b> Rockstar (Nickelback) Warner-Chappell (C. Kroeger/M. Kroeger/Peake/Adair) / Roadrunner RR39323 (P)
20	20	8	<b>The Hoosiers</b> Goodbye Mr A (Grafty/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 88697156932 (ARV)
21	11	4	<b>Spice Girls</b> Headlines (Friendship Never Ends) (Rowe/Stannard) Kobalt/Sony ATV/Pearl/CC/EMI (Spice Girls/Rowe/Stannard) / Virgin HEADC100 (E)
22	22	16	<b>50 Cent Feat. Justin Timberlake &amp; Timbaland</b> Ayo Technology (Timbaland) Universal/Zomba/Warner-Chappell/CC (Jackson/Mosley/Timberlake/Jackson) / Interscope 1746158 (U)
23	46	2	<b>Mariah Carey</b> All I Want For Christmas Is You (Carey / Afanasieff) Universal/Sony ATV (Carey / Afanasieff) / Columbia 6610702 (ARV)
24	23	4	<b>Dizzee Rascal</b> Flex (Cage) Universal/Her/CC (Mills/Denton) / XL XLS312CD (V/THE)
25	27	13	<b>Phil Collins</b> In The Air Tonight (Collins/Padgham) EMI/Hit&Run Music (Collins) / Virgin VS102 (E)
26	New		<b>Editors</b> The Racing Rats (Lee) Kobalt (Smith / Urbanowicz / Leetch / Lay) / Kitchenware SKCD97 (ARV)
27	28	9	<b>Mika</b> Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)
28	25	11	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It (Corr/Ms Track) Reverb Lifted Music / Warner Chappell (Corr/Genz/Von Staffelt) / Data DATA170CDS (TBC)
29	44	4	<b>Pendulum</b> Granite (Swire) Chrysalis (Swire) / Warner Brothers WEA436CD (CIN)
30	26	10	<b>Shayne Ward</b> No U Hang Up/If That's OK With You (Birgisson) Kobalt/EMI (Birgisson/Yacoub/Martin/Kotecha) / Syco 88697131702 (ARV)
31	19	3	<b>Runrig/Tartan Army</b> Loch Lomond (Gistason/Munrig) Chrysalis (Trad Arr/Macdonald / Macdonald) / Midge HNS4W (Active/U)
32	62	6	<b>Sean Kingston</b> Me Love (Rotem) Warner Chappell (Rotem/Kingston/Page/Plant) / Beluga Heights/Epic 88697204762 (ARV)
33	Re-entry		<b>The Pogues</b> Fairytale Of New York (Lillywhite) Universal/Perfect Songs (Finer/Macgowan) / Warner Brothers WEA400CD (CIN)
34	30	20	<b>Timbaland Feat. Doe/Keri Hilson</b> The Way I Are (Timbaland) Universal/Notting Hill/Warner-Chappell (Hilson/Mohammad/Nelson/Hills/Masley/MacLisby) / Interscope 1742316 (U)
35	29	20	<b>Plain White T's</b> Hey There Delilah (O'Keefe) So Happy (Higginson) / Hollywood/Angel ANGEDX52 (E)
36	New		<b>Sugababes</b> Change (Deekay) Universal/Rondor/EMI (Jensen/Larsson/Scarlett/Berrabah/Range/Buchanan) / Island GBUM70738349 (U)
37	32	14	<b>Scouting For Girls</b> She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
38	34	11	<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)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	Re-entry		<b>Christina Aguilera</b> Hurt (Perry) Famous/Universal/FMI (Aguilera / Perry / Ronson) / RCA 88697013967 (ARV)
40	33	6	<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)
41	36	16	<b>Foo Fighters</b> The Pretender (Norton) Universal/Bug (Foo Fighters) / RCA 88697160707 (ARV)
42	38	17	<b>Kanye West</b> Stronger (West) Zomba/EMI (West/Banghalter/Da Homen Christo/Birdsong) / Def Jam 1744463 (U)
43	New		<b>Andy Williams</b> It's The Most Wonderful Time Of The Year (Mersey) EMI (Pola / Wyle) / Sony BMG CATCD131924470 (ARV)
44	61	3	<b>Maroon 5</b> Won't Go Home Without You (Elizondo/Stent/Maroon 5) Universal (Levine) / A&M/Octone CATCD131038556 (U)
45	31	2	<b>Gallows</b> Staring At The Rude Bois (Gallows) EMI (Fox/Jennings/Owen/Ruffly) / Warner Brothers WEA435CD (CIN)
46	41	29	<b>Rihanna Feat. Jay-Z</b> Umbrella (Jay-Z) EMI/Pearl/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)
47	53	19	<b>Newton Faulkner</b> Dream Catch Me (Spencer) Peer/Universal/Blue Sky/Dutcaste (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
