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In this week's issue: Retail revamps online presence; UK talent makes gains abroad. Plus: the charts in full

MUSICWEEK



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Ryan Dan

"The talk of the industry... voices of astonishing purity,
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MUSICWEEK



Major to strengthen position further

ADD IS UNIV 087

Universal plans V2 purchase

Companies

By Martin Talbot & Adam Benzine
Universal Music Group has moved to strengthen further its market dominance with the announcement late on Friday of a plan to buy V2 Music Group.

The proposed deal comes just a week after Universal gained the go-ahead to buy Sanctuary Group, and would further tighten its grip on the UK recorded music market.

While financial terms have not been revealed, the major has agreed to pay £7m for V2, according to press reports, although some industry sources suggest the price tag is higher. It is understood that it beat off a rival offer from Warner. V2 is currently owned by investment bank Morgan Stanley and Richard Branson, who hold stakes of 95% and 5% respectively.

The deal, which encompasses V2 Records, as well as the V2 Music publishing division and the in-house licensing division Co-operative Music, will be subject to regulatory approval.

Impala chief Martin Mills says no official stance has been agreed by the indie association, but adds, "While independent companies being bought by majors is as much a natural part of the life-cycle as new labels being born, one has to be concerned about Universal's ever increasing dominance."

In confirming the deal, Univer-

sal Music International chairman and CEO Lucian Grainge says, "V2's roster will complement our existing business. By applying our expertise in artist development and in the digital space, we'll be able to maximise and enhance the opportunities for its artists even further."

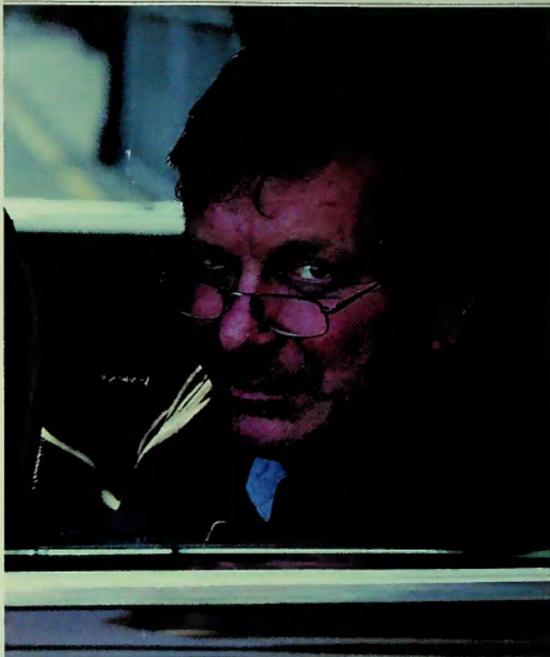
V2 would deliver artists such as Stereophonics, Paul Weller, Anais, Isabelle Boulay and Henri Salvador to Universal, as well as – through Co-Operative Music – independent labels Bella Union, City Slang and Wichita Recordings and artists such as Bloc Party and The Go Team.

Universal's move comes as it also begins a new phase in its approach to DRM, following confirmation that it will run its biggest test yet for DRM-free music by making thousands of its albums and tracks available in MP3 form without protection. The trial will run from August to January.

The US-focused trial would make DRM-free music available through artist- and label-branded websites, as well as partners including Google, Wal-Mart, Best Buy, Rhapsody and Amazon.com. Significantly, the trial will not include Apple's iTunes Music Store.

Universal's move sees it follow EMI into a DRM-free world, after the UK-based major announced its own open-ended programme of high definition DRM-free downloads, initially with iTunes Music Store.

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Music mourns Tony Wilson

Independent pioneer and champion of British music Anthony Wilson died on Friday night after a battle against kidney cancer.

Wilson, 57, who founded Manchester's legendary Factory Records, its Hacienda nightclub and – with partner Yvette Liversy – the In The City convention, passed away at 6.20pm on Friday in the Christie Hospital in Manchester, surrounded by a heart

attack the previous day.

Both Factory and the Hacienda provided a seed bed for talent from Wilson's beloved Manchester from the late Seventies through to the early Nineties, when Wilson also became the driving creative force behind In The City, which is due to return for its 16th edition in October.

Wilson co-founded Factory Records with Alan Erasmus, Peter Saville and Martin Hannett in 1978, but it was the Granada TV presenter who would remain its lynchpin for a decade-and-a-half. Under his creative guidance, the company launched acts including

A Certain Ratio, Durutti Column, Joy Division, New Order and the Happy Mondays.

Most recently, Wilson had run the latest incarnation of Factory, F4 Records, continuing to support new talent, including Raw-T and the Young Offenders Institute.

Wilson underwent surgery to remove a cancerous kidney in January, when he began chemotherapy treatment.

Details of Wilson's funeral were still to be finalised as Music Week went to press.

● A full tribute to Tony Wilson will appear in next week's issue of Music Week.

Specialists up the ante online

Retailers boost their online businesses, as HMV revamps its website and Virgin capitalises on a Channel Islands base **p3**

UK talent makes gains overseas

Mika's Life In Cartoon Motion album leads sales successes of UK-signed talent in international territories **p5**

The sounds of classical's future

The classical majors are showing remarkable vigour for a sector which was written off by certain doomsayers **p6-7**

EMI takes more pie in publishing

MW digests and analyses the latest publishing shares, which sees the market leader pulling away from its rivals **p12**

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



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Digest

► 'it would be a mistake to believe the route into international success can only begin at JFK or LAX' - Editorial, p8

MUSICWEEK

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Exposure

Female UK acts on MTV shortlist

● **Amy Winehouse and Lily Allen** have both been nominated for best newcomer at the 2007 **MTV Video Music Awards**, to be held in Las Vegas next month.
● Advertising-funded download model **Spiralfrog** has finally launched in beta version, with an official US launch reportedly planned before the end of the year.



My Chemical Romance: Kerrang! shortlist

● **Enter Shikari and My Chemical Romance** have picked up four award nominations each at this year's **Kerrang! Awards**, set to take place on August 23.
● **The BPI** is to hold a music industry networking event, **Make Your Mark on Music**, aimed at older school children later this year after revealing it will not hold a National Music Week in 2007.
● US unsigned bands competition **Battle of the Bands** is to come to Europe, offering the winner a \$1m (£0.49m) record contract with **Bodig Music**.
● **Warner** has defended its **Bananarama** covermount promotion with *The Mail On Sunday*, saying that it represented a "special opportunity as a chance to re-invigorate awareness of the band's wider catalogue" as well as generating interest in the band's forthcoming single and albums.
● **NME** publisher **IPC Ignite** is launching **NME mobile**, a mobile service allowing music fans to access the magazine's content using their handset.

● **Britain's national tourism agency VisitBritain** has agreed a partnership with **EMI Music** to help drive awareness of Britain as a tourist destination by highlighting its rock and pop music heritage.

● Independent internet radio network **Play Radio UK** has created marketing platform **Play Store**, which will allow businesses of any size to have their own bespoke, in-store radio station.

● **The Sixties radio pirates** relive August 1967 p4

Bottom line

EMI Publishing strengthens lead

● **EMI Music Publishing** further extended its lead in the publishing market shares in quarter two with 28.3% of the combined market. Second-placed Universal claimed 19.0%, p12

● Revenues at **EMI** fell 5.1% on a constant currency basis for the 18 weeks to August 6 2007, despite a strong performance at **EMI Publishing** revenues. The publisher increased by 11.9% for the quarter, against a 13.4% decline for recorded music. Digital revenues increased 26.0%, while physical product revenues fell 19.8%.

● **Warner Music Group** spent \$8m (£4m) trying to acquire **EMI**, according to its latest third quarter results. The major also reported total revenues of \$804m (£402m), for the period ended June 30, 2007, down 5.0% on a constant currency basis.
● Premium rate service regulator **ICSTIS** has fined **Cap Media** £17,500 and issued a formal reprimand after finding the company in serious breach of its code of practice.

● Higher ticket prices have helped **Live Nation** to boost its revenues by 35% in the second quarter of 2007. The company posted revenues of \$1.04bn (£551m) for the three months to June 30, from \$768.23m (£386.6m) in the same quarter last year.

● **The BPI, IFPI and German national police** have raised two premises in Frankfurt, recovering approximately 41,000 pressed discs intended for sale in Germany and export to the UK.

● **Sainsbury's** is to hold an "Entertainment Price Blitz" this summer offering music, books, games and DVDs at reduced prices, and is calling on music companies to get involved in the promotion.

● **Fox's Interactive unit**, largely made up of social networking site MySpace, has seen a profit of \$10m (£5m) on \$550m (£225m) of revenue for the first year ending July 30.

● Higher ticket prices have helped

Live Nation to boost its revenues by 35% in the second quarter of 2007.
● **Blues & Soul** magazine has discontinued publication and gone into receivership shortly after reaching its 1,000th issue. A statement issued said further details of a new publishing liaison for the 41-year-old magazine would be expected to be confirmed in the next two months.

● **Audio Research** and **Plagi** have been named in a class action lawsuit against **Waves Audio** has kicked off investigations aimed at discovering and collecting payment from unauthorized users of its software.

● **US industry body the National Music Publishers' Association** has joined a far-ranging mix of companies in a class action lawsuit against **YouTube**, alleging massive copyright infringement.

● The first speaker names are revealed for **Music Week's Live & Direct** conference, p5

● **Channel Four's Album Chart Show** is to become the first music TV show to appear in virtual world **Second Life**.

