

MUSICWEEK



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Bankers yet to complete £2.4bn deal

EMI waits on Firma funding

Companies

By Robert Ashton

EMI Group and Terra Firma face a nailbiting few weeks before making their £2.4bn deal wholly unconditional as concerns linger over the funding of it.

Some analysts have raised questions about the ability of the private equity company's banker Citigroup to finance the massive deal within the current appalling state of the debt markets. In recent weeks the debt market crisis has affected the private equity takeovers of Alliance Boots and US car giant Chrysler.

One City analyst says he believes there is at least a 20% probability that the deal could still be scuppered, although Citigroup has reiterated its commitment to it happening. "A lot of things have changed over the last two months since Terra Firma made its offer," says the analyst. "There is a much different credit market and EMI's performance has continued to lag. At this level it is a very expensive deal. It is a multiple of 15 times ebitda they are paying and that is a price multiple," he says.

"I'm not as confident this will go through, perhaps a 70 to 80% probability. There's always a loophole. EMI and Terra have ticked all the boxes, but Citigroup has still to make the deal."

However, EMI is adopting a more positive take on the outcome.

Group CEO Eric Nicoli says that all material conditions to the offer have now been satisfied. And after the offer becomes wholly unconditional - Nicoli expects this will happen later this month - there are only "a few further formalities to complete" before the company is de-listed and taken into private ownership by Terra Firma.

A Citigroup spokesman also says the bank is committed to raising the finance now the 90% backing it required from shareholders has been reached. "We've signed up so we are obliged to do it," he says, conceding it would be very damaging for Citigroup's longstanding relationship with Terra Firma and future clients if it failed to put financing in place.

But sweaty palms seem to be an integral part of the dealing so far. The offer had to be extended several times as EMI shareholders held out to see if Warner Music would jump in with a new, improved offer. And, as the closing date for EMI shareholders to accept was repeatedly pushed back, Terra Firma still came up short of the 90% acceptances necessary to secure Citigroup backing at the end of its final deadline on July 29. Terra Firma's financial advisor and corporate broker Dresdner Kleinwort had to twist arms at the Takeover Panel to win a final-final three-day extension to Wednesday, August 1.

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© See news, p2-3

Tunstall first up for Terra Firma

KT Tunstall's second studio album will be among the first key new releases EMI will be handling in the wake up of the Terra Firma takeover.

The follow-up to her 4m-selling debut *Eye To The Telescope* will be released via the Relentless label on September 10 when Tunstall will attend a midnight opening at

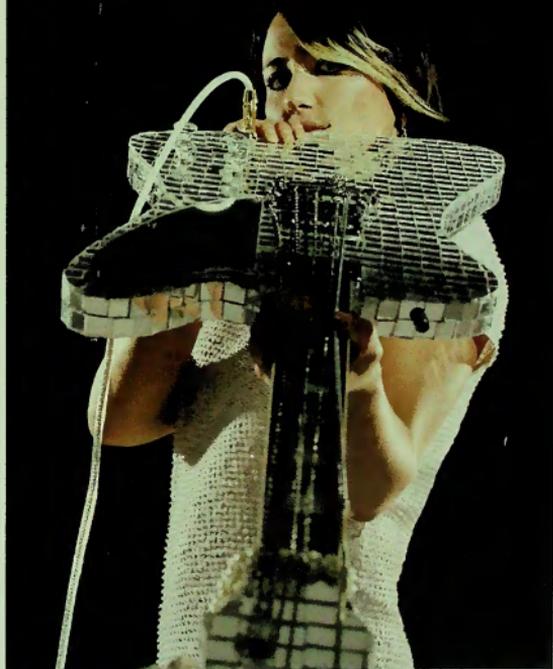
HMV's Glasgow store in Argyle Street before jetting to London for a media launch that night, at an as-yet-undisclosed location.

Digitally, new album *Dry Ice* Fantastic will be backed by a 360° marketing campaign on iTunes where an exclusive version of the album will be released featuring bonus songs. "The marketing campaign with iTunes really is as big as they can go," says Relentless head of marketing Roland Hill.

The album will receive a staggered international release with the album out one week later in the US to give the artist time in each market.

Tunstall will begin a UK tour in October with the run set to include three nights at the Roundhouse in London.

"Our strategy is very simple with this album," says Hill. "We want to have a very big album for Christmas and take it from there."



Checkmate for Terra Firma?

All the industry reaction and analysis as Terra Firma secures enough backing to finally gain control of EMI **p2-3**

Big Apple: the new music giant

Apple's revenues could outstrip the entire recorded music industry inside two years says an industry survey report **p4**



Walker on the wild side

In more than four decades, and defying both the law and cancer, Johnnie Walker remains one of radio's originals **p8-9**

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News

Deal is best way forward, says EMI CEO

Nicoli embraces private new world

EMI Group CEO Eric Nicoli is convinced moving into private ownership represents the best way forward for the UK major.

"We are a business undergoing massive change and private ownership will give us more flexibility as well as greater access to investment funds to pursue new strategies," he said in an internal memo to staff last week as he suggested that, in Terra Firma, the group had "owners who believe in the music business and are highly committed to EMI".

Nicoli, who believes the deal will put "an end to the incessant speculation about the future ownership of the company and the uncertainty that brings to us all", says being privately owned will give EMI "more flexibility" and also better access to funds to pursue new strategies.

After a torrid six months, which saw the company restructuring and the axing of Alain Levy and David Munn and was followed by a string of profit warnings and trading updates, Nicoli is also relieved to see the back of what he regards as the "frustrating" analysis of his company's numbers by all manner of analysts, commentators and journalists. In his memo to company employees he wrote that going private "will also free us from the routine of publicly reporting financial results and trading updates, which can be somewhat intrusive to our creative processes".

"Being a public company involves a very high level of fiscal scrutiny... of our release schedules and investment strategies, and this can paint a misleading picture over relatively short-time horizons, especially in such a rapidly changing environment," he went on.

Private ownership, he believes, means that financial results can be judged over a longer period. Investment timeframe.

Nicoli expects Terra Firma will want to change a few things, although he did not spell out any specifics to the workforce, including ending speculation about his own future at EMI; possibly he might not know. Despite this he has obviously been encouraged by what he has heard from Terra Firma chief executive Guy Hands because he stated in the memo he was "judged over a longer period" would be "for the good" and also plugged the benefits of the private-equity industry. "In the past eight years, as well as my role at EMI, I have been non-



Positive thinking: a good move for EMI, says Nicoli, but his own future is uncertain

executive chairman of three private-equity owned companies, all of which benefited from, and were very successful in, private ownership.

"Terra Firma can provide us with the stability and investment we need right now to come through this difficult period of industry transition and to accelerate our programme to be the world's most innovative and consumer-focused music company, as well as the very best home to musical and executive talent," he said.

I'll be sad to see EMI go. It's a good name, an interesting name and on a personal level they used to invite me to great events
 City analyst

With the de-listing many media analysts will no longer continue to cover the stock. Although most like Nicoli personally - "over a pint at the bar he is very engaging" - they are less happy about some of the steers the company has given them. One says, "If it can't be traded, it comes off. I'm not too sad." Another analyst who believes he has seen his last EMI interims wonders whether the group could have been more open with him and his City colleagues.

However, some analysts will be feeling the loss. One says, "I'll be sad to see it go. It's a good name, an interesting name and on a personal level they used to invite me to great events like the Grammys."

Private-equity firm finally lands EMI but puts ex-

Companies

by Robert Ashton
 Terra Firma will hold off any plans to restructure, reorganise, cut or change EMI Group in any shape or form for at least the next month after taking control of the music company last week.

The £2.4bn deal was finally clinched at 12.15pm last Wednesday when Terra Firma's acquisition vehicle Malby Limited managed to squeak past the 90% target level of acceptances by securing 732.2m EMI shares - representing 90.27% of the share capital. An hour or so - and several phone calls later - it managed to push that past the 91.5% mark.

But with a number of other "procedural" hurdles to jump through, the private-equity firm is not expecting to "take the keys" of the music group before the start of September. In the meantime it needs to ensure its offer goes wholly conditional and that involves going to its banker Citigroup and asking for its money, paying off EMI shareholders, delisting the company from the Stock Exchange and then restructuring a new private company.

Only when, in the words of a Terra Firma spokesman, can it "see its feet under the table" can Terra Firma CEO Guy Hands and his team start making any operational changes. Exactly what they are is a moot point. Terra Firma is playing its cards very close to its chest, only revealing that it will be installing around half-a-dozen "quite junior" executives within EMI. In the interim Nicoli and his management team will be given licence to continue running the show.

However, analysts and insiders do not believe Hands, who is not expected to take up an office within EMI in the short term, will remain hands off. Mark Harrington at Royal Bank of Scotland suggests there will be some financial and corporate re-engineering. "I think they will sell off the recorded music side and then, typically for private equity, leverage up the EMI Music Publishing business."

Other analysts also expect Terra Firma to stick the recorded music division as soon as it can and Warner still appears to be the only buyer in the frame. However, sources suggest Warner might not necessarily be in any hurry now to snap up its long-sought-after prize.

One insider suggests that Warner believes Terra Firma has paid "over the odds" for EMI. "Financing has clearly been a struggle, it will be hard for them



Thorn EMI shareholders vote in favour of demerging the electronics and rentals division to create EMI Group



EMI calls off talks with the German media giant after failing to get green light from EU regulators



Impala wins Court of First Instance bid to overturn Sony/BMG merger, prompting EMI to call off its pursuit of Warner

"[Terra Firma] to flip it around and find a deal [with Warner]," he says. Harrington does not believe Hands would have gone into the deal on the basis of being 100% sure he could offload EMI's recorded music. "There must be a Plan B," he adds.

Most analysts and other observers also believe Terra Firma will undergo some cost cutting. EMI has already instigated cost-cutting measures, but one source suggests there is still a lot of pruning to be done and asks how EMI can justify having 5,400 employees when it has similar market share to Warner, which only has around 4,000 employees.

In the US, EMI also only has about 10-15% share but employs a former head of a major company, Roger Ames, to oversee it. "Ames is effectively just managing one label. That's almost like asking [Warner Music Group chairman and CEO] Edgar Bronfman to just oversee Atlantic," he adds. "How much are they paying Ames? And I'm sure there is a lot of that going on around the world."

But Ames might be required elsewhere in the group. Although some in the industry believe it might only Nicoli's company for a good while yet, Ames may be seen by Hands as an obvious shoe-in for the CEO job.
 robert@musicweek.com

April 1998

Universal of a takeover

October 2001

Ken Berry records in a live performance

January 2007

Alain Levy

pected operational changes on hold until it dots the Is, crosses the Ts and gets its feet under the boardroom table

EMI assumes control of EMI

<p>Seagram</p> <p>May 1998</p>  <p>EMI calls off takeover talks as Seagram switches its focus to PolyGram</p>	<p>July 1999</p>  <p>Eric Nicoli succeeds Sir Colin Southgate as EMI chairman</p>	<p>January 2000</p> <p>EMI and Warner announce \$20bn merger</p>	<p>October 2000</p> <p>Merger withdrawn after facing regulatory difficulties</p>	<p>November 2000</p> <p>BERTELSMANN Media ownership</p> <p>Bertelsmann and EMI enter exploratory talks about merging</p>
<p>September 2002</p>  <p>EMI drops out of the FTSE 100 for the first time</p>	<p>September 2003</p>  <p>EMI makes \$6.6bn approach for Warner ahead of Edgar Bronfman making a counter bid</p>	<p>November 2003</p>  <p>Edgar Bronfman leads a \$2.6bn consortium takeover of Warner Music</p>	<p>May 2006</p>  <p>EMI and Eric Nicoli make initial bid to buy Warner Music Group at \$28.5 a share</p>	<p>June 2006</p> <p>Warner makes 315p-per-share bid for EMI before EMI replies with \$31-a-share Warner bid. Warner returns with a 320p offer</p>
<p>February 2007</p>  <p>Warner makes new EMI approach with backing of Impala, which is rejected by EMI board</p>	<p>March 2007</p> <p>Warner makes a "non-binding" 260p offer for EMI, which is again rejected by the UK major</p>	<p>May 2007</p>  <p>Guy Hands and Terra Firma make £2.4bn, 265p-per-share bid for EMI</p>	<p>July 2007</p> <p>Warner decides not to make counter bid for EMI</p>	<p>August 2007</p> <p>terra firma</p> <p>Terra Firma bid accepted by EMI shareholders</p>

Artist managers give thumbs-up to EMI deal

The managers of several of EMI's most successful acts have given a cautious welcome to news of the Terra Firma takeover, predicting widespread changes at the major.

KT Tunstall's manager Simon Banks, of SB Management, is among those who believe that the move will be a breath of fresh air for the business. "Anything that gives any sort of fresh injection of ideas to the music industry can only be a good thing for it as a whole. We need someone to mix it up a little bit," he says.

In this, he is in agreement with Corinne Bailey Rae's manager Bob Miller, who believes that Terra Firma will make a good fist of running EMI. "The music business has got to change. As long as the new regime recognises the fact that it is a creative industry and the music has to come first, Terra Firma not being a creative company is no big issue," he says.

However, there is disagreement among managers as to whether the move will result in a raft of cost cutting, as is widely predicted.

Banks believes not, saying, "From what I understand they want to come in and compete with Universal. That is a good thing. But they are not going to do that by cost cutting."

On the other hand, Neale Easterby, director of Empire Management, whose clients include Lily Allen, is predicting a "blood bath", with cutting stretching to the profitable EMI Publishing.

"[Cost cutting] is not nice," he says. "We have lots of friends at EMI labels both here and in the US so we hope it doesn't affect them. But I think it will be a blood bath." Ultimately though, says IE Music managing director Tim Clark, whose clients include Robbie Williams and Sia, managers' responsibilities lie with their artists, and this will remain their priority, despite record company politics.

"At the end of the day we are responsible to our artists," he says. "We have to have their best interests at heart. And if we believe that this is what is happening then they will have our support."

Universal finds Sanctuary as takeover given green light

EMI was not the only high-profile UK music business to change hands last week as Universal secured the necessary shareholder approval for its 20p-per-share takeover of Sanctuary.

The major announced last Thursday that it had received acceptances in respect of 90.005% of shareholders, making the deal unconditional.

The agreement values Sanctuary's existing issued shares and those to be issued at around £44.5m. Universal will also take on Sanctuary's £59.5m of debt.

The major now enters a period of closing, which should last between four to 10 weeks, although a source close to the deal says that Universal will now effectively start running the Sanctuary business.

The source explains that, while it is too early to go into specifics, Sanctuary's recorded music business will be integrated into Universal Records, with Universal retaining Sanctuary's stronger brands. However, he says that the main attraction of the deal for Universal



"An important step", Universal CEO Lucian Grainge welcomes Sanctuary

was Sanctuary's merchandising and management arms, which will help to diversify the major's revenue streams.

This message was echoed by Universal Music Group International chairman and CEO Lucian Grainge, who welcomed Sanctuary's artists, songwriters, management and employees to Universal.

"Following UMG's acquisition of BMG Music Publishing earlier this year, this deal represents

another important step in the diversification of our business and in providing even more integrated services to our artists and songwriters," Grainge says.

The integration of Sanctuary's management arm, whose clients include Mercury Records artist and Universal Music Publishing songwriter Elton John, has led to suggestions that conflicts of interest may arise as a result of the acquisition.

However, the source stresses that Universal will run the business with sufficient checks in place to ensure that this does not happen, with a clear separation between management and recorded music.

Grainge adds, "The sector is undergoing a number of changes at this time and we believe that UMG is uniquely positioned to take advantage of the many opportunities emerging in the marketplace. We look forward to further developing the Sanctuary brands by leveraging Universal's industry expertise and market-leading relationships."



Festival attendances buoyant despite the summer's damp squib

Rain can't ruin festival boom

Live

by Adam Benzine

The bigger music festivals largely escaped a soaking during what turned into the wettest July on record as tickets sold out in record numbers.

It proved to be a gloomy month for some events, including Swansea Bay's Fflam festival and Oxfordshire's Truck festival, with Fflam cancelled and Truck postponed, while other festivals – including Bedfordshire's Rhythm Festival and Stratford-upon-Avon's Global Gathering – sent out press notices assuring customers that their festivals would be unaffected by the weather.