48	43	15	<b>Sean Kingston</b> Beautiful Girls (Rotem) Universal/Rondor/Island 3r/Junkie/D Music/Sony ATV (Jensen/Larsson/Anderson/Stellar/Zakem/Luber) / 3rmpg (Kish Mauve) Epic 88697168302 (ARV)
49	45	24	<b>The Hoosiers</b> Worried About Ray (Smith) Sony ATV/P&P Songs (Sparkes/Sharland/Skarendahl/Gordon / Bonner) / RCA 88697116512 (ARV)
50	Re-entry		<b>Wham!</b> Last Christmas (Michael) Warner/Chappell (Michael) / Epic 88697168302 (ARV)
51	35	6	<b>Robyn</b> Handle Me (Ahlund) Universal (Ahlund) / Konichiwa 1751222 (U)
52	40	6	<b>Samim</b> Heater (Winger) Prodemus/CC (Winger) / Data DATA176CDS (TBC)
53	42	26	<b>Amy Winehouse</b> Back To Black (Ronson) Zomba/Sony/ATV/EMI (Winehouse/Ronson) / Island 1732325 (U)
54	37	24	<b>Fergie</b> Big Girls Don't Cry (Will.I.Am) Headphone Junkie/F&A/D/Cherry Lane/Catalyst/Sony ATV (Ferguson/Gard) / A&M 1741337 (U)
55	New		<b>David Guetta</b> Baby When The Light (Angello/Garraud/Guetta) EM /Present Time/Universal (Dennis / Garraud/Guetta/Ingrassia/Agnello) / Charisma CASDX13 (E)
56	New		<b>Peter Gelderblom</b> Waiting 4 (Tbc) TBC (Tbc) / Data DATA171CDS (TBC)
57	Re-entry		<b>Feist</b> 1234 (Gonzales/Letang/Feist) Candid Music/Universal (Saltmann/Feist) / Polydor 5300680 (U)
58	49	14	<b>James Blunt</b> 1973 (Rothrock) Universal/EMI (Blount/Batson) / Atlantic AT0285CDX (CIN)
59	39	3	<b>Led Zeppelin</b> Stairway To Heaven (Page) Warner Chappell (Page/Plant) / Atlantic USSS1000007 (CIN)
60	48	13	<b>Akon</b> Sorry Blame It On Me (Sparks/Thiam) Universal/Famous/CC (Sparks/Thiam/Patrone) / Universal CATCD129863373 (U)
61	New		<b>Paramore</b> Crush Crush Crush (Bendeth/Janick) Warner Chappell (Farro / Williams) / Fueled By Ramen AT0295CD (CIN)
62	New		<b>Westlife</b> I'm Already There (Quiz/Larossi) Zomba/Sony ATV/Bug Music (Baker / Myers / Mcdonald) / S GBAR0701126 (ARV)
63	New		<b>The Twang</b> Push The Ghost (Monaghan/The Twang) Warner Chappell (Eibehedge / Watkins / Saunders / Cinton / Hartland) / B Unique/Polydor BUN137C (U)
64	New		<b>Uniting Nations</b> Do It Yourself (Go Out And Get It) (Sampson/Keenan) Sacem/Multiplay/Roll Bainter (Robinson / Bolden/Sampson/Keenan) / Gusto CDGUS55 (P)
65	New		<b>Wizzard</b> I Wish It Could Be Christmas Everyday (Tbc) TBC (Tbc) / EMI CATCD104296423 (E)
66	Re-entry		<b>Newton Faulkner</b> Teardrop (Spencer) Sony ATV/Universal (Del Naja/Marshall/Vowles/Fraser) / Ugly Truth GBHK0600089 (ARV)
67	New		<b>Amy Macdonald</b> This Is The Life (Wilkinson) Warner Chappell (Macdonald) / Vertigo 1755264 (U)
68	55	65	<b>Snow Patrol</b> Chasing Cars (Jackknife Lee) Big Life (Lightbody/Connolly/Simpson/Quinn/Watson) / Fiction 1704397 (U)
69	47	9	<b>Amy Winehouse</b> Valerie (Tbc) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Island GBUM7072678 (U)
70	52	11	<b>Girls Aloud</b> Sexy! No No No (Higgins/Xenomani) Warner-Chappell/Xenomani/Car-in/EMI (Xenomani/Nazaret/Girls Aloud) / Fascination 1744981 (U)
71	New		<b>Ernie K-Doe</b> Here Come The Girls (Horn/Toussaint) EMI (Toussaint) / tbc GB8CK7700001 (TBC)
72	26	10	<b>Shayne Ward</b> No U Hang Up/If That's OK With You (Birgisson) Kobalt/EMI (Birgisson/Yacoub/Martin/Kotecha) / Syco CATCD126761574 (ARV)
73	New		<b>Booby Luv</b> Some Kinda Rush (Ryden) Notting Hill/CC (Shepherd / Roberts / Ryden / Samantha) / Data GBCE0700850 (TBC)
74	50	2	<b>KT Tunstall</b> Saving My Face (Osborne) Sony ATV (Tunstall) / Relentless RELCD45 (E)
75	51	2	<b>Michael Buble</b> Lost (Rock) Universal/Sony ATV/Warner Chappell (Chang /Buble/Arden) / Reprise W789CD (CIN)