● **UK artists'** share of French and German album sales is rising, p5

People

Songwriter Lee Hazlewood dies

● Singer-songwriter **Lee Hazlewood** has died at the age of 78, after a three-year battle against cancer. Hazlewood wrote and produced many of Nancy Sinatra's biggest hits, including *These Boots Are Made For Walkin'*.

● **Barbara Salsbery**, formerly art director and press officer with **CBS** and **Polydor**, passed away on July 27.

Among the acts she worked with were **David Bowie**, **Dee Leppard** and **David Essex**. Her funeral is taking place at 12 noon this coming Wednesday at Magdalen College, Oxford Avenue, Gorleston On Sea, Great Yarmouth.



Lily Allen: US visa problems

● **Roadrunner International** has appointed **Kathi Sleszyak** as international product manager.

● The **MMF's** first-ever chief executive **Jon Webster** aims to profile the organisation's industry profits, p5

Sign here

Warner-Chappell inks library deal

● **Warner/Chappell** has struck a deal to buy leading production music library **Non-Stop Music**. The deal will give the music publisher access to a library of more than 35,000 song titles for licensing to film, television, internet and corporate clients.

● **Boss Records** has ended its five-year relationship with **Ministry of Sound** and set up its own label, **3 Beat Productions**, in collaboration with **Universal**.

● **Britney Spears** has hired former **Kelly Clarkson** manager **Jeff Kwatinetz**, according to reports. Acts managed by Kwatinetz include **The Firm**, **Incubus**, **Korn** and **Enrique Iglesias**.

● **The Musicians' Union** and the **Institute of Practitioners in Advertising** have signed an agreement which aims to reverse the trend of orchestral music for advertising soundtracks being outsourced to Eastern Europe.

● **Sony BMG** has teamed up with games maker **MassOn-Site** to launch a new "visualiser game" for Apple's video iPod. **Musika**, which is available on the **iTunes Music Store**, creates screen visuals using the title of any song in a user's music library.

● **HMV** has exchanged a conditional contract for the original **Fopp** store in Glasgow, which it hopes to re-open by the end of August. **Music Week** learns.

● **Nokia** and **Microsoft** are reportedly teaming up to create their own music download store. The news comes after **Nokia** said that it was to use **Microsoft's PlayReady DRM** technology for its forthcoming mobile entertainment devices.



The owners of London venue **The Spitz** have issued a plea for potential accommodation to come forward, as the venue faces eviction from its Spitalfields home in seven weeks' time.

The venue, which last week hosted **South Carolina** act **Iron & Wine** (pictured left), was informed in April by **Spitalfields' Market** owner **Billymore Properties** that it would be evicted from its premises at the end of September.

Spitz director of programming **Rupert Orton** says staff have been heartened by the wealth of support

the venue has received from the public. "We've had around 10,200 people sign the **Save The Spitz** petition, which, for a 250-capacity venue, has been staggering," says Orton.

"In the meantime, we will be promoting one-off shows at various venues under the **Spitz banner** until a permanent building can be found."

Orton adds that, anyone with a similar capacity venue as near as possible to the **Spitz's** East London location should email report@spitz.co.uk.

To read all the news as it happens each day, log on to musicweek.com

Specialist retailers overhaul online ventures to cash in on internet mail-order success

HMV gets closer to internet boom

Retail

by Ben Cardew

HMV is to radically revamp its online offering this autumn as part of a wide-ranging brand review under the banner of Get Closer.

In doing so, the company is looking to benefit further from the booming internet music sector, which has more than tripled its share of UK physical album sales since the turn of the century. At the same time HMV's specialist rival Virgin is aiming to make a bigger splash in that market by using a new distribution centre in Guernsey.

HMV's re-launch at the end of this month will encompass the opening of the company's "next generation" stores (formerly "store of the future"), new-look advertising, an update of the company's iconic mascot Nipper and an overhaul of the HMV website, www.hmv.co.uk.

The online revamp will result in the domain name of the company's online store changing from hmv.co.uk to hmv.com, while HMV's download store, which cur-

rently operates from hmvdigital.com, will be integrated into hmv.com.

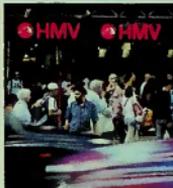
The new site will also include customer and staff reviews, a wider range of sound samples and peek shows, an "intelligent" shopping basket feature, which can make customer recommendations based on current purchases, and an improved checkout to make purchasing quicker and easier.

In addition, the company will introduce digital kiosks to its stores, where customers will be able to download content – initially a selection of free songs, music videos and film trailers, with paid content to follow later – to USB sticks.

"Get Closer is a new look for HMV," says e-commerce director Gideon Lask. "The website is going to change in accordance with the new look. We are also taking the opportunity to make other changes."

"It feels like what HMV should be doing," Lask adds. "It makes the whole experience more dynamic. It's sexy bells and whistles stuff."

However, HMV is likely to come up against strong opposition in the

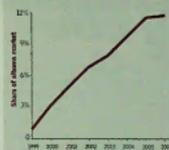


HMV launches Get Closer campaign

online space. Figures released by the BPI/TNS show the internet mail-order music sector's share of UK physical albums has risen from 9.2% in 2000 to 11.8% last year.

Among the internet-only operators, Amazon is the biggest player, with a 6.0% share of total physical album sales based on TNS's Audio Visual Track Survey of 10,000 respondents, while Play.com, which last week moved to expanded premises in Cambridge, follows with 2.3%. By comparison, in 2006 WH Smith had a 1.7% share of the physical

The online retail boom



albums market.

Internet retailers also claimed 19.6% of the music DVD market in 2006. Play.com had a 6.9% market share, behind only HMV (26.1%), Woolworths (12.1%) and ASDA (7.9%).

Meanwhile, Virgin Retail's plans to employ a new distribution centre in Guernsey following the re-launch of its transactional website www.virginmusic.com will enable it to take advantage of Low Value Consignment Relief for the first time. This is a controversial tax mechanism that allows goods under

the value of £18 to be imported from the Channel Islands into the UK without paying VAT, and therefore can be sold at reduced prices.

HMV already operates a distribution centre from Guernsey and Play.com is owned by Play Limited, which is registered in Jersey.

Virgin Retail marketing and e-commerce director Steve Kincaid admits that the re-launch was an attempt to catch up with its rivals in the online arena.

"It is far to say that we have been slow in the online space," Kincaid says. "The website is part of the overall mix. Some of our rivals have been ahead of us in that arena. They have been growing customer loyalty in the online arena. We will fight back accordingly."

"There is a hell of a lot of good music coming out," Kincaid adds. "The issue is: how do you get people to buy it? We believe that there are areas of music, particularly around specialist music, which aren't being catered for. There is an opportunity for us to grow in the specialist areas. And the website gives us more reach into these areas." www.musicweek.com

Music Week fast-forwards to dynamic and radical relaunch



Next week will mark the beginning of a period of change for Music Week, kicking off with the launch of a redesigned, repositioned magazine.

Music Week will feature new branding created with design agency This Is Real Art, as well as a range of new content elements, new charts and a new focus on the changing music business.

In addition, the data offered online will be transformed with the launch of a new data service on musicweek.com offering deeper

information and improved functionality.

Music Week publisher Ajax Scott says the relaunch is the culmination of 12 months of planning and research across the business. It will be followed in September by the launch of a brand new musicweek.com website and premium data services.

Scott says, "With This Is Real Art, we are creating a new magazine for a changing music industry, with an emphasis on creativity, innovation and talent – the crucial attributes which will drive our industry forward."

"This is part of an ongoing

development of the services which Music Week provides for the music industry, across magazine, web, events and much more."

The new-look magazine will unveil a series of features designed to focus on the people and issues shaping the business. Meanwhile, the newly-respaced data section will offer a range of new features in print including:

- **Music Upfront**, highlighting the activity behind the biggest releases of the coming six weeks.
- **A range of digital charts**, reflecting exposure of music across the digital divide.
- **New Adult Contemporary**,

Contemporary Hit Radio and Rhythmic airplay charts, compiled by Nielsen Music Control and conceived with the Radio Centre.

■ **The Panel** – a panel of influential tastemakers, who will highlight their big tips, every week.

In addition, following research with readers, Music Week is also launching a **New Releases** email service, offering the new releases listing as a pdf. This pdf will also be available as a download from musicweek.com.

The email will be sent free to any subscribers who request it every Friday; the service will replace the two pages of new

release listings which have traditionally appeared in Music Week every week.

Editor Martin Talbot says, "Following research, we will offer our New Releases list as an email. This will enable our readers to see the listings several days earlier and free-up space in the magazine for an enhanced charts and data service."

To request the MW New Releases email, send your name, email address and customer number (which appears on the plastic bag which your magazine is delivered in) to newreleases@musicweek.com.