However, there was a far brighter outlook for July's higher-capacity events, among them Kinross-shire's T In The Park, which was hailed as a critical success and was financially protected against any bad weather by having sold out months in advance. At the same time the month's next biggest festivals – Gullfest, Latitude, Womad and the Lovebox Weekend – all posted increased year-on-year attendances to record highest-yet totals. This was despite the floods, mud and a dramatic increase in the number of festivals taking place.

The Grove Armada-hosted Lovebox London Weekend – which was held over the weekend of July 21/22 – had a capacity of 30,000 per day (60,000 total) and sold 39,000 tickets, with 20,000 on the Saturday and 18,000 on the Sunday. The figure is up on 2005 ticket sales, when 32,000 people attended.

"We're very happy considering the July we've had and the weather we've had," says Lovebox managing director Dan O'Neill. "A lot of events have fit the pinch. We're realistic in regards to growth – to have that sort of July and to get those sorts of numbers is very pleasing."

O'Neill's sentiments are echoed by Womad events director Chris Smith. Wiltshire's Womad, in its 25th year, sold 30,000 of its 45,000 tickets. "I think the customers had a very good experience, but for us it's been a very difficult one," says Smith. "What with the wet summer, we had an inch of rain and from that point we were playing catch-up. However, we had a fantastic new site in a great location, and that made the whole event better."

Elsewhere, Surrey's aiffest, which had a capacity of 24,000 a day (72,000 total), sold a total of 54,000 tickets (16,000 Friday, 18,000 Saturday, 20,000 Sunday). Organiser Tony Scott says, "We're now in our 16th year, having started as a little one-day festival and grown from a 1,000-capacity event to hosting more than 20,000 people."

With more than 22 festivals and one-day events taking place in July alone, organisers have also had to face one of the busiest and most competitive markets to date.

"Competition is greater than ever," says O'Neill. "The market at the moment is overaturated. This year there were so many festivals, and there are a number of them – those that have tried to jump in and have had their fingers burned – that I believe will not be there next year."

Mean Fiddler managing director Melvin Benn, whose sold-out Suffolk-based Latitude festival is now in its second year, cites Glastonbury as a significant factor.

"With Glastonbury back, that takes 150,000 ticket buyers out of the market," he says. "Some people will go to more than one festival, but not all of them, although I think in fairness, sometimes the artistic line-ups are just not that good."

"The weather has been atrocious and Latitude is one of those 'title festivals' that you would expect would find things tough, but I said I would do 20,000 weekend tickets and I've sold out the full 20,000."

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Fopp purchase saves 70 jobs

HMV is hailing its purchase of the Fopp brand as a vote of confidence in the future of entertainment retail and physical product.

The specialist retailer last week announced that it had bought the Fopp brand and also exchanged conditional contracts on six of its stores with administrator Ernst & Young. The move will save up to 70 of the 700 jobs that were lost when Fopp went into administration at the start of July.

The six stores – which are in Cambridge, Edinburgh, Glasgow, London's Covent Garden, Manchester and Nottingham – will continue to operate under the Fopp name, independently of the main HMV chain. HMV has also bought the rights to the Fopp website, www.fopp.co.uk.

HMV UK and Ireland marketing director Graham Sims says that the company remains optimistic about the future of entertainment retail, predicting that a viable demand for physical

product across all formats will continue into the foreseeable future.

"This is a confident move for HMV. We certainly believe so and feel it's great news for the industry that we trust has been well received," Sims adds. "We have great faith in the idea of the HMV and Fopp brands operating in a distinct but complementary way to offer consumers of music, DVD and entertainment even greater depth of choice and selection – both in terms of range of product and the shopping experience."

HMV says it will now work to allow the stores to open as soon as possible – hopefully later this month – but will also consider opportunities to "develop the potential of both the HMV and Fopp brands in a way that is complementary", while preserving their individual identities.

However, the future of the remaining 81 former Fopp stores continue to hang in the balance.

HMV says it has no plans to open further Fopp stores, while a spokeswoman for Ernst & Young says it is continuing to look for buyers for the leases of individual stores, but HMV's move means that the chain can no longer be sold as a going concern.

She adds that all Fopp stock is under retention of title, which means that it will be returned to suppliers, although she did not give a date for this.

Nick Gladding, of retail analyst Verdict, says that the acquisition makes sense for HMV. "Fopp is a strong brand and has a loyal base of customers," he says. "With HMV's marketing power it will probably be able to drive more sales through Fopp stores."

"My only question mark is whether it can manage Fopp separately. How will the six stores fit in with HMV's brand?" he adds.

In a separate move, HMV also announced last week that it had sold its Japanese business to DSM Investments Catore for around £70m.

The business includes 62 stores and the hmvc.jp website, together with the right to use the HMV name in Japan.



Wet weekend? There's no raining on this Lovebox parade with only one umbrella in sight.

Eric Nicoli will be relieved that at least Edgar Bronfman has not got his hands on EMI, but for how long? editorial, p11

Your guide to the latest news from the music industry

People

Webbo to leave BPI for MMF role

● BPI director of independent services **Jon Webster** is to step down from the organisation to take up the newly-created role of chief executive at the Music Managers' Forum. The BPI says that in Webster's two-and-a-half year tenure, he greatly increased the independent representation within the BPI, developing a strong agenda for the sector while improving the services the organisation offers to independent record labels.

● **Chrysalis Radio** chief executive **Phil Riley** has announced he is to leave the radio group following its £170m takeover by Global Radio. Riley, who joined the group 13 years ago, says he was offered a role by the group's new owner but decided to turn it down.

● **Domino** has appointed former EMI marketing and creative director **John Leahy** as its general manager.

● **Mama Group** chief operating officer **Philip Murphy** is to leave the company. It is understood that Murphy will be continuing at Mama Group on a consultancy basis until the end of the year and that his position will be filled by group finance director **Thomas Simmons**.

● **Richard Davies** has been promoted to head of press for **Polydor Records** with immediate effect. Former New Order bassist **Peter Hook** is threatening to sue ex-bandlemates Bernard Sumner and Stephen Morris if the duo continues to operate under the New Order name. p11

● **19 Entertainment** has appointed **Jeff King** as its US head of digital entertainment. King was previously head of American Idol's digital media arm.

● Two online and mobile marketing specialists are joining the senior management team of **Absolute Marketing & Distribution**. Former indie-music label manager **James McGuinness** has been appointed as Absolute's first mobile manager, while former **Defected Records** online

manager **Richard Austin-Smith** takes on the newly-created role of online manager.

● **PPL/VPL** PR co-ordinator **Sarah O'Brien** has been promoted to the company's newly-created role of PR and events manager. She is joined in the department by **Chloe Chubb**, who arrives at PPL/VPL as communications co-ordinator from Paramount Comedy, where she was marketing and communications assistant.

Bottom line

CBS announces revenue losses

● **Last.fm** owner **CBS Corporation** has blamed a weak advertising market and the sale of stations for the 11% decline in revenues at CBS Radio in the second quarter of the year.

● **Facebook** has removed a third-party plug-in application called **Audio** on the grounds that it was being used to violate music copyright. Audio allowed users to upload audio files in MP3 format, share them with each other and listen to them within Facebook.

● **Eminem's** music publisher and copyright manager, **Eight Mile Style** and **Martin Affiliated**, have filed a multi-million-dollar lawsuit against **Apple** for selling the rapper's music on its iTunes store. The lawsuit alleges that Apple is violating copyright by selling Eminem's music through iTunes because Eminem has not granted his label, **Universal Music Group**, the rights to sell such music.

● **Third-party sales at EUK** rose dramatically in the first half of 2007, while sales at parent company **Worship** also grew. EUK posted a 36.2% increase in sales for the 25 weeks to July 28.

● **York independent music shop Track Records** has closed after 28 years, owing to challenging market conditions.

● **Virgin Retail's** North American arm posted a 15% comparable-store increase in the quarter to June 30.

● One of Europe's biggest bootleggers has pleaded guilty to **bootlegging**



after hearing **Led Zepplin's Jimmy Page** give evidence against him. **Robert Langley** was expecting to face a trial at Glasgow Sheriff Court on copyright and trademark charges. But following the intervention from Page, who testified that recordings sold by the defendant were not authorized by himself or his record label, **Langley** returned a guilty plea on two copyright and three trademark charges.

● **Napster** has announced its second-quarter results, revealing revenues of \$32.3m (£15.8m), up 15% on the same quarter in 2006. Meanwhile, **Napster** and **Toshiba** have teamed up to provide notebook computer buyers with a free, 30-day trial subscription of **Napster To Go**.

● **UBC Media** has posted increased revenues for its first financial quarter of 2007 after making a strong start to the year in ad sales. In a statement ahead of its AGM, UBC said year-on-year revenues for Q1 increased 19.8%. **MCPS** has launched a new licence that is set to simplify the process of

clearing music for commercial and production broadcast. The new **Independent Production Company Licence** will replace individual licensing for musical works into TV.

Industry names including **Peter Hook** are offering to stage events to help fund hospital treatment for **Recordz** founder **Anthony H Wilson**.

The **Keep Tony Alive Fund** has already received donations of up to £15,000 to help pay for Wilson's care after his local NHS Trust refused to fund his ongoing cancer treatment which, with drugs, scans and hospital visits, runs to more than £3,000 a month. Wilson's solicitor **Stephen Lea** of Lea and Company, who is administering Wilson's fund, says he has had many offers to promote fundraising events. "I have asked Tony to think about what he would like and also where the money should go," he says.

For those wishing to make a donation to fund Wilson's treatment, the bank details are: account name: **Lea and Company Client Account**; account code: 94939319; sort code: 01-06-39; bank: **Nat West Plc**; bank address: 10 Yorkshire Street, Oldham; reference: **AHW Donations 15188**

Exposure

Emap heralds new ads concept

● **Emap** is marking the launch of **Heat Radio**, the first of its branded lifestyle radio stations, by ending traditional spot advertising. Instead, when the new station launches in September, it will do so with an exclusive club of up to five VIP clients who will be offered a bespoke selection of sponsorships, promotions and ad-funded programming.

● **GC&P's** new classic hits radio network **Gold** has released its on-air schedule, which comes into effect when the station launches today (Monday). **Q&A**, p13

● **Alita**, the third single by a group of anonymous Japanese medical students who go under the name of **GreenE**, has become the first full-track mobile download anywhere in the world to sell 1m copies.

● **Trevor Nelson** and **Tim Westwood** will present new shows on **1Xtra** as part of a series of changes to the digital radio station's mainstream and specialist schedule.

● **London act Second Person** have become the first band to successfully raise \$50,000 (£24,600) via fan contributions and release an album through Amsterdam-based music online platform **Sellaband**.

● **Music festivals** part **Virtual Festivals** is to carry out what it claims is the most comprehensive demographic survey of British festival-goers to date.

● **Gaydar Radio** has announced its strongest listening figures to date, with a 51% year-on-year increase in weekly reach to 339,400 listeners.

● **Play Radio UK** is reporting a near-threefold rise in listener numbers, after its five internet radio stations were listed on iTunes.

● **In Music Week** issue dated August 4, the quarter two Top 25 playlist chart incorrectly credited Epic as being responsible for the regional promotion of The Fray's *How To Save A Life*. It was in fact Intermix.

Sign here

Sony/ATV buys Famous Music

● **Sony/ATV Music Publishing** has completed its \$350m (£172m) purchase of **Famous Music** from **Viacom**, giving it access to a catalogue of 125,000 songs and sound cues.

● **EMI** has signed a deal with **Mixalbum.com**, as featured on TV show *Dragon's Den*, to sell DRM-free downloads.

● **AC/DC** have signed a deal with **Vendetta Wireless** to sell their music online for the first time. The deal is limited to full-album downloads and just one individual track - *You Shook Me All Night Long*.

THEPLAYLIST

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



PADDY CASEY
Addicted To Company (Columbia)
Currently an empty list in Ireland, this is all soaring strings and Casey's unmistakable vocal. (single, tbc)



MANU CHAO
La Radiolina (Because)
The eagerly anticipated new album from Chao does not disappoint - it delivers on every level. (album, September 17)



ROONEY
When Did Your Heart Go Missing (Polydor)
Big, radio-friendly pop with guitars. This is what happens when Maroon 5's first album meets *The Feeling*. (single, September 3)



THE CLOUD ROOM
Hey Now Hey Now (AG)
First featured in the Pepsi ad, *Hey Now* is an upbeat rock song with a big hook. The ad air again through August/September. (single, October 1)



SCOUTING FOR GIRLS
Scouting For Girls (Epic)
Their latest single has enjoyed Radio 2 air. One plays from Jo Whiley and Scott Mills, which bodes well for this album. (album, September 17)



THE STERS
Rewind Repeat (Kids)
Winners of the *Rock/Indie* award at this year's *Dread* U-Music awards, this debut has an unmistakable commercial sensibility. (single, tbc)



RAY LAMONTAGNE
Three More Days (Ethan Johns)
A brilliant delight from this word-of-mouth success story. *Lamontagne* is in a class of his own. (single, August 20)



THE RUSHES
Wee You Want (Yonkers)
The B-side from *The Rushes'* new seven-inch straddles commercialism with an emotional connection that is hard to beat. (single, out now)

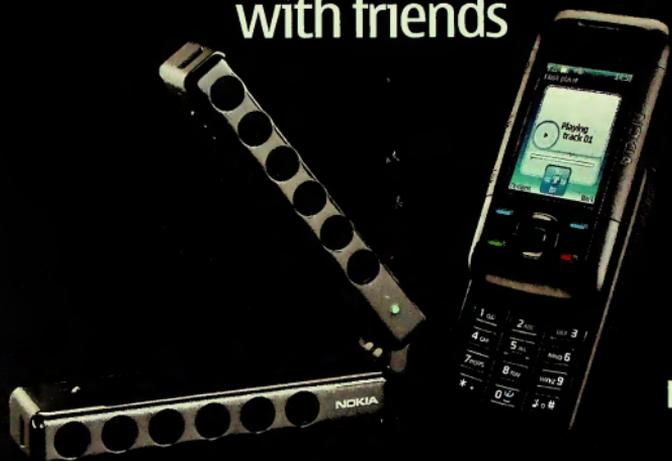


THE CHECKS
Take Me There (Full Time Hobby)
The debut from this NZ act has been a long time coming but is well worth the wait. *Rock 'n' roll* with a rough-and-ready production. (from album, October 1)



NIC DAWSON KELLY
The Musician (Sunday Best)
One of the most awe-inspiring voices we have heard in a long time. *Discover* him now, you won't regret it. (single, September 3)

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JOHNNIE WALKER'S TOP SOUNDS OF THE SIXTIES

THE SHRELLLES: WILL YOU LOVE ME TOMORROW (1961)

I was 16 and working the summer holidays in a factory in Birmingham

earning money to buy a reel-to-reel recorder so I could tape songs off the radio. Lunch was egg and chips in a nearby cafe and this always seemed to be on the

THE WHO: MY GENERATION (1965)

An anthem and rallying call for all

those caught up in the rebellion of the Sixties. The psychedelic freak out at the end was ahead of its time and Colley's pause before *4-4-4* fade away was brilliant

- it was obvious what he meant but had he used the word itself the record would have been banned and never got the airplay it has over the years

OTIS REDDING: RESPECT (1965)
I first heard it on the navigation pub R&B discothèque and the driving rhythm section of Booker T & The

Johnnie Walker has defied both the law and cancer during a career spanning more than four decades. To mark the 40th anniversary of the pirate-sinking Marine Broadcasting Offences Act, *Johnny Black* met the DJ to discuss life on the radio and ocean waves.

Insinuable talent

While dozens of former offshore disc-jockeys attended a Radio Academy event in London's West End last Saturday to mark the 40th anniversary of the silencing of the Sixties radio pirates, it was Johnny Walker taking centre stage as he signed copies of his recently-published autobiography.

From pioneering Frinton Flashing to tearing up playlists on air, Johnnie Walker's offshore career was never plain sailing and, with the passing on August 14 1967 of the new Marine Broadcasting legislation, his pirate broadcasting days were numbered.

The Act made it illegal for British citizens to broadcast from ships anchored outside British waters. Walker, however, was not about to roll over.