**32. Sean Kingston** Stairway To Heaven and Whole Lotta Love made the Top 75 for Led Zeppelin a fortnight ago, when their catalogue was made available for download. Of all of their songs, cod-reggae track Kashmir was the 25th biggest seller, and ranked 1,805 in the week's best-sellers list. It also forms the basis of Sean Kingston's second Top 40 hit, Me Love, which jumps 62-32 this week, on sales of 4,343, following its physical release. Unlikely, therefore, to climb any higher, it is Kingston's follow-up to Beautiful Girls, which topped the chart both here and in America, where Me Love reached number 15.



**39. Christina Aguilera** Girl group Hope's third appearance in the bottom two on ITVI's The X Factor nine days ago meant they had to perform their version of Hurt twice. The show's judges mentioned Christina Aguilera's original several times, generating a significant increase in sales for her recording of the track, which sold enough that night for it to re-enter the Top 200 at number 127 on sales of 970. The track leaps again this week, climbing to number 39 on sales of 3,376. That's the highest position for the song, which peaked at number 11, for exactly a year.

Dream Catch Me 47	Headlines (Friendship Never Ends) 21	In The Air Tonight 25
Fairytale Of New York 33	Heartbroken 2	It's The Most Wonderful Time Of The Year 43
Flex 24	Heater 52	Last Christmas 50
Flux 13	Here Come The Girls 71	Let Me Think About It 28
Gimme More 18	Hey There Delilah 35	Loch Lomond 31
Good Life 38	Home 10	Lost 75
Goodbye Mr A 20	Hot Stuff 17	Me Love 32
Granite 29	Hurt 39	No One 7
Handle Me 51	I Wish It Could Be Christmas Everyday 65	No U Hang Up/If That's OK With You 30
Happy Ending 27	I'm Already There 62	No U Hang Up/If That's OK With You 72
Hate That I Love You 16		

Push The Ghost 63	Teardrop 66
Rockstar 19	The Pretender 41
Rule The World 4	The Racing Rats 26
Saving My Face 74	The Way I Are 34
Sexy! No No No 70	This Is The Life 67
She's So Lovely 37	Umbrella 16
Some Kinda Rush 73	Uninvited 45
Sorry Blame It On Me 60	Valerie 6
Stairway To Heaven 59	Valerie 69
Staring At The Rude Bois 45	Waiting 4 56
Stronger 42	Won't Go Home Without You 44

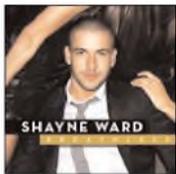
<b>Key</b>
● Platinum (600,000)
● Gold (300,000)
● Silver (200,000)
● Download only
■ Sales increase
■ Sales increase +50%
■ Highest new entry
■ Highest climber

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.



# Top three places taken by acts on Simon Cowell's Sony BMG imprints

by Alan Jones



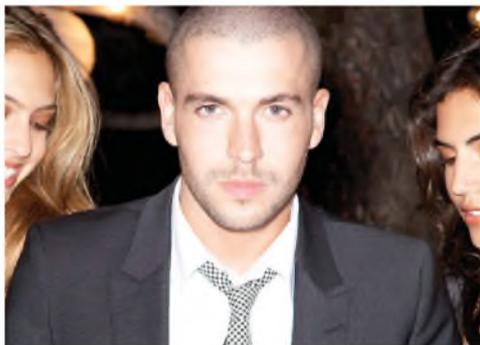
**02. Shayne Ward**  
First X Factor winner Steve Brookstein reached number one with his debut album *Heart & Soul* but only number 163 with follow-up *40,000 Things* – so Shayne Ward, winner of the second series of the show, is doing pretty well with his second album, *Breathless*, which debuts at number two on sales of 95,801. Ward's self-titled debut album opened well in May 2006, debuting at number one on sales of 201,266 and has thus far sold 490,936 copies. Preventing him from obtaining his second number one album this week is third X Factor champ Leona Lewis.



**04. Kylie Minogue**  
Kylie Minogue chalks up two new hit albums in a year, thanks to *X*, which debuts this week at number four on sales of 82,370. Minogue's 14th hit album – all but 1991's *Let's Go To It* made the Top 10 – it follows January's live *Showgirl: Homecoming Live In Sydney*, which debuted at number seven on sales of 17,265, and also eclipses the 68,866 first-week sales of her last new studio album, *Body Language*, which debuted and peaked at number six in 2003, and subsequently sold 398,035 copies. *2 Hearts*, the first single from *X*, dips 8-9 on sales of 13,651.