THE PLAYLIST

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

Supported by MUSIC



ORSON
Alerts No Party (Mercury)
There is no messing with the formula here. In the tradition of Bright Idea, this is a, brash and post-punk. A big music hit. (single, October 16c)



ROYWORLD
Dest (Virgin)
Stunning, melody-soaked pop awash with lush instrumentation. Snapped up by Virgin a fortnight ago, Royworld are about to become very popular. (demo)



THE SHORTWAVE SET
No Social (unsigned)
Not long with Tinopolis. The Shortwave Set have returned with a tasty album produced by Danger Mouse. (from album)



MILBURN
When Will You Do (Mercury)
As the theme to the new series of Skins, Milburn will gain all the right exposure. A big song. (single, Sept 17)



JOE LEAN AND THE JING JANG JONGS
Lucia Starts Fires (Houng And Lett)
This debut, limited-edition single is a strong introduction to this group's talents. (Sept 16c)



KITTY, DAISY & LEWIS
A to Z: The Roots of Rock & Roll (Sunday Best)
The family trio's contribution to this compilation is a true delight, and bodes well for their debut album. (album, October 1)



CHARLEAN DANCE
Hey DJ (Positiva)
C-listed at RI, on high rotation at UKX, this promises to continue its ascent into the mainstream. Innovative pop. (single, Sept 3)



SUGABABES
About You (Island)
A Kelly Clarkson-esque sound courtesy of Dr Luke gives a fresh sound to the Sugababes, who return with a new album in October. (single, Sept 24)



THE DONNAS
Don't Wait For Me (Cooking Vinyl)
The Donnas sound more Def Leppard than Def Leppard with a delicious EP, packed full of dry wit and disarming melodies. (from EP, August 21)



EMMY THE GREAT
Easter Parade (Cisse Harbour)
The shining light of UK anti-folk returns with a delicious EP, packed full of dry wit and disarming melodies. (from EP, August 21)

Radio acknowledges debt to Sixties pirates, as veterans gather at event

"We put up two fingers to BBC"

by Paul Williams

A generation earlier it would have been battle-weary soldiers recounting their war stories. But these old comrades had their own tales to tell: how they took on the Government of the day and changed the face of UK music radio forever.

In the biggest and quite possibly the last such gathering on the scale, nearly 100 players from the Sixties radio pirates united a weekend ago in London to mark the 40th anniversary of when the Marine Offences Act silenced most of their stations forever, but also laid the path for the new BBC networks and ultimately the arrival of legitimate commercial radio in the UK.

It was no coincidence the Radio Academy's Celebration of Offshore Radio event at Sugar Reef deployed some of today's key radio executives to chair a series of panel discussions, featuring the likes of Tony Blackburn, Ed Stewart and Johnnie Walker, who defiantly continued broadcasting on Radio Caroline after the Marine Offences Act became law on August 14 1967 and the other pirate stations were silenced, noted the wider impact of the pirates. "The media has always loved Caroline - the BBC, the press - and I think part of the reason is we evoked this freedom. We were one of the first free voice-

chance for the current bosses to publicly acknowledge their debt of gratitude to stations such as Radio Caroline and Radio London without which, arguably, some of their own companies might not now exist.

"I love radio," said GCap chief executive Ralph Bernard as he turned to the pirate pioneers. "I love all the aspects of the beginning of radio, particularly commercial radio, and I will tell you there are a number of us in our positions who will never ever be able to properly repay the debts to you, guys who set up commercial radio."

Before the Sixties pirates, UK pop radio was virtually non-existent, outside of a couple of programmes a week on the BBC Light Programme and the unpredictable signal of late-night Radio Luxembourg. The pirates' presence met

the demand for all-day pop music, but they also proved to be a thorn in the side of Harold Wilson's Labour administration, which did everything in its power to outlaw them. Eventually it succeeded.

"We knew we were putting two fingers up to the Government and the BBC at the time," said Ed Stewart, then part of Radio London.

Radio Caroline survivor Roger Day, who followed his stint with the Sixties pirates by becoming a key pioneer in UK commercial radio as a DJ and programmer, put their purpose more basically. "We didn't do it to get rich. We did it to entertain people."

Johnnie Walker, who defiantly continued broadcasting on Radio Caroline after the Marine Offences Act became law on August 14 1967 and the other pirate stations were silenced, noted the wider impact of the pirates. "The media has always loved Caroline - the BBC, the press - and I think part of the reason is we evoked this freedom. We were one of the first free voice-

Former Radio Caroline and Radio London DJ Tony Blackburn, who became the first voice on Radio One that September, said he felt even back then he and the other pirates were changing UK radio forever. "I remember going out on the boat for the first time on July 25 1964 on Radio Caroline and as soon as I got on it I thought we were going to change the whole of broadcasting in this country," he said. "What I didn't know is it was going to alter the BBC. Even when I opened Radio One, and it was terribly great, I should have been opening up commercial radio."

Although that did not happen until six years later, commercial radio's seeds had already long been planted by Blackburn and others.

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ANNIE LENNOX

Some of the biggest names in contemporary music have come together to record vocals for a track on Annie Lennox's forthcoming solo album, *Songs Of Mass Destruction*.

Madonna, Gladys Knight, Dixie, KT Tunstall and Pink are among the 23 artists who will be released to raise money for one of the artist's chosen charities, Treatment Action Campaign (TAC), a South African organisation dedicated to treating people with HIV and reducing new HIV infections.

"It is my heart, and the song really was a very personal effort by her," says RCA marketing manager Paul McBride. "Its release will

spearhead the second phase of the album's campaign for us." *Songs Of Mass Destruction* is Lennox's fifth solo album and the follow-up to 2003's *Bare*, which sold 250,000 copies in the UK. Ahead of the album's October 1 release, its campaign begins in earnest today (Monday) with the first radio play of lead single *Dark Road* on Radio Two. Lennox will then preview material from the new set at a concert for the station at London's Mermaid Theatre this Wednesday, backed by the BBC Concert Orchestra. The concert will be broadcast by Radio Two on August 25, while *Dark Road* will be released on September 24. Sing will be released on December 3.

SNAP SHOT



Fair pay for US airplay as Congress reviews royalties

by Robert Ashton

The UK music industry is turning the heat up on US legislators and radio stations as it joins a campaign to secure performance royalties for American airplay.

At present performers are not compensated when their music is played on traditional radio in the States, but, if campaigners win their battle, an estimated \$700m (£343m) of additional royalties could end up flowing into the pockets of UK artists and labels.

The momentum to bring about a change in the law in the US to compensate performers when their work is played publicly has been gathering pace since the music-first coalition of 150 artists and organisations, including the RIAA, SoundExchange and US MMF, was formed in June to press for "fair pay for airplay".

At the end of last month the IP and Internet House Judiciary Committee also sat to hear evidence for the first time from five witnesses, including US copyright office chief Marybeth Peters and the artist Sam Moore. The coalition wants a cut of about 3% of an estimated \$23bn (£11bn) of annual radio revenues,

amounting to nearly \$700m (£343m). SoundExchange executive director John Simon calculates British repertoire currently makes up around 10% of US play.

Now the MMF and other UK industry groups are piling on the pressure from this side of the Atlantic to try and persuade the Senate and House of Representatives to push a bill through Congress to change the law.

This is a real international issue... the UK has a lot to gain

David Stoppa, MMF



MMF head of copyrights and contracts David Stoppa is planning to raise the matter at the next WIPO meeting of the Standing Committee on Copyright and Related Rights this autumn where he represents all featured artists worldwide. At the same time IFPI and PPL are launching a petition calling on Congress to "deliver a fair deal for artists". PPL chairman and CEO Fran Nevilka says, "The campaign needs support not only in America, but also from performers all over the world who are being denied fair treatment in the US".

While traditional radio does not have to pay satellite and internet radio does after Congress passed the Digital Performance Right in Sound Recordings Act in 1995, which granted a limited performance right for music transmitted over digital networks.

Stoppa says, "This is a real international issue and I mention it at every opportunity because the UK has a lot to gain. If the law is changed, UK artists will be by far the biggest beneficiaries because, after domestic US artists, UK acts are the most played on US radio".

© Viewpoint, p9

TOP 10 UK ARTIST ALBUMS IN GERMANY 2006
 1. Katie Melua
 2. James Blunt - Piece By Piece
 3. Robbie Williams - Greatest Hits
 4. Back To Bedlam
 5. Coldplay

3. Robbie Williams - Rudebox
 4. The Beatles - Love (Apple)
 5. Robbie Williams - Greatest Hits (Chrysalis)
 6. Coldplay - X&Y

(Parlophone)
 7. Robbie Williams - Intensive Care (Chrysalis)
 8. Yusuf Islam - An Other Cup (Polygram)
 9. Depêche Mode - The Best Of

Depêche Mode (Mute)
 10. Depêche Mode - Faving The Angel (Mute)

TOP 10 UK ARTIST ALBUMS IN FRANCE 2006
 1. James Blunt - Back To Bedlam (Atlantic)
 2. Robbie Williams - Intensive Care (Chrysalis)

3. Muse - Black Holes And Revelations (WEA)
 4. The Beatles - Love (Apple)
 5. Placebo - Meds (Capitol)
 6. Katie Melua - Piece By Piece

(Dramatic)
 7. James Blunt - Chasing Time (Atlantic)
 8. Coldplay - X&Y (Parlophone)
 9. Paolo Nutini - These Streets (WEA)

10. Robbie Williams - Rudebox (Chrysalis)
 Source: Sney/Top



British-signed acts flourish in key European markets

Mika leads UK sales successes in Europe

International

by Ben Cardew

Mika's *Life In Cartoon Motion* is this week closing in on 2m sales outside of the UK, with the artist expected to spend a fourth week at the top of the French albums chart.

The Universal act's international success, which has also reached Australia, Italy, Belgium, Germany, Switzerland and the US, comes at a time when, according to BPI figures, UK-signed artists are growing their share of the albums market in several key overseas territories.