At midnight, he and some like-minded rebels declared that Radio Caroline belonged to its listeners and vowed to continue broadcasting in defiance of the law. "Things changed after that," he notes. "Caroline got a new owner, Phil Solomon, who introduced a system where you could buy any record onto the playlist for £100 a week."

Needless to say, the rebel in Johnnie Walker was having none of it and he made his point by ripping up the playlist on air. This, and other incidents, including trashing a pay-for-play record by a powerful and allegedly violent rock entrepreneur, set Walker on a crash course with Solomon. However, as luck would have it, what the law had failed to do was achieved by two tugs from a Dutch company that was owed money by Solomon. "They simply came out and towed the ship back to Holland," recalls Walker, "and that was the end of my career as a pirate."

Johnnie Walker was propelled along the path to piracy by his inability to get out of bed in the morning.

"I was DJing in clubs around Birmingham and my day job was suffering," he remembers. When

his boss presented an ultimatum to shape up or ship out, it was easy. "I'd seen an article in the *Daily Mirror* about a pirate station, Swinging Radio England, that was being set up by two wealthy Americans."

Most ambitious young men would have sent them a letter, but, like a homing missile, he tracked them down to Suite 1017 at the London Hilton. "I borrowed my mum's tape recorder, rushed round to see a friend who had a twin-turntable and made a demo." Next morning he hugged mum's Grundig onto the early train to London and arrived at Suite 1017 only to find that the plugs didn't match the ones in the Hilton. "Luckily, they asked if I could do news," he remembers, "so I ran into the bathroom and recorded some items from the daily papers."

To his amazement they gave him a job on the spot. "Then they told me I had to change my name to Johnnie Walker, because they did everything on the cheap and they'd acquired a jingle package for a New York DJ called Johnnie Walker, so I inherited his name."

Swinging Radio England, however, was merely Walker's launch platform and, when he heard of a plan to convert the station to a Dutch format, he immediately jumped ship before the axe fell. Once more, he went directly to his next employers, the much-loved and well-established Radio Caroline, by approaching one of their DJs in the middle of a gig. One day later he was a Caroline jock.

Conditions aboard Caroline's ship *Mi Amigo* were luxurious compared to Radio England's rustbucket and Walker's innovations, such as the now legendary Kiss In The Car Licence and the Frinton Flashing phenomenon, won him a huge and devoted audience.

"One of the few places where kids could do their heavy petting" he grins, "was in the car. A lot of them listened to Caroline, so the licence was an obvious winner." Frinton Flashing, however, was

I borrowed my mum's tape recorder, rushed round to see a friend who had a twin-turntable and made a demo

Johnnie Walker on cutting his teeth in broadcasting

a much more ambitious ploy. "Listeners would drive out to the coast near Frinton. We established a headlight-flashing code with one flash for yes, two for no and so on, so I could go on deck and ask questions via their car radios which they'd answer by flashing." These nightly congregations became so popular that Frintonites were up in arms and a BBC camera crew was shipped out to Caroline to capture the phenomenon for the nation. "It was amazing that night," says Walker, clearly still delighted by the memory. "I asked a question and the whole headland lit up. I've never felt so powerful in all my life!"

A bonafide living legend of British radio, Walker's unwavering commitment to the music that enriches his life has bounced him up and down more often than a jack-in-the-box. "It doesn't matter what the establishment thinks," points out his good friend Steve Harley. "Johnnie survives because of what's in his heart and soul. He has always stood out as a musician's broadcaster."

In the words of the inimitable Terry Wogan, "Johnnie's more than just a nourishing libation, he's a great popular broadcaster, whom I've known and admired ever since he swam ashore from a pirate radio ship in 1968. He's older than he looks."

Looking back over the years, Walker recalls how, committed to Caroline's free radio ethic, he had stayed on even after it was made illegal in 1967. As a result, he was initially unwelcome at the BBC, reduced to driving a van to scratch a living until 1969. As always, though, he bounced back. "Clive Selwood, who ran Elektra Records, told me that if I really wanted to play great music on the radio, I should swallow my pride and go round to the BBC."

Convincing Mark White, then head of Radio One, to take him on, proved easier than the job itself. "After the freedom of pirate broadcasting, where I chose my own records and manned the desk myself, I found the regime really difficult. I didn't understand what a producer was for. I resented them telling me what to play."

Nevertheless, Walker quickly established himself as a favourite of the nation, giving exposure to innovative artists including Steve Harley, Lou Reed and Steely Dan. Among his listeners were many who found his lunchtime show inspirational. "I didn't listen to much radio then,"



Last pirate in town: (left) August 14, 1967, the day he defied the Marine Offences Act. (Below) Radio Caroline's good ship *Rena Revenge*.



MG's over the record each power. At that moment, I decided that somehow, some way, I wanted to earn my living involved in music.

THE ROLLING STONES: 'I CAN'T GET NO SATISFACTION' (1965)
Another brilliant intro and a seminal moment in the Stones'

development. It still sounds as good today as when it was first released. The soundtrack to a million Jaguar impensations.

THE BEATLES: 'ALL YOU NEED IS LOVE' (1967)
It sums up the '60s summer of love and will always remind me of midnight in the studio on board

Radio Caroline when, now the true pirate stations, we vowed to carry on broadcasting despite the new Government law.

Features are edited by Christopher Barrett

Johnnie's most memorable broadcast moments

May 16, 1966

The first test transmission on Swinging Radio England on board the MV Laissez Faire. We did half an hour each and asked listeners to write in with reception reports. Shaking with nerves, I messed up the address and managed to call the new station Radio London.

I relived the embarrassment all over again when Kenny Everett shouted out, "Thank Johnnie Walker for the plug" when our supply boat stopped off at the Radio London ship.

September 1967 - Radio Caroline

I took over the 9pm to midnight slot from DJ Rick Dane. After weeks of sitting in, I now had my own radio show on the first and most famous pirate station of them all.

August 14, 1967

I made the infamous "midnight announcement" as Radio

Caroline openly defied the new Marine Offences Act and continued broadcasting on the day all the other pirate stations closed down. Fellow DJ Robbie Dale and I sang 'We Shall Overcome' and played 'The Beatles' All You Need Is Love. We expected to see Royal Naval pinnacles the next morning, but it was quiet - except for a gay on a fishing holiday in Clacton who came out in a tiny inflatable and asked if we wanted anything from the shops.

September 1967 - Radio Caroline

Holding a transistor radio up to the mic, I rebroadcast the BBC Light Programme's soap Mrs Dale's Diary, thereby ensuring the entire cast had committed a criminal offence. Jessie Matthews, who played Mrs Dale, said, "It's outrageous. Johnnie Walker should be imprisoned."

April 26, 1969 - Radio One

First ever show on Radio One in the

Saturday "try out" slot when nobody listens to the radio. Even less that day, as it was Cup Final Day. Manchester City won and it was fitting that it was a Neil Young who scored the winning goal.

June 29 1970 - Radio One

My last Radio One show after a row with controller Derek Chinamy, who wanted more Bay City Rollers, no album tracks and said, "I was too into the music, man." Played Led Zeppelin's Going To California and sadly said my farewells after seven years in the slot.

August 16 1976 - K-SAN San Francisco

The Californian dream becomes reality as I start a three-week fill-in on his breakfast show and then stayed on to produce documentaries on the UK music scene. The day before I was due to leave I was offered a full-time job.

March 1, 2004 - Radio Two

My first day back after cancer

treatment.

The first

record was

Eric Clapton's

Halo Old

Friends.

I'd been

through nine

months of

chemotherapy

and a burst

intestine drama so I

was very

lucky to be

active and on

the radio

again.

March 31, 2006 - Radio Two

My last drivetime show. The final guest was a hilarious Neil Diamond who talked about his horse that he called Shag, as it got excited when his breakfast show came near.

The last week featured impromptu phone calls from Todd Snider, Jackson Browne, Nancy Griffith, Bonnie Raitt and others. Left the studio in a daze, wondering why it had come to an end.

Above: Walker and fellow Caroline DJ Robbie Dale showing We Shall Overcome, while defying the Government's Marine Offences Act

12100
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remembers Janice Long, "but I sensed a quiet rebelliousness in Johnnie and his choice of music got to me. I went out and bought records like The Poacher by Ronnie Lane because Johnnie played them."

His inimitable style also won him much admiration among the artist community, as Roger Daltrey affirms: "Johnnie Walker is one of the truly great DJs, a lover of music with a radio voice to die for and always a gentleman on his shows."

Also tuning in was another future colleague and close friend, Richard Allinson. "Tuesday lunchtimes were the transistor radio in the playground listening to JW run down the new chart, followed by Pop The Question," he recalls. "It seemed the perfect show, the show I always wanted to do, because of the way Johnnie presented it. He was young, cool, aware, drove stock cars, met stars, played good tunes and had a great life. To walk

away from it all because of the Bay City Rollers earned our undying respect..."

That now legendary Bay City Rollers moment was a classic Walker-esque flirtation with disaster. "The Rollers' Bye Bye Baby had stayed at number one for six weeks," he says with a wry laugh. "I was supposed to announce it and sound very excited, but I just sounded pissed off. Minutes later, my producer walks in and says, 'The switchboard's flooded with angry Bay City Rollers fans. You'd better say something.' No way was I going to apologise."

Instead, Walker opened up the mic and let the Rollers fans have it with both barrels, branding the band's output as "musical garbage." The incident made front-page news the next day and, although most of the nation agreed with him, he and the Corporation parted company soon after.

In search of a freer environment, Walker headed for California where, after working briefly at San Francisco's innovative K-SAN, he became heavily involved in the city's thriving punk scene, starting a popular venue, The Deaf Club, plus funding his own independent radio show, Damage On The Air, which was syndicated to 60 US radio stations and earned an award as 1979's best independently-produced programme.

Simultaneously, he was taping shows for Radio Luxembourg until another classic Walker moment scuppered him. "I put a record on at the wrong speed and said, 'Oh fuck, I'll have to edit that later.' But I forgot, so it went out like that on Luxembourg. That was my last show for them."

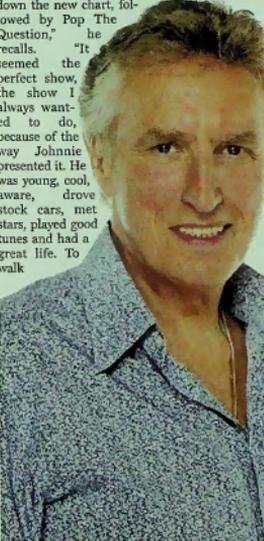
In 1987 he rejoined Radio One, presenting the Saturday Sequence. "Ironically," he observes, "this was exactly the type of album-oriented show I'd been begging to be allowed to make at the time of the Rollers fiasco."

Increasingly prestigious stints followed, which saw Johnnie participate in launching London BBC GLR, hosting the AM Alternative on the new Radio Five and working for GLR, Classic Gold and, yes, yet more Radio One.

Walker's easy-going, well-informed style made him a natural for Radio Two when the station sought to capture a younger audience. In 1988, he started his Saturday afternoon show there before taking over the coveted drivetime slot, but another disaster was waiting in the wings.

He was young, cool, aware, drove stock cars, met stars, played good tunes and had a great life.

Richard Allinson



Above: Walker and fellow Caroline DJ Robbie Dale showing We Shall Overcome, while defying the Government's Marine Offences Act

While Terra Firma has many benefits for EMI, can it really offer the major long-term stability?

EMI's new chapter has only just begun

EDITORIAL
PAUL WILLIAMS



So the soap opera that is the ownership of EMI plc has finally reached some kind of conclusion with the major's shareholders backing a takeover by Terra Firma. But, rather than being the final note in the complicated tale of who will ultimately control EMI, this feels more like simply the end of a chapter.

For Terra Firma executives, they will be relieved their £2.4bn bid has finally been accepted, albeit after no less than five headline extensions, but they can be under no illusions the real hard work of trying to turn around EMI's fortunes is only now just beginning.

One thing is certain: the company's change to private ownership will bring one instant positive. EMI will no longer be in the glare of City analysts pontificating at every turn at its fluctuating share price, nor will it have to march strictly to the beat of a quarterly balance sheet. But don't expect its new owners to be any less driven by financial performance, nor for the change to suddenly enable it to break more artists.

EMI changes ownership at a time when its typically weak US performance continues unabated. Not a single album in the Top 40 of the Billboard 200 last week was a wholly-controlled EMI release. Even EMI's expected strength at home is under question with just

two of yesterday's (Sunday) Top 40 artist albums in the UK issued by the major – the new Korn album and Lily Allen's year-old debut. It could also only claim a trio of titles in the Top 40 singles chart.

Eric Nicoli will be relieved that at least Edgar Bronfman has not got his hands on EMI, but for how long? For all the regulatory problems a Warner takeover would entail, it would also offer the opportunity of deeper cost savings by eliminated duplicated functions, as well as allowing the new, enlarged entity to compete on the same playing field as the "super" majors Universal and Sony BMG, which Terra Firma cannot deliver.

In the absence of a merger, EMI itself announced in January a restructuring programme to generate £110m of annual cost savings, causing observers to wonder what additional scope there is for Terra Firma to trim back further. Some have predicted the private equity firm will be just biding its time, ready to offload the recorded music division at some stage – a scenario it firmly denies. While Bronfman is no doubt ready to pounce if this situation were to become a reality, Terra Firma must now demonstrate its long-term commitment to EMI and quickly show how it plans to breathe new life into this still great company.

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DOOLEY'S DIARY



Caine ploughs a new Farrow

Remember where you heard it: He's been caring it for years, but now it turns out **Gary Farrow** is **Caining** it. The unassuming mouthpiece has become new mates with no less than Michael Caine after landing the job via long-time associate Elton John of doing the PR for a new chill-out compilation – *Cained* – The Album – which has been compiled by the legendary firm star. Now you thought O2 Wireless had the London Festival thing tied up, **Satchi & Satchi's** annual summer boo-ha last Thursday saw the advertising giants convert the car park of its central London office into a "Lovestock"-themed event. Guests grazed on sausages while soaking up the sounds of The Hoosiers, who remain hot property in publishing circles. The A&R battle for

the grove appears to be narrowing, however, with representatives from just two majors in attendance. Sorry Terra Firms, but Dooley hears whippersnappers. **The Beatles' long-awaited download debut** may not happen until January at the earliest, with George Harrison's widow Olivia apparently still to sign on the dotted line... Forget The Simpsons, the film we're all looking forward to is the **Status Quo** movie, due for release next summer. The epic tale sees the boys involved in a comedy drama set in Bangkok. The mind boggles... If any EMI post goes missing over the next few weeks it might be worth seeking out former Island Records MD Marc Marot. His management company just so happens to be called Terra Firma... Party of the week was the leaving do for British Music Rights' stalwarts **Emma Pike** and **Andy Heath** at the Solio Hotel. Calling chief executive Pike assures us that it was an **entirely wholesome** bash,

although she incurred our suspicions by claiming that all of the photos were unusable... New Chevy Chase Radio owner **Global Radio** is keeping a dignified silence over whether it might make a grab for any stations Emap could offload, but a source suggests, "It's highly unlikely they wouldn't look at any stations should they come on the market". Is Orange set to launch a **battle-of-the-bands** style unsigned competition, à la O2 Undiscovered?... On a signing tip, Virgin was quick to secure **upcoming London outfit Royworld** recently... As if the prospect of **rubbing golfing shoulders** against the elite *Music Week* team weren't enough, organisers of the **Alliance Golf Day** have announced that England and Man U ace Ray Wilkins will be joining former England rugby captain Matt Dawson on the day for a Q&A. Tickets for the August 23 event are still available. Contact Mandy on 07872 998964 or email: golf@allianceagainststip-theft.co.uk

HIGHLIGHTS FROM DOOLEY'S WEBLOG



WEDNESDAY: "The folk at Newton Faulkner's label home Ugly Truth/Brightside were out en masse last night for a performance from latest charge I Am Fire. Like Faulkner, I Am Fire says claim to a look that doesn't conform to mainstream trends. Musically he is at once screeching guitar virtuoso and frontman, penning catchy, guitar-driven pop songs with an underbelly of tragedy."

THURSDAY: "Here's a question for you: What costs you \$600 and dies after year? I'll give you a clue – it begins with 'T' and ends with 'PHONE'."