Simon Cowell's Sony BMG imprints **Syco** and **S** have a lock on the artist albums chart this week, with X Factor season three winner Leona Lewis' debut album, *Spirit*, at number one (164,433 sales), and X Factor season two winner Shayne Ward's (pictured) second album, *Breathless*, at number two for Syco, while **S** grabs third place thanks to Westlife's *Back Home*, which increases its sales week-on-week by 54.1% even as it slips 2-3.

Ward's album is the highest of 12 debuts, and its first-week sales of 95,801 would have been enough for it to take pole position in 34 of 47 prior chart weeks in 2007. It's the second highest sale for a number two album this year, trailing only the 99,954 copies that *Take That's Beautiful World* sold.



Tracks from Lewis, Ward and Westlife's current albums feature on *Now! 68*, which outsells all three and continues to occupy pole position on the compilations chart. *Now! 68* sales were down 32.7% week-on-week at 188,586, taking its 13-day tally to 468,801. At the same stage, this year's two previous *Now!* releases – *Now! 66* and *Now! 67* – had sold 389,397 and 340,485 copies. The most valid comparison, however, is with previous Christmas *Now!* releases. After 13 days, the last three had sold as follows: *Now! 65* – 401,131 (2006), *Now! 62* – 519,638 (2005) and *Now! 59* – 372,587 (2004).

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## Compilations Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Various <i>Now That's What I Call Music! 68</i> / EMI Virgin/UMTV (E)
2	2	Various <i>Pop Party Vol 5</i> / EMI TV/UMTV (U)
3	4	Various <i>Dreamboats &amp; Petticoats</i> / EMI TV/UMTV (U)
4	3	Original TV Soundtrack <i>High School Musical 2</i> / Walt Disney (E)
5	5	Various <i>Radio 1s Live Lounge – Vol 2</i> / Sony BMG/UMTV
6	N	Various <i>Ministry Of Sound – Anthems 1991-2008</i> / Ministry (U)
7	N	Various <i>The R&amp;B Collection 2007</i> / UMTV (U)
8	6	Various <i>Clubland 12</i> / AATW/UMTV (U)
9	8	Various <i>Radio 1 Est 1967</i> / EMI Virgin/Sony/UMTV (U)
10	N	Various <i>The Number One Classical Album 2008</i> / Sony BMG/UCJ (U)
11	10	Various <i>Top Gear Seriously Cool</i> / EMI Virgin (E)
12	13	Various <i>Jackie: The Album</i> / EMI TV/UMTV (U)
13	N	Various <i>Now That's What I Call Xmas</i> / EMI Virgin/UMTV (E)
14	N	Various <i>Christmas Hits – 80 Festive Favourites</i> / Rhino (CIN)
15	9	Various <i>Hed Kandi – The Mix 2008</i> / Hed Kandi (U)
16	N	Various <i>Put Your Hands Up! 3</i> / Ministry (U)
17	12	Various <i>The Annual 2008</i> / Ministry (U)
18	16	Original TV Soundtrack <i>High School Musical</i> / Walt Disney (E)
19	N	Various <i>Heartbeat Number 1's</i> / Virgin (E)
20	N	Various <i>101 Christmas Songs</i> / EMI TV (E)

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## Classical Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	N	Fron Male Voice Choir <i>Voices Of The Valley – Encore</i> / UCJ (ARV)
2	N	Royal Scots Dragon Guards <i>Spirit Of The Glen</i> / UCJ (ARV)
3	N	All Angels <i>Into Paradise</i> / UCJ (ARV)
4	1	Blake Blake / UCJ (ARV)
5	2	Luciano Pavarotti <i>Icons</i> / Icons
6	6	Russell Watson <i>The Voice – The Ultimate Collection</i> / Decca (U)
7	3	Katherine Jenkins <i>Second Nature</i> / UCJ (ARV)
8	4	Luciano Pavarotti <i>The Ultimate Collection</i> / UCJ (ARV)
9	5	Fron Male Voice Choir <i>Voices Of The Valley</i> / UCJ (ARV)
10	7	Katherine Jenkins <i>Serenade</i> / UCJ (ARV)