In Germany, the world's fourth largest music market with annual album sales of 120.1m units, UK artists' share of the artist album's market rose to 9.9% in 2006 from 14.7% in 2005.

This strong showing was led by the success of Katie Melua, whose *Piece By Piece* was the biggest-selling album by a UK artist in Germany last year and the second biggest-selling album of the year overall.

Other UK-signed artists who performed well in Germany in 2006 included James Blunt (*Back To Bedlam* was the eighth biggest-selling artist album of the year); Robbie Williams (*Rudebox* was the 10th top seller) and Blue (*For My Valentine* their debut album The

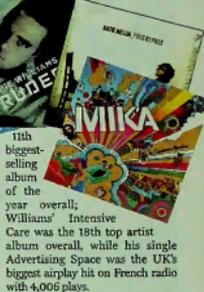
Peison ranked at 85 in the year-end best sellers).

In keeping with the patriotic theme, UK major EMi enjoyed particular success in Germany: 18 of the Top 40 best-selling UK titles were by artists signed to its various labels, including obvious names such as Coldplay and The Beatles, but also the likes of Placebo and Massive Attack.

In France, the world's fifth largest music market with CD album sales of 75.7m units in 2006, UK acts' share of the top 250 artist albums rose for the second successive year, from 7.3% in 2004, to 10.2% in 2005 and 10.7% in 2006.

While this is considerably lower than the level of penetration in Germany, the BPI explains that success is harder to come by in France compared to other European territories, due to the dominance of domestic repertoire - in 2006, French artists accounted for 63% of all sales.

As in Germany, James Blunt and Robbie Williams were key contributors in terms of sales and airplay. Blunt's *Back To Bedlam* was the biggest-selling album by a UK artist in France last year and the



11th biggest-selling album of the year overall; Williams' *Intensive Care* was the 18th top artist album overall, while his single *Advertising Space* was the UK's biggest airplay hit on French radio with 4,006 plays.

An early contender for the UK airplay crown for 2007 is likely to be Mika. His single *Relax, Take It Easy* recently topped the charts in France, and Universal director of international Chris Dwyer says that this success was based on strong radio support.

"It is a phenomenal international success. We are close to selling 2m units, ex-UK," he says. "It is a combination of having a fantastic album, his image and a record that fits well with radio formats. He had top five airplay hits pretty much across the board." ben@musicweek.com

New MMF chief hopes to raise their profile

Exiting BPI executive Jon Webster is promising to shake things up when he joins the MMF later this year as its first chief executive.

Webster's arrival at the MMF will create a high-profile - and quite likely outspoken - pairing at the top of the managers' trade body with MMF chairman Jazz Summers and he accepts he has not been appointed to "hide his light under a bushel".

Webster, who wants to raise the profile of the organisation within the industry, says, "Except to hear the MMF express its lot more loudly and clearly on a lot more issues. I expect to have the freedom to express what is needed for the community."

Webster believes that as the industry struggles to find new business models to adapt to the changing environment, power is beginning to shift to the managers and it is up to them, him and the MMF to strike out for the best deals. "The time of the manager is upon us," he suggests. "Record companies are moving into other areas as business models change and the obvious pivot for that are the managers. The dynamic is

changing and managers want to sit at the table and shape it."

The former Virgin executive turned consultant joined the BPI as director of independent services in 2005 and believes his experience since leaving the record company in 1992 has given him ideal experience for the new job. "I have worked with managers and artists for over 30 years through my time with Virgin, as an independent manager as well as running a label," he says. This has also equipped him with a deep knowledge of the issues and challenges facing the manager community and the tools to address them.

Summers is obviously relishing Webster's arrival. "Jon brings to our organisation a tremendous wealth of knowledge and experience coupled with great enthusiasm for the changes which we intend to implement at the MMF over the next few months. With Webb in place, watch this space."

Webster says he will not take up his new post until the BPI has made ground on finding a replacement for him.

Music Week goes Live & Direct

Live Earth organiser Lily Sobhani is among the first managers confirmed for next month's Live & Direct conference being staged by *Music Week* in association with Vodafone Live.

Sobhani will be part of a panel alongside Radio One DJ Rob Da Bank discussing the Next Generation, a session dedicated to looking at how the live music business is refreshing itself and how to nurture the talent of the rising stars of the live music industry. Beggar's group head of live Ruth Burrow will also be part of the conference.

The day-long event on September 19 is being held in partnership with Vodafone Live Music Awards 2007 and will create a forum for debate, networking and sharing ideas and issues surrounding the live music industry.

Live & Direct will also feature sessions including Breaking Down the Barriers, which will examine the changing relationship between live and the rest of the music business, and Second on Tickling, a session focusing on the growing issue of corporate and street corner touring which will feature Viagogo founder and chief executive Eric Baker and the Association of Secondary Ticketing Agents executive director Graham Burns as panel members.

T In The Park organiser and DF Concert chief executive Geoff Ellis will be sharing his thoughts on the panel of another session, *It's A Brand New Day*, taking on issues first raised at *Music Week's* Music Meets-

Sitting on the panel Rob Da Bank discusses the Next Generation at the September conference

Brands conference in July to explore what implications brands have on the future shape of the music industry, while This Year's New Model will look at how revenues streams are being opened up through the increase of bundling and how these revenues will be split in the industry.

Another session, *Why Big Is Not Always Beautiful*, will look at how to ensure that the smaller operations are not the first to feel the pinch of live sector contractions.

All delegates for the Live And Direct event, which is being held at St Mary's Church in Marylebone, will receive VIP passes to the Vodafone Live Music Awards 2007 taking place on the first to feel the pinch of live sector contractions. Further details of the conference are available from Imelda Bamford and the event's website www.liveanddirect.com. To register interest, email imeda@musicweek.com or phone +44 (0) 20 7921 8300.



With the UK's major labels nurturing a wealth of new mainstream classical talent, the genre looks increasingly likely to defy its doomsayers, writes *Andrew Stewart*.

The future sounds of classical music

Is there life in mainstream classical recordings? Those familiar with the writings of Norman Lebrecht might expect a negative reply. The *Evening Standard* scribe predicted the classical industry would be finished by last year's close. Lebrecht's message was reinforced in April with the publication of *Maestros*, *Masterpieces* and *Madness*, his extended obituary for the industry, complete with lists of the 100 best and 90 worst recorded achievements of a defunct business.

Like all good yarns, Lebrecht's carries its share of shining truths. Yet the classical majors are showing remarkable vigour for extinct bodies. Universal Classics and Jazz (UCJ) recently hosted a dinner for classical press and broadcasters, offering a tasty pre-primordial shower of forthcoming core titles and declaring renewed commitment to mainstream classics. Few could recall when Universal last rattled the core classical drum with such force. "We wanted to show what we've released in the past year, what we're releasing in the next year and tell the bigger story of core classics," recalls UCJ's general manager Mark Wilkinson.

Universal's business as classical market leader has been driven of late by crossover albums and mass-appeal mainstream titles. A succession of new core releases and artist signings suggest the company's classical labels are looking to shift the balance in favour of "serious" classics. UCJ's managing director Dickon Stainer comments that news of fine core classical albums on Deutsche Grammophon, Decca and Philips Classics deserves to be shared widely. "Decca is back in business

and is deadly serious," observes Stainer. "That's going to surprise those who wrote the label off." Deutsche Grammophon, he adds, is in robust health, while Decca is set to announce a raft of new signings. "The hope is that the classical divisions within the majors can justify their operations financially. They need to be commercially successful. It would be a disaster for us at Universal if we were the only classical division within a major company. We want to be part of a healthy, competitive classical business."

Stainer's desire for healthy competition should be satisfied by EMI Classics and its formidable schedule of key autumn releases, many of them from exciting young classical talents. A succession of new signings, Argentine pianist Ingrid Flita and American mezzo-soprano Joyce DiDonato among them, all deliver albums next year. The label's profile will also benefit from the September issue of Evgeny Kissin's EMI debut disc and fresh titles from fellow pianist Leif Ove Andnes and sopranos Kate Royal and Angela Gheorghiu.

Natalie Clein's recording of the Elgar Cello Concerto, backed by the Royal Liverpool Philharmonic and Vernon Handley, stands as an archetype for EMI's approach to creating marketable core classical titles.

The September release features an outstanding young artist, as articulate offstage as on it, in partnership with one of the venerable greats of British music mak-

The market is tough, but it's not all doom and gloom. We're having fun doing these things

Chris Greer, Masterworks

ing. "Natalie can appeal to the wider media," notes EMI Classics UK marketing manager Lee Woolard. "She can communicate her passion for classical music outside the usual classical sphere. That doesn't mean she's selling out. The Elgar is a cornerstone of British classical music and her interpretation is a stunner. Natalie is a wonderful personality, a very modern girl who will appeal to the broader media."

The unfolding story of classical industry and enterprise should secure at least a chapter on the recently-relaunched Warner Classics and Jazz (WCI). Although catalogue exploitation remains central to the latter's revised business model, WCI has begun to make new recordings under general manager Stefan Bown and is planning to increase activity over the next 18 months. "Catalogue isn't newsworthy," he observes. "We are making new recordings to create a profile for WCJ and will soon announce several exciting releases."

Despite contrary evidence, Norman Lebrecht remains adamant that the recording industry's contribution to classical music has become irrelevant. "Classical music itself has entered an upturn in terms of talent and broader reception, the broader reception coming through the internet and downloads," he suggests. "But the recorded part of it and the structure that has upheld those recordings is really a thing of the past."