FRIDAY: "In a statement, the sheer stupidity of which our team of hard-working analysts is still working hard to calculate, ivory-tinkler Sir Elton John wants the internet to be turned off for five years because "It's stopped people from going out and being with each other" and "creating stuff". As a scrivener who makes at least part of his buck from blogging on a near-daily basis, Dooley feels he must protest."

To read the full entries on Dooley's weblog go to www.musicweek.com



Last week, we asked: Last week, we asked: Who Beggar's Group's £600,000 purchase of a stake in Rough Trade a wise business move?

You said:
Yes 67% ●●●●●●●●
No 33% ●●●●●●●●

This week we ask: Simon Cowell has revealed plans to make a movie equivalent of American Idol – would you go and see it?

The Kid's getting up early again

With **David Jensen** embarking on his new breakfast show for Gold this week, *Music Week* catches up with the veteran DJ on his career and ongoing relationship with the network

Quickfire

David Jensen was waking up bright and early this morning (Monday) to host his first breakfast show on GCap's new heritage music network Gold.

You must have occupied about every other timeslot on the radio over the years, but have you ever done breakfast before?

For one week only I sat in for Noel Edmonds in 1976, then I graduated from there. At the time I was doing a Saturday morning Radio One show and then drivetime. I've probably done drivetime shows for 17 years combined. It will be a change for me, but it's quite interesting and quite nice for me because it's virtually the launch of a new radio station.

Are you naturally an early riser?

I'm actually an early riser but not a 4am early riser. This past week I've been trying to get myself fit by setting the alarm clock 15 minutes earlier than normal every day. It's the discipline of going to bed earlier that's going to be harder. I also do a programme for TheJazz, Monday to Friday, and in that capacity I like to go out to see young jazz musicians. **Is there much thought going into the first record you play?**



Not really. We've not talked about it yet. On Radio One on my first show was [when billed as "Kid" Jensen] New Kid In Town and when I joined Capital in 1984 from the BBC the first record I played was Bright Side Of The Road because I had changed from one side of radio to the other. **Which breakfast show hosts down the years have you admired?**

I think Chris Tarrant was a fantastic breakfast show host in terms of his energy and enthusiasm. He's got a

much stronger constitution than me because sometimes he'd been out until two in the morning, would lie down for a couple of hours and then be on air. He was there at Capital for years. Noel Edmonds, of course did a very different breakfast show, but it was very innovative and creative and Johnny Vaughan does a very good show. He has a lot of energy and is very funny. Tarrant is a hard act to follow, but he is gradually winning the audience round.

The new station is using the strapline "It's all about the music", so can we expect more of a focus on the music itself compared to on Classic and Capital Gold?

There will be a conscious effort to be a little more credible, to look at music from all angles. There will be a lot more interviews on the station, a lot more documentaries.

Will that give the presenters more scope to talk about the actual music?

Probably not on the breakfast show, but editorially during the day people will talk about the music a lot more. What we have to do is to have a point of difference with other stations.

Only a few years back some people were writing off the heritage stations as having had their day, but they seem to have now found a new lease of life.

We've gone from a dying format on AM to the frequency of the future on digital. Digital is a great way to hear the music and the take-up of digital is increasing, but the true breakthrough with digital will come about when car manufacturers fit them in cars.

When you were on Radio One early in the late Seventies and back in the Eighties you were one of the presenters particularly

known for championing new artists. Is playing new music something you miss being on a heritage station?

We still have an opportunity but not so much. It was fantastic back then when you supported a new act and then they got on Top of The Pops. Peel was famous for that and they were great radio days, but it's nice to call up some of those acts from 25 years ago and see if they are still making music.

You also present weekday afternoons on GCap's TheJazz. You must be the only music presenter to have weekday shows on effectively two national stations.

I'm lucky, aren't I? My own broadcasting career has really come full circle, because I started in radio aged 16 on a classical and jazz station, so there is a licence for me to play people like Miles Davis and John Coltrane who I played back then.

David Jensen is hosting the 6 to 10am breakfast show Mondays to Fridays on newly-launched Gold, which brings together 18 Classic Gold and seven Capital Gold stations. Jensen, previously on Capital Gold, has also hosted shows on Radio One, Capital Radio and Heart 106.2, while he additionally occupies 2 to 6pm weekdays on TheJazz.

Form a New Orderly queue, gentlemen...

Solicitor **Paddy Gardiner** attempts to untangle **New Order's** bizarre love triangle

Former New Order bassist Peter Hook (pictured right) has escalated his dispute with his ex-bandmates (left) by posting a blog on his MySpace page warning that if they continue to use the name New Order following his departure, he will "see them in court", adding "You may have two-thirds, but don't assume you have the rights to do anything 'New Order-y', because you don't." Eversheds Solicitors partner Paddy Gardiner examines if Hook has a legal argument.

Whether he can actually prevent them from continuing to perform and record under the New Order name ultimately depends on whether any arrangements or agreements were made between the band members before or at the time of his departure. If no specific arrangements were made, in legal terms the band are likely to be found to have been in an informal partnership, which will have "owned" the band's name.

The courts have looked at the

issue of partnerships between band members before, famously finding against Morrissey and Peter Dinklage of The Smiths, who were forced to share the band's income (excluding publishing) equally with the group's bassist and drummer, their other

"partners" in the group. Likewise, when Holly Johnson attempted recently to register the name "Frankie Goes To



Hollywood" as a trademark, his application was rejected on the basis that, even though they split in 1987, the original band members collectively owned the goodwill in that name as a partnership, rather than as individuals. Johnson was not entitled to seek to trademark the name on his own.

So if a band's name is owned collectively, what happens to it when the band splits? Unlike a tangible asset which can be sold and the value divided between the band members, a

band's name cannot be traded in the same way. What value does a band name have if the band is no longer performing and recording under it? Hook might assert that the name belongs to the "original" New Order and the remaining members cannot perform under it without his consent. He might also conceivably bring a claim against them for damages in "passing off", namely that they are unlawfully trading off the goodwill generated by the original band, confusing the public into believing that they are the "original" New Order.

Any such claim is likely to take some time to resolve and appears to be a case of "If I can't have it, no one can". In similar situations, other artists have simply sidestepped any legal difficulties by performing as "former members" of the original act. However, unless and until a resolution of some sort is reached – something that Hook hints at in his blog – any legal action is likely to result in the name New Order being stuck in limbo.

This is a novel dispute in some ways, and it is interesting to see how social networking sites such as MySpace are being embraced by musicians as a new means of communication with their fans. Although the legal outcome may be uncertain, it is clear that, if Hook is sincere about seeing his ex-bandmates in court, it will be a lengthy and expensive process.

Paddy Gardiner is a partner in the Media Group at Eversheds Solicitors.



Classified

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The latest jobs are also available online every Monday at www.musicweek.com
 Booking deadline: Thursday 1pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS

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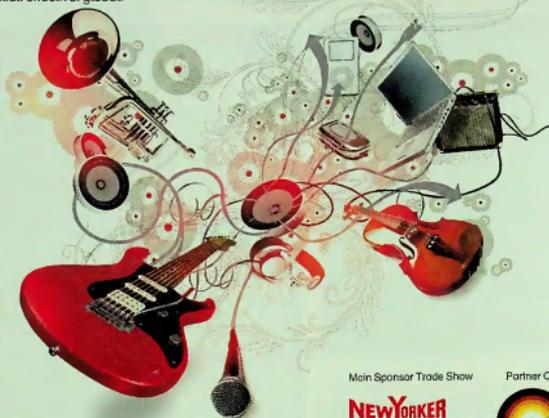
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Club Charts 11.08.07

The Upfront Club Top 40

Position	Artist	Label	Weeks on Chart	Peak Position
1	OUT OF OFFICE HANDS UP	Mercury	1	1
2	BOOBY LUV DONT MESS WITH MY MAN	Mercury	1	2
3	DAVE SPOON FEAT. LISA MARFFIA BAD GIRL (LAST NIGHT)	Mercury	1	3
4	FINX MARABOUDS ROCK MY BODY	Mercury	1	4
5	CHARLENE DANCE RIDE U	Mercury	1	5
6	ANWELL FEAT. MAJ G I FOUND U	Mercury	1	6
7	ARMAND VAN HELDEN I WANT YOUR SOUL	Mercury	1	7
8	WAWA VS. HILARY STRANGER	Mercury	1	8
9	SURFELVA TIME IN MOTION	Mercury	1	9
10	4TH CHILD NOW I FOUND YOU	Mercury	1	10
11	WHELPA & OG SAKA FEAT. NINKI BELLE SINGSET TO SIMPSE	Mercury	1	11
12	AQUADJUNG PRESSURE SUIT	Mercury	1	12
13	PRELAYS THE GREENS (GET ON THE DANCEFLOOR)	Mercury	1	13
14	EARTH WIND AND FIRE VS. BILBOB JONES BOOGE WUNDERLAND	Mercury	1	14
15	THE WIDEBOYS FEAT. CLARE EVERS BOING THE SECRET	Mercury	1	15
16	GAVIN HARRIS HERRMANNKING AT MY PLACE	Mercury	1	16
17	TIESTO FEAT. T.I. BREAK MY FALL	Mercury	1	17
18	MARJ SATURDAY	Mercury	1	18
19	DAJ JEDONS FEAT. BACK ONCE AGAIN	Mercury	1	19
20	SHINY TOY GUYS RAINY MONDAY	Mercury	1	20
21	DAVID GUETTA LOVE IS GONE	Mercury	1	21
22	OPERATOR PLEASE JUST A SONG ABOUT PING PONG	Mercury	1	22
23	EIGHTEEN FEAT. STEPHANIE MILLS YOURS PUTTING A KISS ON ME	Mercury	1	23
24	RIHANNA SHUT UP AND DRIVE	Mercury	1	24
25	JACK RONKA VS. BETTY BOO TAKE OFF	Mercury	1	25
26	GENOIE ARMADA SING A HITVA	Mercury	1	26
27	ESTAR FEAT. KADOLA KAMARA TAKE IT TO THE FLOOR	Mercury	1	27
28	MICHAEL WINDYMAN FEAT. MANNS EARTH BOUND BLIND BY THE LIGHT	Mercury	1	28
29	CHWI HEEL LOVE	Mercury	1	29
30	BEYONCE GREEN LIGHT	Mercury	1	30
31	HI TACK LET'S DANCE	Mercury	1	31
32	PAUL VAN DYK FEAT. JESSICA SUTTA WHITE LIES	Mercury	1	32
33	YVES LAROCHE KISS ME	Mercury	1	33
34	EXERER & CHOPSTICK MAKE MY DAY (DANCING)	Mercury	1	34
35	THE RUMBLE STRIPS GIRLS AND BOYS IN LOVE	Mercury	1	35
36	BIG WORLD MORNIN' LIGHT	Mercury	1	36
37	LUCKY TWICE LUCKY	Mercury	1	37
38	MR. JONSON & THE LIBRARY PICTURE OF YOU	Mercury	1	38
39	MARK RONSON FEAT. LIV ALLEN OH MY GOD	Mercury	1	39
40	ROBYN WITH EVERY HEARTBEAT	Mercury	1	40

Out of Office in favour

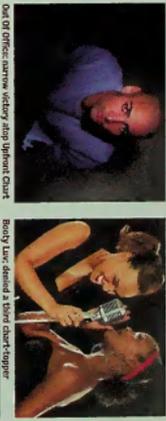
Another fierce battle for pole position on the Upfront Club Chart this week was resolved in favour of **Out of Office**, whose single **Hands Up** commanded 3.5% more support than runners-up **Booby Luv's** **Dont Mess With My Man**.

Although **Out of Office** is a new name to the club chart, it's simply the latest alter ego of Hackney DJ and producer **Michael Woods**, who previously topped the chart in 2000 as **Warrior**. With a time of the same name which also went on to retail success, reaching number 19 on the ODC sales chart. He has also released singles as **Michael Antonio** and under his own name.

Hands Up's pasteurisation started late last year, when it was first crystallised on **Infinit** with label and immediately needed up support from **Reggie Sammie**, **Pete Tong**, **Judge Jules**, **David Guetta** and **Mark Oke** of **Tronza's** summer hits. It combines club credibility with crossover appeal and has already climbed onto Radio One's Upfront List. It should have no problems making the sales list when released next month.

Out of Office's ascent to the Upfront summit means that, for this week at least, **Booby Luv** are denied a third straight number one. They topped the chart with debut single **Boogie 2Nine** last November and emulated that feat in April with **Shine**. It is a reversal of **Booby Luv's** fortunes on the Commercial Pop Chart, where both **Boogie 2Nine** and **Shine** peaked at number two but **Dont Mess With My Man's** number one by a very comfortable margin this week.

Booby Luv is the second act to have a Commercial Club Chart number one with **Dont Mess With My Man** in 11 weeks, emulating **The Buzz Junkees**. The Buzz Junkees originally a R&B hit for **Lady Pearl** in 2000, also peaked at number two on the Upfront Club chart. A harder version of **Dont Mess With My Man** by **Low-Tee** was recalled in limited numbers in April and managed a number 71 peak on the Upfront Club Chart a fortnight before **The Buzz Junkees'** cover dented Six new entries on the Urban chart this week, including two for **50 Cent**, but there's no change at the top, where **The Way I Are** by **Timbaland** maintains a massive victory margin on its third week in charge.



Out of Office: answer Victory and Upfront Chart

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	KAYE , AMBER , ODIA TEK-A-HEE	Mercury
2	THEY DO IT BEST	Mercury
3	WINDY MASTERS FEAT SINDA FINNO A LOVE	Mercury
4	MARISA REINFORCED SOULMATE	Mercury

THE PLAYLIST

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	BOOBY LUV FEAT. THEY DO IT BEST THEY DO IT BEST	Mercury
2	THEY DO IT BEST	Mercury
3	DAVE SPOON FEAT. LISA MARFFIA BAD GIRL (LAST NIGHT)	Mercury



Produced in co-operation with the BPI and EMI, based on a sample of more than 100 radio stations.
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THE OFFICIAL
UK CHARTS

As used by Radio One

MUSICWEEK

The Official UK Charts 11.08.07

SINGLES

1	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	Interscope
2	KATE NASH	FOUNDATIONS	FearlessPaper
3	FERGIE	BIG GIRLS DON'T CRY	Interscope
4	RIHANNA FEAT. JAY-Z	UMBRELLA	Def Jam
5	ROBYN	WITH KLEERUP WITH EVERY HEARTBEAT	V2
6	ENRIQUE IGLESIAS	DO YOU KNOW?	Interscope
7	NEWTON FAULKNER	DREAM CATCH ME	Ugly Truth
8	HOODIERS	WORRIED ABOUT RAY	REX
9	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	Carisma
10	PLAIN WHITE TS	HEY THERE DELILAH	Aspyl
11	MIKA	BIG GIRL (YOU ARE BEAUTIFUL)	Capitol/Columbia
12	AVRIL LAVIGNE	WHEN YOU'RE GONE	RCA
13	YVES LAROCK	RISE UP	Dota
14	RIHANNA	SHUT UP AND DRIVE	Mercury
15	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	Columbia
16	AMY MACDONALD	MR ROCK & ROLL	Vertigo
17	BEYONCÉ	GREEN LIGHT	Def Jam
18	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	Domino
19	NATASHA BEDINGFIELD	SOULMATE	Polygram
20	MY CHEMICAL ROMANCE	TEENAGERS	Reprise
21	AMERIE	GOTTA WORK	Capitol

ALBUMS

1	PAUL POTTIS	ONE CHANCE	Spy Me
2	AMY MACDONALD	THIS IS THE LIFE	Vertigo
3	NEWTON FAULKNER	HAND BUILT BY ROBOTS	Ugly Truth
4	TIMBALAND	SHOCK VALUE	Interscope
5	MIKA	LIFE IN CARTOON MOTION	Capitol/Columbia
6	PRINCE	ULTIMATE	Warner Brothers
7	KINGS OF LEON	BECAUSE OF THE TIMES	Red Me Down
8	AMY WINEHOUSE	BACK TO BLACK	Island
9	TRAVELING WILBURYS	COLLECTION	Reprise
10	MARK RONSON	VERSION	Columbia
11	RIHANNA	GOOD GIRL GONE BAD	Def Jam
12	NELLY FURTADO	LOOSE	Geffe
13	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION	RCA
14	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	Domino
15	KORN	UNTITLED	Vertigo
16	BARBRA STREISAND	THE ESSENTIAL	Columbia
17	ROD STEWART	THE COMPLETE AMERICAN SONGBOOK 1-4	J
18	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	A&R
19	THE ENEMY	WE'LL LIVE AND DIE IN THESE TOWNS	Warner Bros
20	LILY ALLEN	AIRIGHT, STILL	Aspyl
21	FERGIE	THE DUTCHESS	RCA