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## Indie Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	N	Connie Talbot <i>Over The Rainbow</i> / Pebble Beach (P)
2	1	Katie Melua <i>Pictures</i> / Dramatico (P)
3	2	The Pigeon Detectives <i>Wait For Me / Dance To The Radio</i> (V/THE)
4	4	Reverend & The Makers <i>The State Of Things / Wall Of Sound</i> (V/THE)
5	3	Daniel O'Donnell & Mary Duff <i>Together Again</i> / Rosette (P)
6	5	Arctic Monkeys <i>Favourite Worst Nightmare / Domino</i> (V/THE)
7	8	Red Hot Chili Pipers <i>Bagrock To The Masses</i> / Rel (TBC)
8	N	Foster & Allen <i>Songs Of Love &amp; Laughter</i> / DMG TV (Sony)
9	6	Dizzee Rascal <i>Maths &amp; English</i> / XL (V/THE)
10	10	Jack Penate <i>Matinee</i> / XL (V/THE)

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## Music DVD Top 20

This	Last	Artist Title / Label (Distributor)
1	N	Various <i>The X Factor</i> / Fremantle Home Ent (ARV)
2	2	Original Cast Recording <i>High School Musical – The Concert</i> / Walt Disney (E)
3	N	Shayne Ward <i>Breathless</i> / Syco (ARV)
4	N	Bon Jovi <i>Lost Highway – The Concert</i> / Mercury (U)
5	1	Daniel O'Donnell <i>Can You Feel The Love</i> / Rosette (P)
6	3	Nirvana <i>Unplugged In New York</i> / Geffen (U)
7	R	The Who <i>Amazing Journey – The Story Of</i> / Universal Pictures (U)
8	4	Queen <i>Queen Rock Montreal</i> / Eagle Vision (P)
9	6	Oasis <i>Lord Don't Slow Me Down / Big Brother</i> (V/THE)
10	10	AC/DC <i>Plug Me In</i> / Columbia (ARV)
11	13	Justin Timberlake <i>FutureSex/LoveShow – Live From Madison</i> / Jive (ARV)
12	15	Amy Winehouse <i>I Told You I Was Trouble</i> / Island (U)
13	17	David Gilmour <i>Remember That Night – Live At The Royal</i> / EMI (E)
14	5	Led Zeppelin <i>The Song Remains The Same</i> / Warner Home Video (CIN)
15	7	Katherine Jenkins <i>Katherine In The Park</i> / UCJ (ARV)
16	9	Elvis Presley <i>King Of Rock N' Roll</i> / RCA (ARV)
17	12	Various <i>Concert For Diana</i> / Universal (U)
18	N	Various <i>Now That's What I Call A Music Quiz</i> / EMI Virgin/UMTV (E)
19	8	Michael Ball <i>Live – One Voice</i> / Universal Pictures (U)
20	N	Jason Donovan <i>Live – All The Hits &amp; More</i> / 2Entertain (TBC)

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## Rock Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Led Zeppelin <i>Motherhip – Best Of</i> / Atlantic (CIN)
2	2	Foo Fighters <i>Echoes Silence Patience &amp; Grace</i> / RCA (ARV)
3	4	My Chemical Romance <i>The Black Parade / Reprise</i> (CIN)
4	6	Foo Fighters <i>Skin And Bones</i> / RCA (ARV)
5	7	Paramore <i>Riot / Fueled By Ramen</i> (CIN)
6	10	Linkin Park <i>Minutes To Midnight</i> / Warner Brothers (CIN)
7	5	Led Zeppelin <i>Four Symbols</i> / Atlantic (CIN)
8	R	Foo Fighters <i>One By One</i> / RCA (ARV)
9	9	Avenged Sevenfold <i>Avenged Sevenfold</i> / Warner Brothers (CIN)
10	N	Nine Inch Nails <i>Y34r23r0r3mix3d</i> / Interscope (U)

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

## Year So Far: Albums Top 10

This	Last	Artist Title / Label
1	1	Amy Winehouse <i>Back To Black</i> / Island
2	2	Mika <i>Life In Cartoon Motion</i> / Casablanca/Island
3	3	Take That <i>Beautiful World</i> / Polydor
4	5	Leona Lewis <i>Spirit</i> / Syco
5	4	Arctic Monkeys <i>Favourite Worst Nightmare</i> / Domino
6	6	Kaiser Chiefs <i>Yours Truly Angry Mob</i> / B Unique/Polydor
7	7	Snow Patrol <i>Eyes Open</i> / Fiction
8	8	Nelly Furtado <i>Loose</i> / Isellen
9	9	Mark Ronson <i>Version</i> / Columbia
10	10	Justin Timberlake <i>FutureSex/LoveSounds</i> / Jive

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## BPI Awards

### Albums

Alicia Keys *As I Am* (silver), Booty Luv *Boogie 2Nite* (silver), Grateful Dead *American Beauty* (gold), Various *Clubland 12* (gold), Various *Dreamboats & Petticoats* (gold), Boyz II Men *Motown – Hitsville USA* (gold), Various *Radio 1 – Established 1967* (platinum), Various *Pop Party 5* (platinum), Kylie Minogue *X* (platinum), Justin Timberlake *FutureSex/LoveSounds* (3xplatinum)