Few would beg to differ with the critic's structural analysis. The classical industry has evolved dramatically over the past decade, developing markets for hugely popular crossover artists, beefing up catalogue exploitation and tempting connoisseurs and neophytes alike with budget lines. When it comes to major classical labels and mainstream recording, A&R and marketing strategies that worked during the heydays of vinyl and CD album production were tested to destruction in the Nineties. The glory days of apparently limitless studio sessions have been replaced by fewer recordings, generally creat-

According to the wider media: Natalie Clein's (left) Elgar Cello Concerto is released by EMI next month, which the major expects to reach out to the mass market



ed around a unique selling proposition or carried by the reputation of a particular artist.

Although Mark Wilkinson admits that Norman Lebrecht's book helped focus minds at UCI, it was not the main reason for the record company's decision to beat the media drum with news of core titles. "In the last few months, we've taken on board positive and negative messages that have made us look at how we communicate that we're in the business of selling mainstream classical music," he explains. The company has commissioned a feasibility study to explore ways of delivering core classical titles to concert audiences and exploit promotional tie-ins with live performances. "We're going to take on the detractors and sell more core classical music," Wilkinson asserts. "Public interest in classical hasn't waned. It's for us to find creative new ways of reaching and selling to consumers."

A new account of Mahler's Fifth Symphony from Gustavo Dudamel and the Simon Bolivar Youth Orchestra, together with UCI's home-grown release of baroque arias and songs from Welsh soprano Elin Manahan Thomas, stand among examples of titles likely to communicate beyond specialist classical media outlets. The story explains Wilkinson, contains elements of youth, talent, energy and unbridled optimism. "We're absolutely passionate about serious classical music," he continues. "We believe it's our duty to take classical artists to the widest possible audience, without compromising their work."

In corporate terms, the returns on mainstream classical recordings may be comparatively small, but the stream of exciting young artists clearly holds commercial value for labels prepared to invest in their careers. In June, Universal Classics hosted a two-day conference for 50 worldwide staff in London, showcasing and discussing core

classical releases from Decca, Deutsche Grammophon, Philips Classics and UCI. The meeting included performances from Nicola Benedetti, Danielle De Niess, Jonas Kaufmann, Elin Manahan Thomas and Edin Karamazov. "Here are five fundamentally different artists who all represent commercial value to the company on a global basis," notes Mark Wilkinson.

In addition to autumn releases from young artists, Universal is set to unveil albums from such established names as Cecilia Bartoli, Magdalena Kozena and Juan Diego Florez. The package offers UCI a strong platform on which to grow the core classical market. "If we're going to engage a larger audience," notes Stainer, "we have to be dynamic about how we go about it. We need figureheads and young stars really capable of communicating. To most consumers, crossover and mainstream classics are meaningless distinctions: they just want to hear star performers. Performances have to be viscerally exciting in order to register."

At Sony BMG, Masterworks International general manager and SVP Chris Craker is poised to make 14 new signings. Violinist Lisa Batiashvili and pianist Nikolai Tokarev, who signed deals earlier this year, are poised to record important new albums, while veteran Austrian conductor Nikolaus Harnoncourt's latest thoughts on the Christmas Oratorio are scheduled for release in November. Craker notes that the label has invested heavily in a studio recording of the Brahms and Korngold violin concertos with Nikolai Znaider as soloist, supported by the Vienna Philharmonia and Valery Gergiev. It is also preparing to release a new Bach album from stellar pianist Murray Perahia next March and record an all-Beethoven disc with him. "In developing great relationships with some of our stars here and have been clucking up the air

Klass appeal indicates the way forward

With Mylene Klass at the helm, EMI Classics is successfully bringing classics to the masses. *Music Week* looks at how the company is attempting to make the genre appealing to a mainstream audience.

While Universal Classics and Jazz has led the way with crossover acts such as Katherine Jenkins and Aled Jones, other classical majors have struggled to originate fresh marketing classics. The chart success enjoyed this year by EMI Classics UK with albums from Alfie Boe and Natasha Marsh suggests it has learned from UCI's example. Mylene's Music For Romance reinforced the point, dominating the classical album chart following its July 2 release.

The two-disc set, the first in a series compiled and endorsed by Mylene Klass under the umbrella title Mylene's Music, also drew a new contacts book to the EMI Classics UK press and marketing departments. Journalists from *Heat* and *Heat* magazines, *The Sun* and *The Mirror*, among their way to Kettner's in London's Soho for the album's launch. "Thanks to Mylene's celebrity status, we have

established connections with media outlets that would never normally answer the phone," observes EMI Classics UK marketing manager Lee Woodard. The Klass series, he adds, provides opportunities to generate future tabloid coverage for other EMI classical artists.

"Clearly, the audience that will buy a Mylene record is not the same audience that will buy a Leif Ove Andnes record," says Woodard. "Public and media interest in Mylene's Music For Romance really underlines the breadth of the classical market. Working with Mylene has taught us a huge amount about communicating and selling a story about classical music to journalists who would otherwise never write about it."

Close scrutiny of Mylene's media coverage shows that she has made no unreasonable claims about her skills as a pianist. "She recorded two simple pieces for her album, by Satie and Ennio Morricone, which sit well with her personal selection of classical works," Woodard explains. "Mylene is sharing her passion for classical music with others. People watch her on GMTV

and hear what she likes to wear. They trust her advice about fashion and also take a lead from what she has to say about classical music. She's able to engage openly with people and they like it."

The tracklist for Mylene's Music For Romance houses gems from the EMI classical catalogue, including legendary recordings by Jacqueline Du Pré and Sir Thomas Beecham, together with popular classics from current EMI Classics UK signings Boe, Marsh and Natalie Clein. "Working with Mylene, who's a classically trained musician, has opened doors to a big new classical audience," comments Thomas Kaurich, head of EMI Classics UK. "She has allowed us to tap in to mainstream press and TV that we would otherwise never get close to. The release is set as classical as you can get, and it's reaching a large number of people with a message about how great this music is."



Classics with a twist: new talent (clockwise from above) Gustavo Dudamel, Lisa Batiashvili, Kate Royal, Nicola Benedetti and Leif Ove Andnes



to hear thrilling young talent," explains Craker. "I admit that the market is tough, but it's not all doom and gloom. We're having fun doing these things. It's not like we're heading off each morning to the gallows. None of us has gone under in the years since Norman began predicting we'd all close down. Yes, we've had to lay people off and divert energies into crossover projects, but we're still working our catalogues and adding to them."

Anthony Anderson, managing director of Select UK, underlines Craker's assessment from the perspective of the independent classical sector. "Armageddon has been postponed!" He is convinced there is a viable market for classical recordings, despite tough trading times on the UK high street. "Consumers still want classical music," observes Anderson. "That hasn't changed, even if we have seen changes in retail and retail structures. Contrary to the picture painted in Norman's book, there is still an active group of companies, majors and independents producing a large number of classical records every month, many of which we originate or distribute. Norman is talking about an old model of major labels making classical recordings, which has changed. Of course, it's a challenge to sell classical titles from major and independent labels when there is less bricks-and-mortar space available for them. But it's not an impossible challenge, especially with possibilities of marketing through the internet and non-traditional outlets."

Select's success in developing new markets and printing existing ones with budget releases on its Naxos label has doubtfully influenced Sony BMG's decision to hand its UK classical business to Anderson and his sales team. When it comes to selling core classics, whether on specialist indie labels or under global brands, the boss of Select Music UK is cautiously optimistic about the future. Downloading and the creation of discs on demand, he says, will play an increasing part in the classical sales ecosystem, although Anderson is certain that physical product has a long life yet to run.



(above) Mylene Klass's Music For Romance album has dominated classical charts since its July release

To consumers, crossover and mainstream classics are meaningless distinctions: they just want to hear star performers
Dichen Stainer, Universal Classics and Jazz

Acts should look closer to home for global success, thanks to our growing European profile

A slice of the pie is on our doorstep

EDITORIAL
PAUL WILLIAMS



Breaking America remains the ultimate global aspiration for many UK artists – and it is an understandable one. The country is, after all, the home of rock 'n' roll, the biggest music market in the world, the potential gateway to other territories and, for good measure, they (almost, anyway) speak the same language as us.

But an over-obsession with the States can result in missed opportunities elsewhere. Newly-published BPI research reveals that British artists last year performed better in France and Germany than they have for some time. The UK's share of artist album sales in Germany, the continent's biggest music market, rose from 14.7% in 2005 to 19.9% last year, while in the notoriously domestic-dominated France the UK claimed 10.7% of artist album sales, compared to a far more modest 7.3% as recently as 2004.

As the likes of James Blunt, Snow Patrol, Amy Winehouse and their respective labels can testify, focusing on the US can bring incredible rewards, but it would be a mistake to believe the route into international success can only begin at JFK or LAX. Too often, it seems, a lot of time, effort and money is wasted pursuing an act's American dream when their music will have a much more realistic chance of

charming the ears of consumers in other destinations. The potential prize elsewhere can be enormous.

The 10 biggest mainland European music markets made up around a quarter of the world's music sales last year, an opportunity seized by the likes of Katie Melua, Placebo and Bullet For My Valentine, who may not get mobbed walking down Fifth Avenue but were among 2006's biggest sellers in key markets in Europe.