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20 12 MY CHEMICAL ROMANCE TEENAGERS
21 21 AMERIE GOTTA WORK
22 02 DIZEE RASCAL PUSSYTOLE (OLD SKOOL)
23 17 JUSTIN TIMBERLAKE LOVESTONED
24 01 SIMPSONS SPIDER PIG
25 01 THE CORAL WHO'S GONNA FIND ME
26 19 GREEN DAY THE SIMPSONS THEME
27 03 CAST OF HIGH SCHOOL MUSICAL 2 WHAT TIME IS IT...?
28 22 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR
29 24 JACK PENATE TORN ON THE PLATFORM
30 TAKE THAT SHINE
31 28 TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME
32 21 GYM CLASS HEROES CUPIID'S CHOKEHOLD...
33 27 R KELLY & USHER SAME GIRL
34 KINGS OF LEON FANS
35 CALVIN HARRIS THE GIRLS
36 KELLY ROWLAND FEAT. EVE LIKE THIS
37 01 AMY WINEHOUSE TEARS DRY ON THEIR OWN
38 01 THE CRIBS MOVING PICTURES
39 01 PAUL WIELER & GRAHAM COXON THIS OLD TOWN
40 HELLOGOODBYE HERE (IN YOUR ARMS)

20	12	MY CHEMICAL ROMANCE TEENAGERS	Reprise
21	21	AMERIE GOTTA WORK	Columbia
22	02	DIZEE RASCAL PUSSYTOLE (OLD SKOOL)	XL
23	17	JUSTIN TIMBERLAKE LOVESTONED	A&E
24	01	SIMPSONS SPIDER PIG	Warner Brothers
25	01	THE CORAL WHO'S GONNA FIND ME	Dikorec
26	19	GREEN DAY THE SIMPSONS THEME	Reprise
27	03	CAST OF HIGH SCHOOL MUSICAL 2 WHAT TIME IS IT...?	Walt Disney
28	22	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
29	24	JACK PENATE TORN ON THE PLATFORM	XL
30		TAKE THAT SHINE	Polydor
31	28	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	Reprise
32	21	GYM CLASS HEROES CUPIID'S CHOKEHOLD...	Atlantic
33	27	R KELLY & USHER SAME GIRL	Mercury
34		KINGS OF LEON FANS	Columbia
35	34	CALVIN HARRIS THE GIRLS	Sony BMG
36	25	KELLY ROWLAND FEAT. EVE LIKE THIS	Columbia
37	01	AMY WINEHOUSE TEARS DRY ON THEIR OWN	Island
38	01	THE CRIBS MOVING PICTURES	Wichita
39	01	PAUL WIELER & GRAHAM COXON THIS OLD TOWN	Reprise
40	32	HELLOGOODBYE HERE (IN YOUR ARMS)	Dave Navarro



KATE NASH: REMAINS AT NUMBER TWO

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1	1	NOW THAT'S WHAT I CALL MUSIC 67	EMI/Venus/Dance
2	2	CLASSIC TRANCE NATION	Ministry Of Sound
3	3	THE RIDE	Ministry Of Sound
4	4	DANCE MANIA 2 - THE ULTIMATE CLUB PARTY	UMT/WAVY
5	3	R&B LOVE COLLECTION	Universal TV
6	4	CLUB 80S	Sony/BMG
7	9	CHAIRSPRAY	Decca Pop
8	6	JUST GREAT SONGS	EMI/TWG/BMG
9	8	CREAM SUMMER 2007	Ministry Of Sound
10	5	MY SONGS	Universal TV
11	7	101 CLUB ANTHEMS	EMI TV
12	11	THE SATURDAY SESSIONS - THE DERMOT	EMI/Vest
13	10	CLUBLAND II	UMT/WAVY
14	14	GODSKITCHEN - GLOBAL GATHERING	New Star
15	12	HANNAH MONTANA 2/MEET MILEY CYRUS	Walt Disney
16	13	HARDCORE 2007 - THE NEW GENERATION	Ministry Of Sound
17	16	HIGH SCHOOL MUSICAL	Walt Disney
18	15	100 HUGE HITS OF REGGAE	Sony/BMG
19	6	MASSIVE R&B - SPRING COLLECTION 2007	Universal TV
20	20	ESSENTIAL R&B - SUMMER 2007	Sony BMG

FORTHCOMING

KEY SINGLES RELEASES	JENNIFER LOPEZ HOLD IT DOWN! DROP IT	SEPTEMBER 17
	REX OBERGANG THE HEAL	OCTOBER 1
	JENNIFER LOPEZ BRACE YOUR	OCTOBER 8
	SUGARBAES TES ISLAND	OCTOBER 8
	NEVO CAN WE CHILL DEF JAM	SEPTEMBER 24
	THE FRAY HOW TO SAVE A LIFE	SEPTEMBER 24
	BADPUSHABLES DELIVERY PHONOPIE	SEPTEMBER 24
	ROCKEY MASHIYANUS FACTORY	SEPTEMBER 24
	THE LAST OF US	SEPTEMBER 24
	ASH HOLE OF THE WORLD INFECTIOS	SEPTEMBER 27
	CHEMICAL BROTHERS SALVAM DANCE	SEPTEMBER 27
	VERONIQUE	SEPTEMBER 27
	ENRIQUE IGLESIAS TIRED OF BEING SEXY	SEPTEMBER 27
	POUDR	SEPTEMBER 27
	JOSE GONZALEZ DOWN THE LINE	SEPTEMBER 27
	POAEPHO	SEPTEMBER 27
KEY ALBUMS RELEASES	DAVID GRAY THE ATLANTIC	NOVEMBER 12
	THE ANGERS	NOVEMBER 12
	JENNIFER LOPEZ BRACE YOUR	OCTOBER 8
	JOSE GONZALEZ IN OUR NATURE	SEPTEMBER 24
	WILLI AM SONGS ABOUT GIRLS	SEPTEMBER 24
	WALL	SEPTEMBER 24
	JAMES BLUNT ALL THE LOST SOULS	SEPTEMBER 24
	REVEREND & THE MAKERS THE STATE OF THINGS	SEPTEMBER 27
	WALL OF SOUND	SEPTEMBER 27
	50 CENT PROOF OF YOUR LIFE	SEPTEMBER 27
	WOMPHUS INDUSTRIES	SEPTEMBER 27
	THE FIRST GRADUATION	SEPTEMBER 27
	DEF JAM	SEPTEMBER 27

20	17	LILY ALLEN ALRIGHT STILL	Reprise
21	19	FERGIE THE DUTCHESS	X&A
22	18	AVRIL LAVIGNE THE BEST DAMN THING	X&A
23	20	PAOLO NUTINI THESE STREETS	Mercury
24	43	AKON KONVICTED	Universal
25	30	TAKE THAT BEAUTIFUL WORLD	Reprise
26	27	PINK I'M NOT DEAD	LifeSize
27	11	GARBAGE ABSOLUTE	Warner Brothers
28	22	THE KILLERS SAM'S TOWN	Vertigo
29	21	EDITORS AN END HAS A START	Kalifornia
30	26	THE PRATELLIS COSTELLO MUSIC	Felak
31	34	AMY WINEHOUSE FRANK	Island
32	23	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers
33	24	NATASHA BEDINGFIELD NB	Phonogenic
34	42	LINKIN PARK MINUTES TO MIDNIGHT	Warner Brothers
35	01	COMMON FINDING FOREVER	Gothic
36	35	DIZEE RASCAL MATHS & ENGLISH	XL
37	36	SNOW PATROL EYES OPEN	Fiction
38	40	OASIS STOP THE CLOCKS	Big Brother
39	30	THE FRAY HOW TO SAVE A LIFE	Epic
40	31	CASCADA EVERY TIME WE TOUCH	All Around the World



TIMBALAND: STANDING TALL AT NUMBER FOUR

5. SCARLETT BROTHER OF THE NORTH
6. GORHAM AND WESS JUSTY MAMMAMU (DRE)ISH
7. HONEY FEEL THROUGH LET BE GETTING ON
8. TAD DREW KONGTONG
9. BEEBEES IN LOVE WITHNESS SISE KEAM
10. HUNDRED OF HUNDRED LIGHT ME

10th Feb 2008
10th Feb 2008
10th Feb 2008
10th Feb 2008
10th Feb 2008

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Label
1	LAUREN WEST	STRONGER	54 rpm
2	AMAVELI	FIND YOU	Future
3	YVES KAPOOR	ROSE UP	Shady 360
4	RAM WINDHOOPER	FEELS GOOD ON THEIR OWN	Heart
5	HAROLD SHIBUKAWA	KNIGHTS	Music
6	FRANKS	THE CREEPS	Blue
7	REHMANA	SHUT UP AND DANCE	Ed 10
8	OMG CLASS	HEBBERE (THE FIRST)	Future
9	ABAHAD	WAA HEDDIE (WHAT YOU'D SOUL)	Sambal FM
10	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
11	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
12	ADON	WAZARA WAZARA	Heart
13	EVERY	WAVELENGTH	Ed 10
14	CALVIN MARSH	REPERMANING AT MY PLACE	Ed 10
15	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
16	ALDO	EVERETT & HOPKINS	Ed 10
17	TAD DREW	KONGTONG	Ed 10
18	MAKINO	HOW DO I FEEL	Ed 10
19	LAUREN WEST	STRONGER	Ed 10
20	INDONATIONS	THEE TITTE LITE (A WAVE)	Ed 10

These charts are also available online at musicweek.com



would like to congratulate Robyn and Konchiwa Records for the airplay and chart smash 'With Every Heartbeat'. We're proud to be part of that success!

For further information about Size Nine National Radio Promotions please contact Craig McChisney
craig@music-house.co.uk 020 8583 7786
We also offer Regional Radio services. Please contact Jonathan Pool
jonathan@music-house.co.uk 020 8583 7788



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

COOL CUTS CHART

Rank	Artist	Track	Label
1	ATTI LINDA & SIOUX	FEEL OF CONSCIOUSNESS	Ed 10
2	CHEMICAL BROTHERS	SALAMIN BANG	Virgin
3	ROBERT DUBOIS	THE GARDEN	Ed 10
4	THE SUGARSHITES	NEW DAY	Ed 10
5	HAROLD SHIBUKAWA	KNIGHTS	Music
6	THE MARCHES	THEE TITTE LITE (A WAVE)	Ed 10
7	REHMANA	SHUT UP AND DANCE	Ed 10
8	OMG CLASS	HEBBERE (THE FIRST)	Future
9	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
10	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
11	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
12	ADON	WAZARA WAZARA	Heart
13	EVERY	WAVELENGTH	Ed 10
14	CALVIN MARSH	REPERMANING AT MY PLACE	Ed 10
15	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
16	ALDO	EVERETT & HOPKINS	Ed 10
17	TAD DREW	KONGTONG	Ed 10
18	MAKINO	HOW DO I FEEL	Ed 10
19	LAUREN WEST	STRONGER	Ed 10
20	INDONATIONS	THEE TITTE LITE (A WAVE)	Ed 10

URBAN TOP 30

Rank	Artist	Track	Label
1	TIMBALAND	FEEL AGAIN HEAR HIMSON THE NEW JAZZ	Interscope
2	EVER	WAVELENGTH	Ed 10
3	KELLY ROWLAND	FEEL THE LOVE THIS	Mercury
4	BEYONCE	GREEN LIGHT	Ed 10
5	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
6	REHMANA	SHUT UP AND DANCE	Ed 10
7	CLAY AYLEN	THEY ARE THE TINS	Ed 10
8	TAD DREW	KONGTONG	Ed 10
9	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
10	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
11	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
12	ADON	WAZARA WAZARA	Heart
13	EVERY	WAVELENGTH	Ed 10
14	CALVIN MARSH	REPERMANING AT MY PLACE	Ed 10
15	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
16	ALDO	EVERETT & HOPKINS	Ed 10
17	TAD DREW	KONGTONG	Ed 10
18	MAKINO	HOW DO I FEEL	Ed 10
19	LAUREN WEST	STRONGER	Ed 10
20	INDONATIONS	THEE TITTE LITE (A WAVE)	Ed 10
21	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
22	SEAN KINOSTON	BEAT THE TRILL CLUBS	Ed 10
23	ADON	WAZARA WAZARA	Heart
24	EVERY	WAVELENGTH	Ed 10
25	CALVIN MARSH	REPERMANING AT MY PLACE	Ed 10
26	EVERETT & HOPKINS	FEEL YOUR FEEL (GARY AND DAN)	Ed 10
27	ALDO	EVERETT & HOPKINS	Ed 10
28	TAD DREW	KONGTONG	Ed 10
29	MAKINO	HOW DO I FEEL	Ed 10
30	LAUREN WEST	STRONGER	Ed 10

1. AMVELI FIND YOU
2. YVES KAPOOR ROSE UP
3. RAM WINDHOOPER FEELS GOOD ON THEIR OWN
4. HAROLD SHIBUKAWA KNIGHTS
5. FRANKS THE CREEPS
6. REHMANA SHUT UP AND DANCE
7. SEAN KINOSTON BEAT THE TRILL CLUBS
8. ADON WAZARA WAZARA
9. EVERY WAVELENGTH
10. CALVIN MARSH REPERMANING AT MY PLACE
11. EVERETT & HOPKINS FEEL YOUR FEEL (GARY AND DAN)
12. ALDO EVERETT & HOPKINS
13. TAD DREW KONGTONG
14. MAKINO HOW DO I FEEL
15. LAUREN WEST STRONGER
16. INDONATIONS THEE TITTE LITE (A WAVE)

1. TIMBALAND FEEL AGAIN HEAR HIMSON THE NEW JAZZ
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5. SEAN KINOSTON BEAT THE TRILL CLUBS
6. REHMANA SHUT UP AND DANCE
7. CLAY AYLEN THEY ARE THE TINS
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10. EVERETT & HOPKINS FEEL YOUR FEEL (GARY AND DAN)
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27. ALDO EVERETT & HOPKINS
28. TAD DREW KONGTONG
29. MAKINO HOW DO I FEEL
30. LAUREN WEST STRONGER

Just a few of the artists who have recently been given the POWER TREATMENT

Ida Corr vs Fedde Le Grand, Sterling Void, Dave Spoon, Calvin Harris, The Fracks, Shapeshifters, Shiny Toy Guns, Supafiera, Aswell, Just Jack, Sharani, Mark Ronson, The Marches, T Tempo, Space Cowboy, Grand High Priest, Koshien, Jason Herd

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Week 31

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

FAST CHART

SINGLES

NUMBER ONE
TIMBALAND FEAT. DOE/KERI HILSON
THE WAY I ARE (Interscope)
Although Timbaland's album Shock Value dips 2-4, it sold 75% more copies last week (23,895) than in any previous week. It is the eighth week in a row it has increased its sales, but it barely impacts on the Way I Are, which remains at number one with sales down only 25%.

ARTIST ALBUMS

NUMBER ONE
PAUL POTTS ONE CHANCE (Syco Music)
An easy third week at the apex for Potts, whose debut album now has the longest stay at number one for a reality TV graduate since The Cruise star Jane McDonald's self-titled debut spent three weeks at the summit in 1998.

COMPILATIONS

NUMBER ONE
NOW! 67 (EMI/Virgin/Universal)
Its sales off 49.8% on its second week at number one, Now! 67 nevertheless sold more than five times as many copies as runner-up Classic Trance Nation, and accounted for very nearly one in five of all sales in the compilations sector.

RADIO AIRPLAY

NUMBER ONE
ANY WINEHOUSE TEARS DRY ON THEIR OWN (Island)
Any Winehouse's Back To Black album simultaneously chalks up its fourth top 40 sales hit and first airplay number one hit this week. Tears Dry On Their Own jumps 57-37 on the sales list, with a 76.8% leap in downloads, while it rockets 11-1 on the radio airplay chart.