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

All Angels 44  
Barrowman, John 40  
Beautiful South/The Housemartins, The 29  
Blake 55  
Bloc Party 72  
Blunt, James 24  
Bocelli, Andrea 8  
Boyz II Men 33  
Buble, Michael 18

Clapton, Eric 23  
Collins, Phil 37  
Connie Talbot 35  
Daniel O'Donnell & Mary Duff 59  
David, Craig 56  
Dion, Celine 16  
Eagles, The 5  
Enemy, The 74  
Faulkner, Newton 27  
Fleeshman, Richard 71  
Foo Fighters 34



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# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title	Producer / Label (Distributor)
1	1	3	<b>Leona Lewis</b> Spirit 3 ●	(Mac/Rotem/Stargate/Tedder/Steinberg/Variou) / Syco 88697185262 (ARV)
2	New		<b>Shayne Ward</b> Breathless	(Arnthor/Rami/Tedder/Jerberg/Cutfather/Rawling/Meeham/Trugman) / Syco 88697188402 (ARV)
3	2	4	<b>Westlife</b> Back Home ●	(Mac/Magnusson/Kreuger/Laross) / S 88697176702 (ARV)
4	New		<b>Kylie Minogue</b> X ●	(Chambers/Dennis/Variou) / Parlophone 5139522 (E)
5	6	3	<b>The Eagles</b> Long Road Out Of Eden	(Eagles/Smith/Navis/Craga/Szymczyk) / Polydor 1749243 (U)
6	5	3	<b>Led Zeppelin</b> Mothership – Best Of ●	(Page) / Atlantic 8122799613 (CIN)
7	3	2	<b>Katherine Jenkins</b> Rejoice	(Mac/Magnusson/Kreuger/Franglen/Hill/Barlow) / Ucj 1749273 (ARV)
8	8	3	<b>Andrea Bocelli</b> Vivere – Greatest Hits	(Variou) / Sugar/ucj 1746680 (U)
9	12	57	<b>Amy Winehouse</b> Back To Black 5 ● 2 ●	(Ronson/Salaamremi/Com) / Island 1713041 (U)
10	13	5	<b>Whitney Houston</b> The Ultimate Collection	(Variou) / Arista 88697177012 (ARV)
11	9	45	<b>Take That</b> Beautiful World 6 ● 2 ●	(Shanks) / Polydor 1715551 (U)
12	7	3	<b>Spice Girls</b> Greatest Hits ●	(Stannard/Absolute/Rowe/Jenkins/Variou) / Virgin SPICECD1 (E)
13	4	2	<b>Girls Aloud</b> Tangled Up	(Higgins/Xenomani/Beetham) / Fascination 1750580 (U)
14	New		<b>Russell Watson</b> Outside In	(McMilan/Patrick/Gordon/Watson) / Decca 4780126 (U)
15	11	2	<b>Fron Male Voice Choir</b> Voices Of The Valley – Encore	(Cohen/Fron Male Voice Choir/Staff) / Ucj 1740835 (ARV)
16	10	3	<b>Celine Dion</b> Taking Chances	(Hodges/Perry/Shanks/Roche/Lundin/Variou) / Columbia 88697081142 (ARV)
17	New		<b>Royal Scots Dragoon Guards</b> Spirit Of The Glen	(Cohen) / Ucj 1747159 (ARV)
18	34	8	<b>Michael Buble</b> Call Me Irresponsible – Special Edition ●	(Foster/Gattica) / Reprise 9362499111 (CIN)
19	18	6	<b>The Hoosiers</b> The Trick To Life	(Grafty-Smith) / RCA 88697156912 (ARV)
20	24	43	<b>Mika</b> Life In Cartoon Motion 3 ● 2 ●	(Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (U)
21	15	3	<b>The Killers</b> Sawdust ●	(Flood/Moulder) / Vertigo 1753374 (U)
22	25	8	<b>Sugababes</b> Change ●	(Auslin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenomani) / Island 1747641 (U)
23	19	8	<b>Eric Clapton</b> Complete	(Variou) / Polydor 1745193 (U)
24	33	11	<b>James Blunt</b> All The Lost Souls ● ●	(Rothrock) / Atlantic/Custard 7567899659 (CIN)
25	20	34	<b>Timbaland</b> Shock Value	(Timbaland/Walter/Milsap Iii/Danja/Variou) / Interscope 1726605 (U)
26	16	2	<b>Lee Mead</b> Lee Mead	(Stack/N Wright/C Wright/Beetham) / Fascination/Rug 1753349 (U)
27	38	18	<b>Newton Faulkner</b> Hand Built By Robots ●	(Mckim/Spencer) / Ugly Truth 88697113062 (ARV)
28	14	2	<b>Alicia Keys</b> As I Am ●	(Keys/Kutch/Mayer) / J 88697190512 (ARV)
29	22	3	<b>The Beautiful South/The Housemartins</b> Soup	(Housemartins/Heaton/Kelly/Williams/Hedges/Wood) / Mercury 1747147 (U)
30	21	26	<b>Rihanna</b> Good Girl Gone Bad ●	(Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U)
31	17	3	<b>David Gray</b> Greatest Hits ●	(Gray/McClune/Polson/De Vries/Thomas) / Atlantic 5144241642 (CIN)
32	29	6	<b>Van Morrison</b> Still On Top – Best Of	(Morrison/Variou) / Exile 1747483 (U)
33	30	4	<b>Boyz II Men</b> Motown: Hitsville USA ●	(Jackson/Mcknight/Boyz II Men/Zervos) / UMTV 1740180 (U)
34	32	10	<b>Foo Fighters</b> Echoes Silence Patience & Grace ●	(Norton) / RCA 88697115161 (ARV)
35	New		<b>Connie Talbot</b> Over The Rainbow	(Hill / May) / Pebble Beach CONNIECD001 (P)
36	23	3	<b>Cliff Richard</b> Love – The Album ●	(Richard/Variou) / EMI 5093702 (E)
37	35	11	<b>Phil Collins</b> Hits 4 ●	(Padgham/Dudley/Babyface/Collins/Dozier/Mardin/Blai) / Virgin CDV2870 (E)
38	New		<b>Paul Potts</b> One Chance – Christmas Edition	(Potts/Beetham/Variou) / Syco 88697189862 (ARV)