Still, for UK acts that do break the States, they face a royalties anomaly that is as inexplicable as it is infeasible. As the Musicians' Union's John Smith explains on the opposite page, a coalition called musicFIRST has been set up in the US to lobby for performers to be paid each time they are played on US radio, something that happens in virtually every other territory.

Although still important, radio across the pond has increasingly become a lesser factor for UK artists trying to crack America to the extent that some artists, Corinne Bailey Rae among them, have turned into stars there with only minimal help from US radio. But when stations do eventually get round to playing them, it is only right they also start paying them.

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DOOLEY'S DIARY



Join the club... or maybe not

Remember where you heard it: He once publicly declared his admiration for Status Quo, despite "banning" them from Radio One. Now Radio Academy director Trevor Dann has made **another bold confession**. Chalking a panel at his organisation's A Celebration Of Offshore Radio event (see below) the other weekend to mark 40 years since the Sixties pirates, he revealed he had been the founding member of Nottingham High School's **Tony Blackburn Appreciation Society**. "Saddy it only had one member," he said as he turned on stage to Blackburn himself. "I tried to get my friend Alan to join, but he didn't think you were any good..." The Sixties stations might have been music radio pioneers, but the event revealed their news gathering skills were another

matter. "We used to nick it all from the BBC, word for word," confessed former Caroline newscaster Nick Bailey... The **pending demolition** of Camden's Stables Market, home to Proud Galleries, to make way for high street chains is a very bad thing indeed. And it's not just us that thinks so. Kate Nash performed a **secret show** at the Bogaloo pub last Thursday night on behalf of the Save Camden Stables Market campaign. Meanwhile, the Another Music Another Kitchen club night celebrated its first birthday at the venue the same night. The Courteeners put on a **blistering performance** but the band's jubilation was to be short-lived. After continuing their post-gig fun elsewhere, a member of the band had a knife pulled on him after **spilling a pint**. Equally raucous are Enter Shikari. After the band's **infamous instore appearance** at HMV earlier this year, you'd think retailers would have learned their lessons. It appears not. The band performed at the Vinyl

Megastore on London's Oxford Street for the Kerrang! Day of Rock last week and managed to break the

Megastores' record for stagedivers during their set, with an impressive 28. However, Dooley prefers Turistas, a band ably described as "a bunch of Vikings from Finland", who appeared soaked in blood at the event, with what looked like a dead rabbit dangling from one member's belt. Lordy! On an A&R tip, EMI Publishing has signed Primary 1. The group are working with producer Paul Ewenorth and are at present unsigned for records. And finally some good news: the music industry is **officially the brainiest** in the entertainment sector. At the Sainsbury's entertainment conference last week the company held its own traditional quiz, which saw the music world trounce the games business (second place), trash the books buyers (third) and stomp the poor DVD industry (last). So cheer us. Sales may be down but you're very special.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Oh how we love burting. It brings out the fite-ging child in all of us, doesn't it? Colourful, innocent, triangular, what's not to like? But what we love MORE than burting itself is an actual fite, the Innocent Village Fête, since you ask."

TUESDAY: "Prince, you see, is a star. OK that's probably not, really news, given his long litany of worldwide hits. But this quality means that he can play a venue as cavernous as the O2 and still leave the audience feeling like they've had a nice personalised rocking, rather than the bland enormodome-blanks of certain nameless if not listless performers."

WEDNESDAY: "Patrick Watson is a unique talent. Kind of awkward, at times 'confused' (he's dyslexic and pointed out that he kept thinking the audience was behind him), he resembles a kind of Huckleberry Finn/arty type, as he swigs his beer on stage, drifting from his keyboards to the microphone with an almost deliberate awkwardness."

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



Who needs Pirates Of The Caribbean when you can have three pirates of the Sixties? Empower Radio, Johnnie Walker and Robbie Dale were part of a Radio Academy reunion event the other Saturday to mark 40 years since Tony Benn pulled the plug on offshore radio stations. The Marine Offences Act couldn't stop Walker and Dale, who defiantly continued on Radio Caroline after the legislation came into force in August 1967. Their tales were among many highlights at the A Celebration Of Offshore Radio Conference at Sugar Reef in London, which attracted around 100 Sixties pirates, including Caroline founder Rosam O'Reilly.

Classified

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EMI

28.3% (+25.8%)

Arctic Monkeys, Amy Winehouse and Mark Ronson help EMI beat even last quarter's best showing since Q2 2004.

UNIVERSAL

19.0% (+47.8%)

Strong sales from the likes of Mika and Avril Lavigne are unable to prevent Universal slipping further behind EMI.

WARNER/CHAPPELL

12.5% (-23.9%)

A 40% share of Rihanna's *Unleashed* helps indie titles to retain third spot.

BMG

12.3% (-8.8%)

BMG moves back to fourth, helped by Linkin Park and Mavon's *Silence* plus Alanis's *Dart* matter.

SONY/ATV

8.6% (+91.2%)

High year-on-year increase but unable to match previous two strong quarters as it slips to fifth place.

Second-quarter publishing shares open a bigger gap between market leaders EMI and Universal

EMI surges ahead in clash of the titans

Publishing

by Paul Williams
If EMI Music Publishing managing director Guy Mott and his team were out to impress their new owners, the latest publishing market shares indicate they triumphantly passed the audition.

Three months after putting in their best performance since the third quarter of 2004 with a 28.2% share across singles and albums, the Clearing Cross Road outfit went slightly better in quarter two as they claimed a combined score of 28.3%. In what will no doubt please EMI's new bosses Terra Firma, it further opened up a 9.3 points lead over main rival Universal Publishing which, while finishing second again, slipped back from its strong performance in quarter one.

Amy Winehouse, whose second album *Back to Black* had been quarter one's biggest seller, delivered the goods again for EMI as it sold a further 297,000 units in the following three months to finish as the third best seller. But it was outranked by Arctic Monkeys' *Favourite Worst Nightmare*, another second album almost exclusively controlled by EMI, which finished as number two for the quarter. Both were over outclassed by *Now! 66*, but that caused few headaches for EMI as its share of the compilation - 28.6% - was better than everybody else's.

Best damn results in a year for Kobalt

Avril Lavigne's *The Best Damn Thing* helped Kobalt put in its best damn performance on the indie table for more than a year as it replaced Big Life at number one.

Kobalt, last ranked as top independent in the first quarter of 2006, took a 12.4% combined share of the indie market in quarter two.

The company's stakes in the quarter's top three kept its share of the albums market above 30% for a second successive period, although it could not quite match its quarter one 33.3% showing, its highest score in nine years. But its 30.8% share this time was still good enough to outperform the two runners-up Universal (19.2%) and BMG (11.5%) combined.

EMI also topped the individual singles table with 24.9% as last

quarter's leader Universal slipped to second place with 18.8%.

Although its €1.63bn (£1.10bn) purchase of BMG Publishing was given the all-clear by European regulators last in May, Universal Publishing for the sale of market share calculations continues for now to be listed separately from BMG. And, given it agreed to sell off such assets as Ronder UK and Zomba UK and US but has yet to do so, it is difficult at this stage to gauge what will hap-

pen to the leader table when Universal and BMG's scores are eventually combined. In quarter two a Universal/BMG combination claimed a 31.3% share across singles and albums, so bettering EMI's 28.3%, but this calculation does not exclude the catalogues Universal must sell.

For the moment, then, Universal remained in a solid second place behind EMI with Mika's *Life In Cartoon Motion* its strongest asset for a second quarter in a row. The debut album - 85.3% - topped the quarter's fourth seller, while it also had leading shares in albums by Cascada (the quarter's fifth top seller) and Avril Lavigne (11th top seller).

In quarter one BMG's combined share dropped below 10% for the first time in three years, but executives at its new owner Universal will be pleased to see it bounced back to 12.3% to sharply narrow the gap with Warner/Chappell for third place. In what proved to be its last quarter with group chairman Paul Curran at the helm, BMG put in a solid, if not spectacular performance, with its albums showing in particular enjoying something of a turnaround. After dropping to just 7.5% last time, it bounced back to 11.5% on albums to move ahead of Warner/Chappell with its successes including exclusive control of Linkin Park's *Minutes To Midnight*.

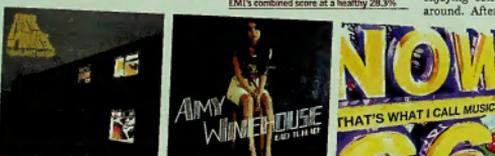
night (the quarter's seventh top seller), although, as is one asset Universal will not be able to retain. Above BMG three-placed Warner/Chappell bagged shares across five of the quarter's 10 top albums, including having 28.0% of Cascada's *Every Time We Touch* and a quarter of Michael Bublé's *Call Me Irresponsible*, which finished in 10th place. It also matched PeerMusic's 40% stake in the quarter's runaway number one single, *Umbrella* by Rihanna featuring Jay-Z.

Sony/ATV in fifth place has been punching above its usual weight in recent times, finishing second on the combined table for the closing three months of 2006 and fourth in 2007's opening quarter, but it went in reverse in quarter two with its lowest score in a year as it dropped from 11.3% to 8.6%. Among its bright spots, it claimed an unmatchable 27.9% of *Traveling Wilburys' surprise number one* *Collection*, which finished eighth of the quarter, and nearly half of Nelly Furtado's 33rd-ranked *Loose*.