THE SCHEDULE

ALBUMS

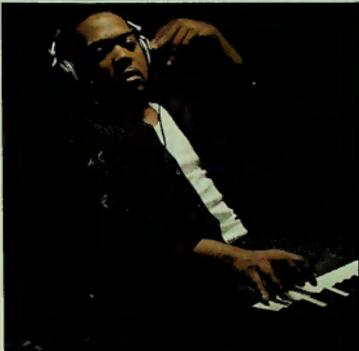
THIS WEEK
Dragonette Galore (Mercury); Voice Of The Seven Woods Voice Of The Seven Woods (Twisted Nerve)
AUGUST 13
Prinzhorn Dance School Prinzhorn Dance School (DFA); Architecture In Helsinki Places Like These (Co-Op)
AUGUST 20
Mario Go (RCA); Tummy Good Airrows (Full Time Hobby); Aaron Love And Pain (RCA); David Guetta Pop Life (Charisma); Paolo Nutini These Streets (Festival Edition) (Atlantic); Aiden Conviction (Victory)
AUGUST 27
Pink Floyd Piper At The Gates Of Dawn (Special Edition) (EMI)
SEPTEMBER 3
Hard-Fi Once Upon A Time In The West (Atlantic); Jamie Scott & The Town Park

The Market

Universal asserts its dominance

by Alan Jones
With the holiday season in full swing, the weather taking a turn for the better and release schedules seasonally slim, sales understandably dipped last week, with the albums sector falling 6.7% to 2,162,447 units and singles 5.1% to 1,364,995. Now! 67's sales collapsed 49.8% week-on-week, leading to a 37.0% decline in the compilations sector to 587,590 sales, whereas the artist album sector had a less savage 2.2% slide to 1,575,167 units.

There is no change at the top of any of the main charts.
New British talent dominates the artist album chart, with the top three coming from UK artists' debut albums. Britain's Got Talent winner Paul Potts completes an easy third week at number one with his One Chance set selling a further 45,668 copies to lift its 20-day total to 243,725, while Amy Macdonald and Newton Faulkner fill the other medal positions with their newly-released debut sets, both of which chart higher than the artists' respective debut hit singles.
The only other albums to make their first appearance in the Top 75 this week are Korn's Untitled set, which navigates to a number 15 debut on sales of 10,498; and



Timbaland: Riding high in singles and albums charts

hip-hop star Common's Finding Forever, which becomes his highest charting set to date, debuting at number 35 on sales of 5,411 to narrowly beat both the number 38 debut/peak of his 2005 set Be, and its first-week sales of 5,259.
Although Potts' album sold 66.07% more than any other artist album, the overall best-seller, for the second week in a row, is Now! 67, with 113,778 sales.
Meanwhile, Timbaland's The Way I Are continues atop the singles chart. Its sales are off a little at 32,592, but it increases its lead over Kate Nash's Foundations to 13.9%. Nash actually overtook Timbaland on

the first midweek sales flash, but ends up at number two for the fifth time in six weeks, on sales of 28,604.
Robyn and Kleerup's arrival at number five on the singles chart leads to a slight reshuffling of the pack – for the last two weeks Universal owned the entire top five thanks to Timbaland, Kate Nash, Rihanna, Ferbie and Enrique Iglesias. Rihanna and Ferbie swap places this week, while Iglesias slips to sixth to accommodate Robyn and Kleerup – but since Robyn's Konichiwa imprint (Konichiwa is a Japanese greeting) – is also a Universal label, the company has the entire top six for the first time to date.

KEY INDICATORS

SINGLES

Sales versus last week: -5.1%
Year to date versus last year: +10.3%
MARKET SHARES
Universal 42.8%
Sony BMG 27.8%
EMI 5.3%
Warner 4.7%
Others 19.4%

ARTIST ALBUMS

Sales versus last week: -2.2%
Year to date versus last year: -11.2%
MARKET SHARES
Universal 38.9%
Sony BMG 36.1%
Warner 13.6%
EMI 6.0%
Others 5.2%

COMPILATIONS

Sales versus last week: -1.0%
Year to date versus last year: +1.0%
MARKET SHARES
Universal 44.5%
EMI 28.0%
MOS 18.5%
Sony BMG 5.7%
Others 3.3%

RADIO AIRPLAY

MARKET SHARES
Universal 39.6%
Sony BMG 29.2%
EMI 12.3%
Warner 8.6%
Others 10.4%

CHART SHARE

Origin of singles sales (Top 75):
UK: 49.3% US: 45.3% (Other: 5.4%)
Origin of albums sales (Top 75):
UK: 54.7% US: 38.7% (Other: 6.6%)

For fuller listings, see musicweek.com

NEW ADDITION



Sigur Rós release their first film – and companion album – this autumn. Entitled Heima, the film follows the band on a tour of Iceland and features songs from all four Sigur Rós albums. Heima was directed by Dean DeBilis, a long-time fan of the band and director of the Oscar-nominated animated feature Lilo & Stitch. The album is released on November 5.

SINGLES

THIS WEEK
Mario How Do I Breathe (RCA); Sophie Ellis Bextor Today The Sun's On Us (Fascination); Arcade Fire No Cars Go (Mercury); Rasc Goppepman Found You (RCA); Richard Hawley Tonight The Streets Are Ours (Mute); The Coral Rocks And Echoes (Deltasonic)
AUGUST 13
Athelela Hurricane (Parlophone); Hard-Fi Suburban Knights (Atlantic); R Kelly Rise Up (RCA); Calvin Harris Mymyrrking At My Place (Columbia); Kanye West Stronger (Def Jam); David Guetta Love Is Gone (Charmisma); The Pigeon Detectives Take Her Back (Dance To The Radio)
AUGUST 20
Kaiser Chiefs Angry Mob (B-Unique/Polydor); Eve Tambourine (Polydor); Gossip Jealous Girls (Bak

Yard); Natalie Imbruglia Glorious (RCA); Linkin Park Bleed It Out (Warner Brothers); Maximo Park Girls Who Play Guitars (Warp); P Diddy & Mario Winans Through The Pain (Atlantic)
AUGUST 27
50 Cent Ayo Technology (Interscope); James Blunt 1973 (Atlantic); Hellogoodbye Baby It's Face (RCA); Maroon 5 Wake Up Call (Polydor); Jamie Scott When Will I See Your Face Again (Polydor); KT Tunstall Hold On (Real Gone)
SEPTEMBER 3
Shayne Ward If That's OK With You (RCA); Editors An End Has A Start (Columbia); Rihanna Shut Up And Drive (Def Jam); Girls Aloud Sexy! No No No (Fascination); Reverend & The Makers We Said That's Good (We'll Do Soons); The God Team Doing It Right (Memphis Industries)



Singles

Ben's Brother

Let Me Off (Releasless RELCD39)
The second single from the excellent debut album from London four-piece Ben's Brother is a well-crafted, sonically-pristine and pensive ballad. Enjoying A-list status at Radio Two and growing at ILR, this is the one that could catapult the band to the public consciousness. They have lined up an extensive UK tour for the autumn.

Emmy The Great

My Bad EP (Close Harbour CH01)
Coming more than a year after the release of debut single Secret Circus, Emmy The Great's second EP certainly carries the weight of expectation with it. They have carved out a reputation as one of the UK's leading anti-folksters, despite having gigged and released relatively little. It comes as a great relief to find the five tracks here packed with enough charming melodies, wry lyrics and black humour to more than justify her reputation.

Eve

Tambourine (Geffen 1745307)
Following a sterling performance on Kelly Rowland's recent single, Eve unleashes this uplifting, fierce Rn'B stormer. Produced by Swizz Beats, this taster from the highly-anticipated album Here I Am (released September 3), is the CD listed at ILR Two and gaining airplay at Radio 2 and key genre stations.

Catherine Feeny

Me Blue (Tallgrass/Chorisma CASD13)
Feeny really is an artist that needs to be discovered. The former Pennsylvaniaian pens songs with a subtle ambiguity and dreamy, understated instrumentation, fooling the listener into a sense of false security before she drops her dark lyrics. Mr Blue first appeared in the Gwyneth Paltrow film *Running With Scissors* and reached number one of the US iTunes chart after featuring in *The OC* recently. Back on these shores, it is enjoying support from Radio 2.

SINGLE OF THE WEEK

**Operator Please
Just A Song About Ping
Pong**

Brillie BRILS175
Its release has been a long time coming but, given the praise these Aussie teens have been enjoying since we first tipped them last year, it comes as no surprise. This debut UK single drops a week ahead of their Reading/Leeds festival appearances this month and follows radio support from 6Music and Zane Lowe. Putting the youth fun back into pop – which can only be a good thing.



ALBUM OF THE WEEK

**MIA
Kala**

XLXCD281
MIA's second album is a pan-global riot of inventive, urban pop music, where Bollywood samples rub up against Angolan kuduro. Timbaland's production gets close and personal with early Nineties rave and electronic Aborigines rap over a vicious didgeridoo beat. Keeping it all together is razor-sharp production from Switch and Diplo, ensuring that this is one of the most playfully inventive – not to mention most enjoyable – albums you'll hear all year.

Tracks

The Creeps (Data DATA157)
This remix of dancefloor anthem *The Creeps* by Vandalism looks set to become one of this summer's biggest Ibiza hits, with its chugging bassline. Stevie Attar's catchy vocals and additional Mickey Slim and Thomas Gold mixes. It is attracting radio attention with Radio One hitting it up to the B-list, Galaxay and Capital giving it a good airing and Pete Tong behind it, too.

Gossip

Jealous Girls (Back Yard BACK20CSC1)
The third track to be lifted from Gossip's gold-awarded third album *Standing In The Way Of Cars*, *Jealous Girls* is a snarling slice of funk tub-thumpery. The band's star has risen phenomenally over the last year, with frontwoman Beth Ditto soaring from unknown to controversial *M/M* star and *Gossip* columns in next to no time. Suitably, this track is well-placed to keep the ball rolling on the Arkansas outfit's campaign, backed with headline-jostling remixes from Phones and New Young Pony Club.

Natalie Imbruglia

Glorious (Brightside 8869/13712)
One of five new tracks to feature on Imbruglia's forthcoming greatest hits set, *Glorious* is destined to return the singer to the top end of commercial radio playlists for the second time of the year. Produced by Ben Hillier, the track possesses a rich, radio-friendly sound that has already won it A-list support from Radio Two and Capital, and it is likely to grow from there. A strong, organic pop song with a big hook.

Kaiser Chiefs

Angry Mob (B-Unique/Polydor BUN132CD)
Always a key track and a favourite from the platinum *Yours Truly*, *Angry Mob* album, this sectional and creative tune is typical Kaiser Chiefs, but with a twist. Boasting an unusual, rousing coda, the single is exploding at radio – A-listed at Radio One, C-listed at Radio Two and enjoying daytime play on Capital and Xfm.

Maximo Park

Girls Who Play Guitars (Warp WAP227CD)
This third single from *Our Earthly Pleasures*, timed to coincide with the Newcastle band's sold-out tour, may lack the exquisite charms of predecessor *Books For Boys* but makes up for it with the kind of bombastic, hook-laden anthemic qualities that lifted their early singles above the standard offerings of their peers. With a nostalgic-lyrical bent and the usual indie-pumped Maximo guitar sound, the single should maintain the band's climb towards ascendancy.

Shocking Pinks

Victims (DFA DFAEMI2174)
Let's be the charitable early New Order comparators out of the way by saying that this, the latest in a quickfire batch of singles releases, is probably the least 'New Order-ish' the Pinks get. Victims fizzles along with more fuzzy guitars than a Jesus and Mary Chain tribute band – albeit one fronted by Bernard Sumner – and delivers its catchy but subtle burst of pop perfection in a little over two minutes.

Super Furry Animals

Show Your Hand (Rough Trade RTRADSC402)
If SFAs' latest album *Hey Venus!* is the band's attempt at a straightforward pop record, as has been suggested, then lead single *Show Your Hand* is their take on a perfect pop stomp, the result sounding a lot like '90s Dex or a wimpier version of Slade. This can only be a good thing, although some fans may miss their more experimental roots.

Talio Tel

Hot Set (Polydor READYGO)
Following their debut UK performance last month, Germany's biggest domestic act have their sights set on the UK charts with this debut single. Stylistically, they fill the space of a My Chemical Romance for the pre-teen market, his guitar-driven pop-rock songs from a band fronted by teenage twins. This single precedes their debut English-language speaking album, which is released the following week.

Vector Lovers

A Field (Soma tbc)
Released a week before *Vector Lovers'* third album *Afterglow*, A Field finds Berlin-based Martin Wheeler knocking out his blend of sublime, deep and atmospheric techno that gets better and better every year. A brilliant and classy taster from an equally impressive album.

Albums

Caribu

Andorra (City Slang SLANG 1047982)
From his earliest folktronica outings under the Manitoba moniker, Dan Smith has always had an ear for melody and, with *Andorra* he explores this further, building up head-spinning walls of sound. It is stuffed with genuine pop thrills while remaining true to his experimental roots and is his finest work to date.

Eisley

Combinations (Rykodisc RCD16079)
Having toured with Coldplay, Snow Patrol and curiously – given their beefed-up Fleetwood Mac leanings – New Found Glory, the DuPre family quintet have clearly learned a few lessons in songwriting from Meats, Martin and Lightbulb. On this, their second album, Eisley carefully craft their choruses, sweep their harmonies and know exactly when to ratchet up the sound to best purpose, as on *Invasion* and *Telescope Eyes*. Texans they may be, but their sound could see them gain more plaudits this side of the Atlantic.

Electrons

Red Light Don't Stop (Genuine WGS010CD)
Manchester's Elektrons, aka Justin and Luke Unabomber, have laid their claim for a place at dance music's top table with this album. Evincing a melodic skill and lyrical dexterity lacking in so many other acts of this kind, they call to mind the groove gymnastics of Soul II Soul at times. With guest vocalists like Mpho Skeef, Tori and Eska on the massively groovy *Dirt Basement*,

this is an album of consistency and continuous surprise.

David Guetta

Pop Life (Angel CDANG45)
From the Cathy Dennis-penned opening track to current single *Life Is Gone*, this is an album not ashamed of its pop foundations. As a DJ, producer and club owner, Guetta has earned his stripes as a dance music identity and, with this new album, he looks destined to strike a firm impression on the charts.

Kula Shaker

Strangefolk (Strangefolk SFKSO01CD)
The third and long overdue album from Kula Shaker – last seen at the tail end of the Nineties – shows just what a great band they always were. Brimming with possible singles and rousing anthems aplenty, particularly with first single *Second Sight* and the glorious opener *On The Highway*, this should put them back on the map. A UK tour is planned towards the end of the year.

Tungo

Good Arrows (Full Time Hobby FTH040CD)
A welcome return from the good ship *Tungo*, who return with an album of insidiously catchy, page-six-esque acoustic folk. The six-year-unique, crackly electronic underbelly means their return elevated way above most of their peers, despite the fact their musical formula remains pretty much unchanged, three albums into their career.

Voice Of The Seven Woods

Voice Of The Seven Woods (Twisted Nest TN077)
This is the debut album from acoustic virtuoso Rick Tomlinson, who has served a lengthy apprenticeship playing with the likes of Dave Navar and John Martyn. It is a stunning piece of work which captures all the energy of his live excursions weaving in psychéd out drumming and pastoral interludes to great effect.

This week's reviewers: Anita Anzi, Avlon Bourne, Jimmy Brown, Ben Carlow, Stuart Clarke, Owen Davies, Ed Miller, Ian Rivers, Nick Sica and Simon Ward.