This wk	Last wk	Wks in chart	Artist Title	Producer / Publisher (Writer) / Label (Distributor)
39	36	9	<b>Katie Melua</b> Pictures ●	(Batt) / Dramatico DRAMCD0035 (P)
40	26	3	<b>John Barrowman</b> Another Side	(Stack/Beetham) / Sony BMG 88697188392 (ARV)
41	28	33	<b>Mark Ronson</b> Version ●	(Ronson) / Columbia 88697080032 (ARV)
42	27	4	<b>McFly</b> Greatest Hits ●	(Emery/Padgham/Perry/Power) / Island 1749098 (U)
43	31	5	<b>Robert Plant &amp; Alison Krauss</b> Raising Sand	(Burnett) / Decca/Rounder 4759382 (U)
44	New		<b>All Angels</b> Into Paradise	(Tilley/Abott) / Ucj 4765199 (ARV)
45	37	4	<b>Amy Winehouse</b> Back To Black – The Deluxe Edition	(Ronson/Salaamremi/Com) / Island 1749097 (U)
46	39	3	<b>Rolling Stones</b> Rolled Gold +	(Long/Didham/Miller) / Decca 5303281 (U)
47	New		<b>Simon &amp; Garfunkel</b> The Collection	(Wilson/Halsey/Johnson/Garfunkel/Simon) / Sony BMG 88697134662 (ARV)
48	47	18	<b>Amy Macdonald</b> This Is The Life ●	(Macdonald) / Vertigo 1732124 (U)
49	43	69	<b>Amy Winehouse</b> Frank 2 ●	(Commissioner Gordon/Rem/Winehouse/Hogarth/Rowe) / Island 9812918 (U)
50	New		<b>Foster &amp; Allen</b> Songs Of Love & Laughter	(Ibc) / DMG TV DMGT0034 (Sony)
51	New		<b>Genesis</b> Live Over Europe 2007	(Davis/Genesis) / Virgin GENDCD10 (E)
52	New		<b>Teatro</b> Teatro	(Patrick) / Sony BMG 88697194312 (ARV)
53	41	5	<b>Daniel O'Donnell &amp; Mary Duff</b> Together Again	(Ryan) / Rosette NPPTV2652 (P)
54	49	12	<b>KT Tunstall</b> Drastic Fantastic	(Osborne) / Relentless CDRE15 (E)
55	40	4	<b>Blake</b> Blake	(Patrick) / Ucj 1745108 (ARV)
56	42	3	<b>Craig David</b> Trust Me	(Terefe/Ft Smith) / Warner 3rthers 2564697131 (CIN)
57	45	6	<b>Stylistics</b> Very Best Of	(Bell/Peretti/Creator) / Universal TV 5303961 (U)
58	Re-entry		<b>Justin Timberlake</b> Futuresex/Lovesounds 3 ● ●	(Danja/Timberlake/Rubin/Timbaland/W/LLiAm) / Jive 82876870682 (ARV)
59	51	26	<b>The Pigeon Detectives</b> Wait For Me ●	(Jackson) / Dance To The Radio DTR030 (V/THE)
60	55	17	<b>Kate Nash</b> Made Of Bricks	(Egworth) / Fiction 1743143 (U)
61	59	37	<b>Oasis</b> Stop The Clocks 3 ●	(Oasis/Coyte/Morris/Sardy/Bachelor/Stan) / Big 3rther 88697007541 (V/THE)
62	33	65	<b>Take That</b> Never Forget – The Ultimate Collection 3 ●	(Variou) / RCA 82876748522 (ARV)
63	46	35	<b>Kaiser Chiefs</b> Yours Truly Angry Mob ●	(Street) / B Unique/Polydor 1723584 (U)
64	65	25	<b>Maroon 5</b> It Won't Be Soon Before Long ●	(Elizondo/Stent/Endert/Valentine) / A&M/Octone 1734583 (U)
65	54	33	<b>Avril Lavigne</b> The Best Damn Thing ●	(Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV)
66	60	11	<b>Scouting For Girls</b> Scouting For Girls	(Green) / Epic 88697155192 (ARV)
67	48	12	<b>Kanye West</b> Graduation ●	(West/Timbaland/Variou) / Roc-a-fella 1741220 (U)
68	57	9	<b>Bruce Springsteen</b> Magic	(O'brien) / Columbia 88697170601 (ARV)
69	52	7	<b>Stereophonics</b> Pull The Pin	(Lowe/Jones) / V2 VVR1048561 (U)
70	50	5	<b>Britney Spears</b> Blackout ●	(Variou) / Jive 88697190732 (ARV)
71	New		<b>Richard Fleeshman</b> Neon	(Terefe/Robson/Skarbek/Young) / UMRL 1753072 (U)
72	61	20	<b>Bloc Party</b> A Weekend In The City	(Lee/Pate/Davis) / Wichita WEBB120CD (U)
73	Re-entry		<b>Westlife</b> Unbreakable – The Greatest Hits – Vol. 1	(Variou) / S 74321975902 (ARV)
74	Re-entry		<b>The Enemy</b> We'll Live And Die In These Towns ●	(Barny/Morris/Terry/Davis) / Warner Brothers 2564698398 (CIN)
75	64	24	<b>Enrique Iglesias</b> Insomniac ●	(Kierszenbaum/Lavine/Iglesias) / Interscope 1734820 (U)