As ever, though, it is at the top of the league table with EMI and Universal where the most enthralling battle lies. In one corner is EMI, producing a second successive combined score above 28% - impressive even by its own standards, while in the other stands Universal with the additional armoury now of BMG Publishing. These two giants have perhaps never been so closely matched.

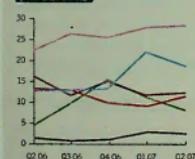
pa@musicweek.com

Market leaders: albums including Arctic Monkeys, Amy Winehouse and *Now! 66* kept EMI's combined score at a healthy 28.3%.



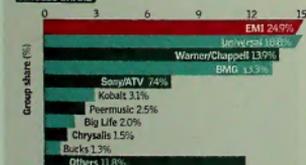
Publishing 2007: second quarter

QUARTERLY SHARE

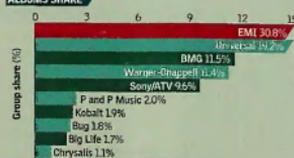


Figures refer to second quarter; bracketed figures represent year-on-year change

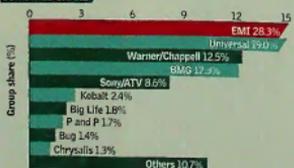
SINGLES SHARE



ALBUMS SHARE



COMBINED SHARE



Top 10 singles for Q2 2007

Rank	Artist	Label
1	UMBERELLA Stewart/Nash/Harell/Carter	EMI
2	PEERMUSIC 40% Warner/Chappell 40% EMI 10%/Sony-ATV 10%	PeerMusic
3	BEATITUR LAKE/Cherry/Gibson/Hermansen EMI 43.81%/BMG 27%/Sony-ATV 18.8%/Others 10.5%	EMI
4	GIVE IT TO ME Mosely/Langille/Timberlake	Warner/Chappell
5	Warner/Chappell 38.1% EMI 23.8%BMG 19.1%Universal 19.1%	Warner/Chappell
6	GIRLFRIEND Lavinja/Gottwald	Kobalt
7	CUPIID'S CHOKEHOLD Hodgson	Universal
8	STOP ME Morrosy/Marr/Holland/Dodder/Holland	Universal
9	DON'T MATTER Thiam/Lawson	Warner/Chappell
10	BECAUSE OF YOU Smith/Hermansen/Erlikson	BMG
11	HERE IN (YOUR ARMS) Kline	EMI
12	(I'M GONNA BE) 500 MILES Reid/Reid	Warner/Chappell

Top five albums for Q2 2007

Rank	Artist	Label
1	NOW! 66 Various	EMI
2	EMI 28.6%/Warner/Chappell 22.0%/Warner/Chappell 11.6%/BMG 8.6%/Sony-ATV 7.7%/Chrysalis 4.6%/Others 17.0%	EMI
3	FAVOURITE WORST NIGHTMARE Arctic Monkeys	EMI
4	BACK TO BLACK Amy Winehouse	EMI
5	LIFE IN CARTOON MOTION Mika	Universal
6	EVERYTIME WE TOUCH Cascada	Universal

MUSICWEEK

Club Charts 18.08.07

The Upfront Club Top 40

Pos	Track	Artist	Label
1	CHARLEAN DANCE MR DJ	Charlean	Mercury
2	CAVIN HARRIS MERRYMAKING AT MY PLACE	Cavin Harris	Mercury
3	OUT OF THE HANDS (UP)	Mr. DJ	Mercury
4	HI JACK LET'S DANCE	Mr. DJ	Mercury
5	JACK RONDA VS BETTY BOO I'VE GOT YOU	Mr. DJ	Mercury
6	TIESTO FEAT. B.I. BERKAY MY FALL	Tiesto	Mercury
7	SUPAPLAVA TIME IN MOWJON	Supaplava	Mercury
8	4TH CHILD NOW I FOUND YOU	4th Child	Mercury
9	ARMAND VAN HELDEN I WANT YOUR SOUL	Armand Van Helden	Mercury
10	BOOTY LUV DON'T MESS WITH MY MAN	Bootycandy	Mercury
11	AAWELL FEAT. MAX C I FOUND U	Awell	Mercury
12	DAVE SPONFE FEAT. LISA MARFIA BAD GIRL (AT NIGHT)	David Sponfe	Mercury
13	WEEKEND MASTERS FEAT. SHERA I FOUND A LOVE	Weekend Masters	Mercury
14	MARLY SALADAY	Marly Saladay	Mercury
15	WAMMA VS. HILARY STRANGER	Wamma	Mercury
16	FLINK MAAUDERS ROCK AWAY BODY	Flink Mauders	Mercury
17	LOWELAN & DI SCALIA FEAT. MIKKI BELLE SUNSET TO SUNRISE	Lowelan & Di Scalia	Mercury
18	LOVERUSH DJ MEETS KIRSTY HAWKSHAW LOVERLUSH	Loverush	Mercury
19	PREANS THE DREPPS (GET ON THE DANCEROOR)	Preans	Mercury
20	OPERATOR PLEASE JUST A SONG ABOUT PING PONG	Operator	Mercury

Pos	Track	Artist	Label
21	THE WIDEBOYS FEAT. CLARE EVERS BOMB THE SECRET	The Wideboys	Mercury
22	THE RUMBLE STRIPS GIRLS AND BOYS IN LOVE	The Rumble Strips	Mercury
23	IDA CORP VS. FEOBE I'VE GROWN UP AND I'M THINKING ABOUT IT	Ida Corp	Mercury
24	DAVID GUETTA LOVE IS GONE	David Guetta	Mercury
25	ADJALLING PRESSURE SUIT	Adjalling	Mercury
26	DJ AERONSKI BACK ONCE AGAIN	DJ Aeronski	Mercury
27	SHINY TOY GUNS RAINY WONDAY	Shiny Toy Guns	Mercury
28	RIHANNA SHUT UP AND DRIVE	Rihanna	Mercury
29	VEE SCOTT GIMME YOUR LOVE	Vee Scott	Mercury
30	EIGHTEEN FEAT. STEPHANIE HILLS (YOU'RE GIVING A RISE) (THE MIX)	Eighteen	Mercury
31	EARTH WIND AND FIRE VS. BIMBO JONES BOODIE WONDERLAND	Earth Wind & Fire	Mercury
32	ROBYN WITH THE EVER HEARTBEAT	Robyn	Mercury
33	AVALON SUPERSUN FEAT. RITA CAMPBELL SO ALIVE	Avalon	Mercury
34	BEYONCE GREEN LIGHT	Beyoncé	Mercury
35	GROOVE ARMADA SONG 4 MINUTVA	Groove Armada	Mercury
36	LXR VS. ANDREA DORIA FREAK ME	LXR	Mercury
37	BLIND BY SOUND I GOT ME	Blind by Sound	Mercury
38	TAXI DOLL WAITING	Taxi Doll	Mercury
39	MICHEL MIND FEAT. HANNEBOMMS EARTH BAND BLIND BY THE LIGHT	Michel Mind	Mercury
40	YVES LAPOCK RISE UP	Yves Lapock	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1	SOUL CORPORATION LET'S GO TOGETHER	Soul Corp
2	HOWLES VS. FEAT. AMALON FROST LET'S GET TOGETHER	Howles
3	SCORLETT BIRTHAL OF THE LIGHT	Scorlett
4	SAMBER VAN DOORN FEAT. MC PRIME BY ANY MEANS	Samber

THE PLAYLIST

1	THE WIDEBOYS FEAT. CLARE EVERS BOMB THE SECRET	Mercury
2	TAXI DOLL WAITING	Mercury
3	SHINY TOY GUNS RAINY WONDAY	Mercury
4	BEYONCE GREEN LIGHT	Mercury

COMMERCIAL POP TOP 30

1	THE WIDEBOYS FEAT. CLARE EVERS BOMB THE SECRET	Mercury
2	TAXI DOLL WAITING	Mercury
3	SHINY TOY GUNS RAINY WONDAY	Mercury



Charlean Dance Upfront and Commercial queen
Cavin Harris, number two on Upfront list

Charlean does the double

By Alan Jones
Touted as 'urban London's new heroine', Charlean Dance races to the top of both the Upfront and Commercial Pop charts with her debut. Positive single Mr. DJ.

Of course, there is no easier way to persuade DJs to play a record than to mention them in the title of a song and Mr. DJ was nailed in places by the eminently qualified Moto Blanco, Richard Grey and Spaekpunk, but it's controversial record, heralded by some as the first flowering of a new genre called 'dirtytrog', and dismissed by others as hype and self-out. Dirtytrog apparently, 'twists R&B in a new direction' to some and 'should be treated as crossover house' in the eyes of others.

Either way, Mr. DJ tops both charts by big margins this week, finishing 14.2% ahead of nearest challenger Cavin Harris. Merry-making At My Place on the Upfront chart and 13.7% in front of Taxi Dolls. Walking on the Commercial Pop list.

We've noted in this column recently the increased turnover and imposed health of the Upfront chart, and said turnover resurber a new 2007 high this week, with eight new arrivals in the top 40 and a further 15 new entries in the unpublished 41-100 portion of the chart. The top 10 breakers from the 41-100 segment are listed elsewhere on this page, and the next 10 are as follows: 11 Lornn Misse - Visage Factory, 12 Lip Gross - Lil Mama, 13 So Do I Say Sorry First - Stephanie McIntosh, 14 Running Away - Space Cowboy, 15 It Doesn't Get Much Better Than This - Helicopter Girl, 16 (How Could You) Bring Him Home - Emmott, 17 Get It Stony - Lloyd 18 Get Down - Todd Terry, 19 Come To Me - Georgia Hardings, 20 Clothes Off - Gym Class Heroes.