Amy Winehouse's Tears Dry On Their Own increases its audience by 48%, which results in a 10-place jump to number one, closely followed by Timbaland, who moves 7-2

The UK Radio Air

RADIO ONE

Wk	LAST	ARTIST TITLE LABEL	Pos	Wk	TH	AIRPLAY
7	KANYE WEST	STRONGER (feat. JAY-Z)	20	28	21933	
2	AXWELL	I FOUND U (feat. HAYDRA)	22	25	23527	
1	ROBYN	WITH EVERY HEARTBEAT (feat. CHINA)	22	24	23429	
4	DAVID GUETTA AND CHRIS WILLIS	LOVE IS GONE (feat. ANIEL)	13	23	23420	
14	BEYONCÉ	GREEN LIGHT (feat. JAY-Z)	16	22	22075	
15	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER (feat. MCKENZIE)	14	22	20519	
5	MY CHEMICAL ROMANCE	TEENAGERS REFUSE	18	22	19301	
8	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE (feat. POLYBOR)	21	21	20667	
10	MY CHEMICAL ROMANCE	TEENAGERS REFUSE	18	21	19301	
9	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT (feat. JAY-Z)	19	21	18639	
24	HARD-FI	SUBURBAN KNIGHTS (feat. JAY-Z)	11	21	16298	
15	THE PIGEON HETEROSEXES	TAKE HER BACK (feat. THE RADIO)	14	21	15665	
13	GROOVE ARMADA	SONG 4 MUTYA (feat. OUT OF CONTROL)	20	19	16197	
17	MARSH RONSON FEAT. LILY ALLEN	OH MY GOD (feat. COLUMBIA)	14	20	15152	
15	AMY WINEHOUSE	TEARS DRY ON THEIR OWN (feat. ISLAND)	11	18	12611	
15	KLAXONS	IT'S NOT OVER YET (feat. JAY-Z)	18	18	12528	
17	LYVES	LADDER (feat. JAY-Z)	13	17	12017	
10	JUSTIN TIMBERLAKE	LOVESTONED (feat. JAY-Z)	17	17	11811	
21	KATE NASH	FOUNDATIONS (feat. POLYBOR)	12	16	11811	
21	THE HOOSIERS	WORRIED ABOUT RAY (feat. RCA)	12	16	11552	
21	AVRIL LAVIGNE	WHEN YOU'RE GONE (feat. ARISTA)	13	15	10441	
21	THE KILLERS	FOR REASONS UNKNOWN (feat. VENTURA)	12	15	10348	
23	NEWTON FALKNER	DREAM CATCH ME (feat. UICY TRUTH)	10	14	10317	
24	LINXIN PARK	BLEED IT OUT (feat. WARRIOR BROS)	8	13	10265	
24	DIZZEE RASCAL	OLD SKOOL (feat. JAY-Z)	10	13	750	
26	ATHLETE	HURRICANE (feat. POLYBOR)	8	12	10259	
26	MIKA	BIG GIRL (YOU ARE BEAUTIFUL) (feat. CASABLANCA/ISLAND)	8	12	10354	
26	MAXIMO PARK	GIRLS WHO PULL GUITARS (feat. WARRIOR BROS)	7	12	10243	
26	PLAIN WHITE T'S	HEY THERE DELILAH (feat. HOLLYWOOD)	4	11	10208	
29	KATIE CRITCH	THE ANGRY MOB (feat. BLAKE/RED DODGE)	9	11	10065	
1	JACK PERRONE	TON ON THE PLATFORM (feat. JAY-Z)	12	11	9135	

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INDEPENDENT LOCAL RADIO

Wk	LAST	ARTIST TITLE LABEL	Pos	Wk	TH	AIRPLAY
4	THE HOOSIERS	WORRIED ABOUT RAY (feat. RCA)	13	10	1054	23426
5	NELLY FURTADO	SAV IT RIGHT (feat. GEFEN)	13	10	1052	24047
1	GYM CLASS HEROES	CUPID'S CHECKMATE (feat. DANCING QUEEN/FEELER BY RAINBOW)	14	10	1078	22948
4	KATE NASH	FOUNDATIONS (feat. POLYBOR)	10	10	1078	20388
7	ENRIQUE IGLESIAS	DO YOU KNOW (feat. PUNG PUNG SONG) (feat. INTERSCAPE)	10	10	1078	20754
3	GROOVE ARMADA	SONG 4 MUTYA (feat. OUT OF CONTROL) (feat. COLUMBIA)	10	10	1075	19136
7	AVRIL LAVIGNE	WHEN YOU'RE GONE (feat. ARISTA)	10	10	1075	19136
5	FERGIE	BIG GIRLS DON'T CRY (feat. POLYBOR)	9	10	1071	19136
2	MARSHON 5	MAKES ME WONDER (feat. MANDACINE)	10	10	1071	19136
9	TAKE THAT	SHINE (feat. POLYBOR)	10	10	1071	19136
12	NATASHA BEINGFIELD	SOLAMENTE (feat. POLYBOR)	10	10	1071	19136
13	MARSHON 5	MAKES ME WONDER (feat. MANDACINE)	10	10	1071	19136
8	RHIANNA FEAT. JAY-Z	UMBERELLA (feat. JAY-Z)	10	10	1071	19136
19	MIKA	BIG GIRL (YOU ARE BEAUTIFUL) (feat. CASABLANCA/ISLAND)	10	10	1071	19136
12	DON'T STREAN FEAT. AMIN	THE SWEET ESCAPE (feat. POLYBOR)	10	10	1071	19136
21	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE (feat. POLYBOR)	10	10	1071	19136
14	JUSTIN TIMBERLAKE	LOVESTONED (feat. JAY-Z)	10	10	1071	19136
17	PINK	LEAVE ME ALONE (feat. LONELY LARZ)	10	10	1071	19136
19	SEAN KINGSTON	BEAUTIFUL GIRLS (feat. POLYBOR)	10	10	1071	19136
27	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT (feat. JAY-Z)	10	10	1071	19136
20	MUTYA BUENA	REAL GIRL (feat. POLYBOR)	10	10	1071	19136
22	SCISSOR SISTERS	SHE'S MY MAN (feat. POLYBOR)	10	10	1071	19136
20	TRAVIS	SELFISH (feat. POLYBOR)	10	10	1071	19136
4	BEN'S BROTHER	LET ME OUT (feat. POLYBOR)	10	10	1071	19136
23	MIKA	GRACE KELLY (feat. CASABLANCA/ISLAND)	10	10	1071	19136
25	SNOW PATROL	CHASING CARS (feat. POLYBOR)	10	10	1071	19136
26	THE FRAY	OVER MY HEAD (feat. ICABLE CARP) (feat. POLYBOR)	10	10	1071	19136
29	AMY MACDONALD	THE ROCK AND ROLL (feat. POLYBOR)	10	10	1071	19136
29	KAITHER CHIEFS	RUBY (feat. POLYBOR)	10	10	1071	19136
30	ROBYN	WITH EVERY HEARTBEAT (feat. CHINA)	10	10	1071	19136
30	AMERIE	GOTTA WORK (feat. RCA)	10	10	1071	19136

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Wk	LAST	ARTIST TITLE LABEL	Pos	Wk	TH	AIRPLAY
1	AMY WINEHOUSE	TEARS DRY ON THEIR OWN (feat. ISLAND)	542	31	43.02	48
2	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE (feat. POLYBOR)	1038	32	39.93	17
3	GROOVE ARMADA	SONG 4 MUTYA (feat. COLUMBIA)	1475	6	37.32	3
4	FERGIE	BIG GIRLS DON'T CRY (feat. POLYBOR)	1229	24	38.47	13
5	THE HOOSIERS	WORRIED ABOUT RAY (feat. RCA)	1475	6	37.32	3
6	MARK RONSON FEAT. LILY ALLEN	OH MY GOD (feat. COLUMBIA)	1134	7	35.78	20
7	KT TUNSTALL	HOLD ON (feat. POLYBOR)	364	69	34.68	21
8	KANYE WEST	STRONGER (feat. DEF. JAY)	567	2	33.90	23
9	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT (feat. JAY-Z)	924	8	32.82	4
10	KATE NASH	FOUNDATIONS (feat. POLYBOR)	1413	26	32.5	31
11	AVRIL LAVIGNE	WHEN YOU'RE GONE (feat. ARISTA)	1281	5	31.62	10
12	JAMES BLUNT	1973 (feat. ATLANTIC)	497	4	31.28	20
13	JUSTIN TIMBERLAKE	LOVESTONED (feat. JAY-Z)	1008	2	30.48	36
14	ROBYN	WITH EVERY HEARTBEAT (feat. MONDRIAN)	641	38	30.27	11
15	DAVID GUETTA AND CHRIS WILLIS	LOVE IS GONE (feat. ANIEL)	572	19	29.82	75
16	AMERIE	GOTTA WORK (feat. COLUMBIA)	651	9	28.69	14
17	AXWELL	I FOUND U (feat. POLYBOR)	324	6	28.60	15
18	BEYONCÉ	GREEN LIGHT (feat. JAY-Z)	342	3	28.41	29
19	MY CHEMICAL ROMANCE	TEENAGERS REFUSE (feat. POLYBOR)	537	4	28.05	1
20	BEN'S BROTHER	LET ME OUT (feat. HELIX/REBEL)	693	25	27.92	26
21	ATHLETE	HURRICANE (feat. POLYBOR)	375	28	27.84	43
22	HARD-FI	SUBURBAN KNIGHTS (feat. ATLANTIC)	525	9	27.48	65
23	NEWTON FALKNER	DREAM CATCH ME (feat. UICY TRUTH)	322	74	27.05	37
24	TAKE THAT	SHINE (feat. POLYBOR)	158	2	26.93	5
25	MIKA	BIG GIRL (YOU ARE BEAUTIFUL) (feat. CASABLANCA/ISLAND)	1075	39	26.80	51

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 October ■ Biggest increase in plays ■ Audience increase of 50% or more



1. Amy Winehouse
In a big week by airplay chart standards, last week's number one disappears from the Top 20, while the new number one was not even in the Top 10 a week ago. Amy's Big Girl plummets to number 25, and jumps 7-2 this week, with

it went from 16 plays to none on Radio Two. Amy Winehouse scores her first airplay number one, with Tears Dry On Their Own surging 12.1, mostly because it improved from 11 to 18 plays on Radio One. **2. Timbaland** Bedding in at the top of the sales chart, Timbaland's The Way I Are is also challenging for the airplay title, and jumps 7-2 this week, with

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Coming soon.

An audience of 29,920 from 1,018 plays. It far surpasses predecessor Give It To Me, which had a number nine airplay peak, despite the presence of Nelly Furtado and Justin Timberlake.

The Way I Are's top supporters last week were Kiss 100, followed by Galaxy 105.

Wk	LAST	ARTIST TITLE LABEL	Pos	Wk	TH	AIRPLAY
1	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE (feat. POLYBOR)	1038	32	39.93	17
2	KANYE WEST	STRONGER (feat. DEF. JAY)	567	2	33.90	23
3	JUSTIN TIMBERLAKE	LOVESTONED (feat. JAY-Z)	1008	2	30.48	36
4	DANCE NATION	MOVE YOUR LOVE (feat. DADA)	1134	7	35.78	20
5	NELLY FURTADO	SAV IT RIGHT (feat. GEFEN)	13	10	1052	24047
6	TIMBALAND/FURTADO/TIMBERLAKE	LET ME TO ME (feat. POLYBOR)	1075	39	26.80	51
7	ME-VO	BECAUSE OF YOU (feat. POLYBOR)	1075	39	26.80	51
8	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR (feat. POLYBOR)	1075	39	26.80	51
9	DAVID GUETTA AND CHRIS WILLIS	LOVE IS GONE (feat. ANIEL)	572	19	29.82	75
10	PINK	LEAVE ME ALONE (feat. LONELY LARZ)	1075	39	26.80	51

Singles

Timbaland extends his lead over runner-up Kate Nash at the top of the chart, as debuting Robyn claims her first Top 10 hit since 1998 and Newton Faulkner vaults 16-7

TOP 20 DOWNLOADS

THE YEAR	ARTIST	TITLE	Label
1	KATE NASH	FOUNDTATIONS	Virgin
2	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	Mercury
3	RHIANNA FEAT. JAY-Z	UMBRILLA	Def Jam
4	FERGIE	BIG GIRLS DON'T CRY	AMM
5	ENRIQUE IGLESIAS	DO YOU KNOW	Interscope
6	THE HOOSIERS	WORRIED ABOUT RAY	BCA
7	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	Columbia
8	AVRIL LAVIGNE	WHEN YOU'RE GONE	BCA
9	MIKA	BIG GIRL YOU ARE BEAUTIFUL	Columbia/Island
10	GROOVE ARMADA	SONG 4 MUTYA	Columbia
11	MY CHEMICAL ROMANCE	TEENAGERS	Rapine
12	NEWTON FAULKNER	DREAM CATCH ME	Self
13	JUSTIN TIMBERLAKE	LOVESTONED	Jive
14	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	Domino
15	RHIANNA	SHUT UP AND DRIVE	Def Jam
16	GREEN DAY	THE SIMPSONS THEME	Reprise
17	AMY MACDONALD	MR ROCK & ROLL	Virgin
18	NATASHA BEDINGFIELD	SOLEMATE	Phonogenic
19	GYM CLASS HEROES	CUPID'S CHOKEHOLD	Decca/Interscope/By Rowan
20	KINGS OF LEON	FANS	Mercury Nonesuch

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TOP 20 REALTONS

THE YEAR	ARTIST	TITLE	Label
1	RHIANNA FEAT. JAY-Z	UMBRILLA	Def Jam
2	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	Mercury
3	FERGIE	BIG GIRLS DON'T CRY	AMM
4	ENRIQUE IGLESIAS	DO YOU KNOW	Interscope
5	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	Domino
6	DANNY ELFMAN	THE SIMPSONS (MAIN THEME)	Reprise
7	MIKA	BIG GIRL YOU ARE BEAUTIFUL	Island
8	JUSTIN TIMBERLAKE	LOVESTONED	Jive
9	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	Columbia
10	MY CHEMICAL ROMANCE	TEENAGERS	Rapine
11	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
12	GYM CLASS HEROES	CUPID'S CHOKEHOLD	Atlantic
13	KAUSSER CHIEFS	RUSBY	8 Underground
14	SNOW PATROL	CHASING CAIRS	Fiction
15	THE HOOSIERS	WORRIED ABOUT RAY	BCA
16	KOLLY ROKLAND	FEAT. EVE LURE THIS	Griffin
17	THE CHEMICAL BROTHERS	DO IT AGAIN	Virgin
18	PINK	LEAVE ME ALONE (I'M LONELY)	Lafayette
19	NELLY FURTADO	SAV IT RIGHT	Island
20	ANON DONT MATTER		Universal

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TOP 20 EUROPEAN DOWNLOADS

THE YEAR	ARTIST	TITLE	Company
1	KATE NASH	FOUNDTATIONS	Universal
2	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	Universal
3	FERGIE	BIG GIRLS DON'T CRY	Universal
4	RHIANNA FEAT. JAY-Z	UMBRILLA	Universal
5	ENRIQUE IGLESIAS	DO YOU KNOW	Universal
6	AVRIL LAVIGNE	WHEN YOU'RE GONE	Sony BMG
7	THE HOOSIERS	WORRIED ABOUT RAY	Sony BMG
8	MONROSE	HOT SUMMER	Virgin Music
9	MIKA	RELAX TAKE IT EASY	Universal
10	RHIANNA FEAT. JAY-Z	UMBRILLA	Universal
11	JUSTIN TIMBERLAKE	LOVESTONED	Sony BMG
12	MIKA	BIG GIRL YOU ARE BEAUTIFUL	Sony BMG
13	ICHI + ICHI	YUKI SELFISH SISTERS	Universal
14	MARQUESS	VIRGINS COMPANIONS	Warner Music
15	NELLY FURTADO	SAV IT RIGHT	Universal
16	NEWTON FAULKNER	DREAM CATCH ME	Sony BMG
17	BEYONCÉ	AMOR GIANTO	Sony BMG
18	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	Sony BMG
19	RHIANNA	SHUT UP AND DRIVE	Universal
20	LINKIN PARK	WHAT I'VE DONE	Nonesuch