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



**14. Russell Watson** Recovering from his recent operation for a brain tumour, 41-year-old tenor Russell Watson joins the mass influx of classical crossover artists into the chart. He is one of seven in the Top 75 this week, thanks to his latest disc, *Outside In*, which debuts at number 14 on sales of 36,156. It's the seventh straight Top 20 album by the Mancunian since his 2000 debut. The previous six have sold 2,400,973 – an average of more than 400,000 each, of which his debut disc, *The Voice*, provides the largest share – 741,227 units.



**35. Connie Talbot** The winner and runner-up of ITV's newest reality contest, Britain's Got Talent, both chart this week. Toothy Bristolian Paul Potts, who won, re-enters at number 33 on sales of 19,506 for an expanded version of his *One Chance* album that topped the chart earlier this year. Meanwhile, runner-up Connie Talbot's *Over The Rainbow* debuts at number 35 on sales of 21,226. The gap-toothed child-star was seven last month, and thus becomes the youngest solo artist ever to chart an album, usurping Jimmy Osmond, who was nine when his *Killer Joe* debut charted in 1973.

Foster & Allen 50  
Fron Male Voice Choir 15  
Genesis 51  
Girls Aloud 13  
Gray, David 31  
Hoosiers, The 19  
Houston, Whitney 10  
Iglesias, Enrique 75  
Jenkins, Katherine 7  
Kaiser Chiefs 63  
Keys, Alicia 28

Killers, The 21  
Lavigne, Avril 65  
Led Zeppelin 6  
Lewis, Leona 1  
Macdonald, Amy 48  
Maroon 5 64  
McFly 42  
Mead, Lee 26  
Melia, Katie 39  
Mika 20  
Minogue, Kylie 4

Morrison, Van 32  
Nash, Kale 60  
Oasis 61  
Paul Potts 38  
Pigeon Detectives 59  
Plant, Robert & Alison Krauss 43  
Richard, Cliff 36  
Rihanna 30  
Rolling Stones 46  
Ronson, Mark 41  
Royal Scots Dragoon Guards 17

Scouting For Girls 66  
Simon & Garfunkel 47  
Spears, Britney 70  
Spice Girls 12  
Springsteen, Bruce 68  
Stereophonics 69  
Stylistics 57  
Sugababes 22  
Take That 11, 62  
Teatro 52  
Timbaland 25

Timberlake, Justin 58  
Tunstall, KI 54  
Ward, Shayne 2  
Watson, Russell 14  
West, Kanye 67  
Westlife 3  
Westlife 73  
Winehouse, Amy 9, 45, 49

**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

Viva La Diva!  
You truly are Katherine the Great!

We are proud to represent you.  
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