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Top 75

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THE YEAR	ARTIST	TITLE	Label	
1	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	Mercury	
2	KATE NASH	FOUNDTATIONS	Virgin	
3	FERGIE	BIG GIRLS DON'T CRY	AMM	
4	RHIANNA FEAT. JAY-Z	UMBRILLA	Def Jam	
5	ROBYN	WITH EVERY HEARTBEAT	Interscope	
6	ENRIQUE IGLESIAS	DO YOU KNOW?	Interscope	
7	NEWTON FAULKNER	DREAM CATCH ME	Self	
8	THE HOOSIERS	WORRIED ABOUT RAY	BCA	
9	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	Columbia	
10	PLAIN WHITE T'S	HEY THERE DELILAH	Capitol	
11	MIKA	BIG GIRL YOU ARE BEAUTIFUL	Columbia/Island	
12	AVRIL LAVIGNE	WHEN YOU'RE GONE	BCA	
13	YVES LAROCK	RISE UP	Def Jam	
14	RHIANNA	SHUT UP AND DRIVE	Def Jam	
15	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	Columbia	
16	AMY MACDONALD	MR ROCK & ROLL	Virgin	
17	BEYONCÉ	NEON LIGHT	Columbia	
18	ARCTIC MONKEYS	FLOURESCENT ADOLESCENT	Domino	
19	NATASHA BEDINGFIELD	SOLEMATE	Phonogenic	
20	MY CHEMICAL ROMANCE	TEENAGERS	Rapine	
21	AMERIE	GOTTA WORK	Columbia	
22	DIZEE RASCAL	PUSSYLOLE (OLD SKOOL)	Capitol	
23	JUSTIN TIMBERLAKE	LOVESTONED	Jive	
24	SIMPSONS	SPIDER PIG	Warner Bros.	
25	THE CORAL	WHO'S GONNA FIND ME	Island	
26	GREEN DAY	THE SIMPSONS THEME	Reprise	
27	CAST OF HIGH SCHOOL MUSICAL 2	WHAT TIME IS IT	Walt Disney	
28	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia	
29	JACK PENELOPE	TORN ON THE PLATFORM	XL	
30	TAKE THAT	SHINE	Polygram	
31	TIMBALAND/FURTO/DOE/KERI HILSON	GIVE IT TO ME	Interscope	
32	GYM CLASS HEROES	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	Atlantic	
33	R KELLY & USHER	SAME GIRL	Nonesuch	
34	KINGS OF LEON	FANS	Columbia	
35	19	CALVIN HARRIS	THE GIRLS	Sony BMG
36	25	KELLY ROWLAND FEAT. EVE	LIKE THIS	Columbia
37	62	AMY WINEHOUSE	TEARS DRY ON THEIR OWN	Island
38	THE CRIBS	MOVING PICTURES	Warner	

TITLES AT NUMBER ONE IN THE UK: KATE NASH (1), FERGIE (3), RYAN REID (4), ENRIQUE IGLESIAS (5), THE HOOSIERS (8), GROOVE ARMADA (10), JUSTIN TIMBERLAKE (13), AMY MACDONALD (16), BEYONCÉ (17), ARCTIC MONKEYS (18), NATASHA BEDINGFIELD (19), MY CHEMICAL ROMANCE (20), AMERIE (21), DIZEE RASCAL (22), JUSTIN TIMBERLAKE (23), SIMPSONS (24), THE CORAL (25), GREEN DAY (26), CAST OF HIGH SCHOOL MUSICAL 2 (27), BEYONCÉ & SHAKIRA (28), JACK PENELOPE (29), TAKE THAT (30), TIMBALAND/FURTO/DOE/KERI HILSON (31), GYM CLASS HEROES (32), R KELLY & USHER (33), KINGS OF LEON (34), CALVIN HARRIS (35), KELLY ROWLAND FEAT. EVE (36), AMY WINEHOUSE (37), THE CRIBS (38).

New entries from Amy Macdonald and Newton Faulkner make a strong impression, landing at two and three, but they fail to dislodge Paul Potts from number one

TOP 20 MUSIC DVD

THE CHART	ARTIST/TITLE	LABEL/CATALOGUE
1	CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT	Walt Disney (CD)
2	THE ROLLING STONES THE BIGGEST BANG	Universal (BD)
3	ORIGINAL CAST RECORDING JOSEPH & THE AMAZING TECHNOLOGOR	Universal (Video CD)
4	PINK LIVE FROM WEMBLEY ARENA	Laifair (DVD)
5	VARIOUS GLASTONBURY	Parlo (CD)
6	2PAC FEAT. ELTON JOHN THE BEST MUSIC VIDEOS	Pinkish (DVD/BD)
7	Lynyrd Skynyrd FREEBIRD - THE MOVIE & THE TRIBUTE TOUR	Frontline Home (CD DVD)
8	50 CENT THE BEST MUSIC VIDEOS	Pinkish (DVD/BD)
9	QUEEN LIVE AT WEMBLEY STADIUM	Parlo (BD)
10	FRANK SINATRA LEGENDS IN CONCERT	EMG (DVD)
11	KEVIN KYLE HIS WONDROUS STORY	Caplan (DVD/CD)
12	FRANKIE SINATRA LEGENDS IN CONCERT	Caplan (DVD/CD)
13	MIHAEL FLATLEY CELTIC TIGER	Universal (Video CD)
14	PAUL WELLER INTO TOMORROW	Universal (DVD)
15	DEINIS LOGCORRIERE THE UNIQE VOICE OF DR ROCK	Classic Studio (DVD)
16	DEAN MARTIN LEGENDS IN CONCERT	EMG (DVD)
17	JEFF BUCKLEY LIVE IN CHICAGO	Sony BMG (DVD)
18	EMINEM THE BEST MUSIC VIDEOS	Pinkish (DVD/BD)
19	THE SMITHS INSIDE THE SMITHS	Edel (DVD/BD)
20	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (DVD)

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TOP 20 COMPILATIONS

THE CHART	ARTIST/TITLE	LABEL/CATALOGUE
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 67	EMI (Various Artists)
2	VARIOUS CLASSIC TRANCE NATION	Ministry Of Sound (CD)
3	VARIOUS THE RITZ	Ministry Of Sound (CD)
4	VARIOUS DANCE MANIA 2 - THE ULTIMATE CLUB PARTY 5	Ministry Of Sound (CD)
5	VARIOUS R&B LOW COLLECTION	Universal (CD)
6	VARIOUS CLUB BGS	Sony BMG (Various Artists)
7	OST HARRY POTTER	Decca (Music)
8	VARIOUS JUST GREAT SONGS	EMI (Various Artists)
9	VARIOUS DREAM SUMMER 2007	Ministry Of Sound (CD)
10	VARIOUS MY SONGS	Universal (CD)
11	VARIOUS 101 CLUB ANTHEMS	EMI (Various Artists)
12	VARIOUS THE SATURDAY SESSIONS - THE DERMOT	EMI (Various Artists)
13	VARIOUS CLUBLAND 10	UMG (Various Artists)
14	VARIOUS COOKTOWN - GLOBAL GATHERING	New (Various Artists)
15	ORIGINAL TV SOUNDTRACK HANNAH MONTANA 2 MEET MILEY CYRUS	Walt Disney (CD)
16	VARIOUS HUCKLEBERRY 2007 - THE NEW GENERATION	Walt Disney (CD)
17	OST HIGH SCHOOL MUSICAL	Walt Disney (CD)
18	VARIOUS 100 HITS OF REGGAE	Sony BMG (Various Artists)
19	VARIOUS MASSIVE R&B - SUMMER COLLECTION 2007	Universal (Various Artists)
20	VARIOUS ESSENTIAL R&B - SUMMER 2007	Sony BMG (Various Artists)

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THE YEAR SO FAR: TOP 20 ALBUMS

THE CHART	ARTIST/TITLE	LABEL/CATALOGUE
1	AMY WINEHOUSE BACK TO BLACK	Island
2	MIKA LIFE IN CARTOON MOTION	Caplan/Universal
3	TAKE THAT BEAUTIFUL WORLD	Parlo
4	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino Recordings
5	KALESH CHIEFS YOURS TRULY ANGRY MOB	Caplan/Parlo
6	NELLY FURTADO LOOSE	Geffin
7	SNOW PATROL EYES OPEN	EastWest
8	CASCADIA EVERY TIME WE TOUCH - THE ALBUM	Caplan
9	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Interscope
10	THE FRATELLI COSTELLO MUSIC	Interscope
11	JAMES MORRISON UNDISCOVERED	Frontline
12	THE KILLERS SAM'S TOWN	Interscope
13	THE FRAY HOW TO SAVE A LIFE	Caplan
14	LILY ALLEN ALRIGHT STILL	Regal Recordings
15	TRAVELING WILBURYS COLLECTION	River
16	THE VIEW HATS OFF TO THE BUSKERS	Parlo
17	KINGS OF LEON BECAUSE OF THE TIMES	Meridian
18	FALL OUT BOY INFINITY ON HIGH	Mercury
19	RAJAS DIRT FASCINATED	Vertigo
20	PAOLO NUTINI THESE STREETS	Atlantic

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2. Amy Macdonald
A fortnight after her introductory hit single Mr Rock And Roll peaked at number 12, Amy Macdonald's first album *This Is The Life*, debuts at number two on sales of 29,390. The 29-year-old Glaswegian is already being compared to fellow Scottish singer-songwriters KT Tunstall and Paolo Nutini. Scotland as a whole seems impressed with her - although *This Is The Life* cannot take Paul Potts' crown in the UK as a whole, she leads the way in the north of the border, where *This Is The Life* debuts at number one with a lead of 406.6%.

3. Newton Faulkner
Although Faulkner's debut hit single *Dream Catch Me* - moving 367 of this week (LL1,598) - failed to overtake fellow newcomer singer-songwriter Amy Macdonald's *This Is The Life*, her debut album *Hand Built By Robots* has a much bigger impact - not that Faulkner has anything to complain about, as his first set *Hand Built By Robots* makes his maiden appearance at number three on sales of 24,740. 22-year-old Faulkner, from Guildford, wrote or co-wrote every song on *Hand Built By Robots* except for a cover of Attack's 1998 hit *Collaboration* with Elizabeth Frasier, Tooprod.

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THE CHART	ARTIST/TITLE	LABEL/CATALOGUE
1	PAUL POTTS ONE CHANCE	Meridian
2	AMY MACDONALD THIS IS THE LIFE	Vertigo (CD/BD)
3	NEWTON FAULKNER HAND BUILT BY ROBOTS	Caplan/Universal (CD/BD)
4	TIMBALAND SHOCK VALUE	Interscope (CD/BD)
5	MIKA LIFE IN CARTOON MOTION	Caplan/Universal (CD/BD)
6	PRINCE ULTIMATE FINEST HOURS	Warner Brothers (CD/BD)
7	KINGS OF LEON BECAUSE OF THE TIMES	Meridian
8	AMY WINEHOUSE BACK TO BLACK	Island (CD/BD)
9	TRAVELING WILBURYS COLLECTION	River (CD/BD)
10	MARK RONSON VERSION	Caplan
11	RIHANNA GOOD GIRL GONE BAD	Caplan (Various Artists)
12	NELLY FURTADO LOOSE	Geffin (Various Artists)
13	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA (Various Artists)
14	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino (Various Artists)
15	KORN UNTITLED	Caplan (Various Artists)
16	BARBRA STREISAND THE ESSENTIAL	Columbia (Various Artists)
17	ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4	Caplan (Various Artists)
18	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Interscope (Various Artists)
19	THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS	Warner Brothers (Various Artists)
20	LILY ALLEN ALRIGHT STILL	Regal (Various Artists)
21	FERGIE THE DUTCHNESS	Atlantic (Various Artists)
22	AVRIL LAVIGNE THE BEST DAMN THING	RCA (Various Artists)
23	PAOLO NUTINI THESE STREETS	Atlantic (Various Artists)
24	KORN CONVICTED	Caplan (Various Artists)
25	TAKE THAT BEAUTIFUL WORLD	Parlo (Various Artists)
26	PINK I'M NOT DEAD	Laifair (Various Artists)
27	GARBAGE ABSOLUTE	Warner Brothers (Various Artists)
28	THE KILLERS SAM'S TOWN	Interscope (Various Artists)
29	EDITORS AN END HAS A START	Kidzlane (Various Artists)
30	THE FRATELLI COSTELLO MUSIC	Interscope (Various Artists)
31	AMY WINEHOUSE FRANK	Caplan/Universal (Various Artists)
32	MIKA BECAUSE OF THE TIMES	Meridian (Various Artists)
33	NATASHA BEDINGFIELD NB	Parlo (Various Artists)
34	LINKIN PARK MINUTES TO MIDNIGHT	Warner Brothers (Various Artists)
35	COMMON FINDING FOREVER	Geffin (Various Artists)
36	DIZZEE RASCALS MATHS & ENGLISH	Caplan
37	SNOW PATROL EYES OPEN	EastWest (Various Artists)
38	OASIS STOP THE CLOCKS	Caplan (Various Artists)

ARTIST/TITLE	WEEKS ON CHART	HIGHEST POSITION	WEEKS ON CHART	HIGHEST POSITION
AMY WINEHOUSE BACK TO BLACK	10	1	AMY WINEHOUSE BACK TO BLACK	10
AMY WINEHOUSE FRANK	1	31	AMY WINEHOUSE FRANK	1
AMY WINEHOUSE UNDISCOVERED	1	32	AMY WINEHOUSE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	33	AMY WINEHOUSE THE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	34	AMY WINEHOUSE THE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	35	AMY WINEHOUSE THE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	36	AMY WINEHOUSE THE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	37	AMY WINEHOUSE THE UNDISCOVERED	1
AMY WINEHOUSE THE UNDISCOVERED	1	38	AMY WINEHOUSE THE UNDISCOVERED	1

Partnered with the Vodafone Live Music Awards, all delegates will receive a V.I.P pass to awards in the evening

MUSICWEEK EVENTS
PRESENTS

Live & Direct

Wednesday 19 September 2007

St. Mary's Church, Marylebone, London, UK

Live & Direct

IN PARTNERSHIP WITH

**VODAFONE
LIVE MUSIC
AWARDS '07**

Bringing together the players of tomorrow, as well as established names from across the business, Live & Direct will provide a forum for lively debate, networking and the sharing of ideas.

Programme

Breaking Down The Barriers

As record companies look to acquire agencies, agencies become promoters, and promoters partner with broadcasters, this panel examines the changing relationship between live and the rest of the music business. What structure will the live business take in five years time? Where are their opportunities for combined operations, across agency and promoter? What challenges do the music industry face, as it moves down this road? What can labels offer to the live sector? What will their "landgrab" efforts, as some label them, mean for live business?

The Next Generation

As the generation which established the live industry in its current form grows older, this session will highlight how the business is refreshing itself; as the establishment figures move on and out of the business, another generation of bright young things are emerging to build the live industry of the future. This session will ask, who are these rising stars? What do they think of the industry they are taking on? How can the live industry ensure it continues to nurture and develop the next generation of executive talent?

This year's new model

Today a live music punter no longer just buys a ticket – the chances are that they also receive a CD, merchandise or even an exclusive download, all included within the price. With "bundling" becoming all the rage, how are these new revenue streams opening up and how will the pie be split? How far can this bundling go? And does the live industry risk devaluing the humble ticket, if such added value extras become the norm?

It's A Brand New Day

As more and more brands seek an involvement in the live music business, this session will take on issues from July's MusicMeetsBrands conference to dig beneath the surface and ask whether the brands are here to stay and what implications their involvement has on the future shape of the live business. Is brand investment in the live business set to peak? Can live music continue to pull in new sponsorship investment? Is live becoming reliant on such income? If so, what happens if the tap is turned off? What other challenges are there in making such partnerships successful for both sides? What do sponsors want – if anything – beyond branding these days, ie what makes a successful partnership? And what do these needs mean to the live experience?

Secondary ticketing

Corporate and street corner touting has become firmly established as the running sore on the foot of the live music industry. This session will examine this growing issue and provide a forum to discuss the way forward. What does secondary ticketing mean to the legitimate business? Does it threaten the sector's flourishing health? Is it a blight which must be stamped out, come hell or high water? Or is it the live industry's peer-to-peer nightmare – a key new development which is here to stay and demands to be embraced?

Why Big Is Not Always Beautiful

While the past decade has seen a rapid period of consolidation within the live business, small continues to have a cachet. With the smaller boutique operators beginning to do better than ever, how are they capitalising on the live music boom? How can they ensure that the smaller operations are not the first to feel the pinch if the live sector moves into a period of contractions? And, who is set to clean up in the months ahead?

For more information and a registration form, contact imelda@musicweek.com or call 020 7921 8300