On the Urban chart, Timbaland, Keri Hilson and D.D.E. remain solid as a rock at the top, where The Way I Are completes an easy fourth week at number one. Nearest challenger Ewe's Tambourine has not got them too rattled. Although Eve is in her third week at number two, she's nearly stopped gaining on Timbaland and his pals, and she's still 28.8% behind. Sean Kingston is gaining faster, and could be Timbaland's eventual successor with Beautiful Girls, which has thus far moved 20-16-6-5-3.



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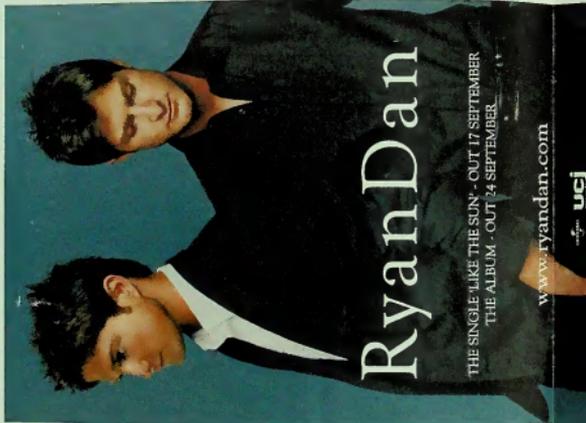
The Official UK Charts 18.08.07

SINGLES

1	5	ROBYN WITH KLEERPUP WITH EVERY HEARTBEAT	Konichiwa
2	1	TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Interscope
3	4	KATY PEARSON STRONGER	Def Jam
4	2	KATY PEARSON FOUNDATIONS	Fiction
5	3	FERGIE BIG GIRLS DON'T CRY	Interscope
6	10	PLAIN WHITE TS HEY THERE DELILAH	Angel
7	4	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
8	7	NEWTON FALKNER DREAM CATCH ME	Ugly Truth
9	8	THE HOOSIERS WORRIED ABOUT RAY	ROK
10	6	ENRIQUE IGLESIAS DO YOU KNOW?	Interscope
11	14	RIHANNA SHUT UP AND DRIVE	Def Jam
12	17	BEYONCÉ GREEN LIGHT	Columbia
13	12	AVRIL LAVIGNE WHEN YOU'RE GONE	Arista
14	11	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	Cash/Columbia
15	9	GROOVE ARMADA SONG 4 MUTYA	Columbia
16	13	YVES LAROCK RISE UP	Blip
17	15	AMY MACDONALD MR ROCK & ROLL	Virgin
18	16	MARK RONSON FEAT. LILY ALLEN OH MY GOD	Columbia
19	6	ELLIT MINOR JESSICA	Virgin
20	14	DARREN HAYES ON THE VERGE OF SOMETHING... (Including D'Angelo)	Virgin
21	2	DAVID GUETTA FEAT. CHRIS WILLIS LOVE IS GONE	Angel
22	18	MATTHEW MCBECK FEAT. JESSICA	Virgin

ALBUMS

1	1	KATY PEARSON MADE OF BRICKS	Fiction
2	1	PAUL POTTIS ONE CHANCE	Sony Music
3	3	NEWTON FALKNER HAND BUILT BY ROBOTS	Ugly Truth
4	2	AMY MACDONALD THIS IS THE LIFE	Virgin
5	4	TIMBALAND SHOCK VALUE	Interscope
6	5	MIKA LIFE IN CARTOON MOTION	Cash/Columbia
7	8	AMY WINEHOUSE BACK TO BLACK	Island
8	6	THE CORAL ROOTS & ECHOES	Delacorte
9	6	PRINCE ULTIMATE	Warner Brothers
10	7	KINGS OF LEON BECAUSE OF THE TIMES	Red Mt/Dun
11	10	MARK RONSON VERSION	Columbia
12	9	THE TRAVELING WILBURYS COLLECTION	Sony
13	11	RIHANNA GOOD GIRL GONE BAD	Def Jam
14	13	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	ROK
15	12	NELLY FURTADO LOOSE	Cash
16	18	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Just
17	17	ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4	Atlantic
18	23	PAOLO NUTINI THESE STREETS	Atlantic
19	21	FERGIE THE DUTCHESS	AMM
20	14	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Donno
21	20	LILY ALLEN ALRIGHT, STILL	Virgin
22	19	AVRIL LAVIGNE THE BEST D'AM THING	Virgin



Rank	Artist	Album
1	JAY-Z & AMERICAL	The Black Album
2	MIAMI CHAINZ	Revenge of Miami Chainz
3	INDIAN CHIEF	Return of the Shaman
4	THE NOTORIOUS B.I.G.	Ready to Die
5	THE NOTORIOUS B.I.G.	Ready to Die
6	THE NOTORIOUS B.I.G.	Ready to Die
7	THE NOTORIOUS B.I.G.	Ready to Die
8	THE NOTORIOUS B.I.G.	Ready to Die
9	THE NOTORIOUS B.I.G.	Ready to Die
10	THE NOTORIOUS B.I.G.	Ready to Die

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	MIAMI CHAINZ	Revenge of Miami Chainz
2	THE NOTORIOUS B.I.G.	Ready to Die
3	THE NOTORIOUS B.I.G.	Ready to Die
4	THE NOTORIOUS B.I.G.	Ready to Die
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19	THE NOTORIOUS B.I.G.	Ready to Die
20	THE NOTORIOUS B.I.G.	Ready to Die

These charts are also available online at musicweek.com

Tiesto
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COOL CUTS CHART

Rank	Artist	Album
1	SEPTENNIA	Under New
2	THE NOTORIOUS B.I.G.	Ready to Die
3	THE NOTORIOUS B.I.G.	Ready to Die
4	THE NOTORIOUS B.I.G.	Ready to Die
5	THE NOTORIOUS B.I.G.	Ready to Die
6	THE NOTORIOUS B.I.G.	Ready to Die
7	THE NOTORIOUS B.I.G.	Ready to Die
8	THE NOTORIOUS B.I.G.	Ready to Die
9	THE NOTORIOUS B.I.G.	Ready to Die
10	THE NOTORIOUS B.I.G.	Ready to Die

URBAN TOP 30

Rank	Artist	Album
1	THE NOTORIOUS B.I.G.	Ready to Die
2	THE NOTORIOUS B.I.G.	Ready to Die
3	THE NOTORIOUS B.I.G.	Ready to Die
4	THE NOTORIOUS B.I.G.	Ready to Die
5	THE NOTORIOUS B.I.G.	Ready to Die
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18	THE NOTORIOUS B.I.G.	Ready to Die
19	THE NOTORIOUS B.I.G.	Ready to Die
20	THE NOTORIOUS B.I.G.	Ready to Die

POWER PROMOTION

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

Ide Corr vs Fedde Le Grand, Sterling Void, Dave Spoon, Calvin Harris, The Fracks, Shapeshifters, Shiny Toy Guns, Supafreaks, Awful, Just Jack, Sharam, Mark Ronson, The Marclays, T-Empo, Space Cowboy, Grand High Priest, Koshien, Jason Herd...

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Week 32

Upfront p14 > TV & radio airplay p17 > New releases p20 > Singles & albums p22

FAST CHART

SINGLES

NUMBER ONE
ROBYN WITH KLEERPUP WITH EVERY HEARTBEAT (Konichiwa)
The first dance track to top the chart since Fedde Le Grand's Put Your Hands Up For Detroit last November. With Every Heartbeat is a much bigger hit here than in Robyn and Kleerpup's Swedish homeland, where it peaked at number 18 in March.

ARTIST ALBUMS

NUMBER ONE
KATE NASH MADE OF BRICKS (Fiction)
Some 15 years after The Cure's Wish topped the chart, and a year after Snow Patrol's Eyes Open, the Fiction label returns to the summit via new sensation Kate Nash's debut album.

COMPILATIONS

NUMBER ONE
NOW! 67 (EMI/Virgin/UMTV)
Another big dip (49.5%) in sales of Now! 67 on its third week in the chart. Its tally of 57,139 sales was beaten by top artist album, Made Of Bricks by Kate Nash. Now! 67's 20-day sales tally of 397,223 is way behind the same-stage tally of 446,126 for immediate predecessor, Now! 66, and even further behind its 2006 equivalent, Now! 64's 20-day total of 499,750.

RADIO AIRPLAY

NUMBER ONE
AMY WINEHOUSE TEARS DRY ON THEIR OWN (Island)
Amy Winehouse's first airplay number one, Tears Dry On Their Own, surges far ahead at the top, increasing its lead over Timbaland's The Way I Are to 19.8%.

THE SCHEDULE

ALBUMS

THIS WEEK
Prinzthron Dance School Prinzthron Dance School (DFA); Architecture In Helsinki Places Like These (Co-Op)
AUGUST 20
Mario Go (RCA); MIA Kala (XL); Tuming Good Arrows (Full Time Hobby); Eamon Love And Pain (RCA); David Guetta Pop Life (Charmis); Paolo Nutini These Streets (Festival Edition) (Atlantic); Aiden Covington (Victory); Jackie Lee Jackie Lee (Polydor)
AUGUST 27
Polyphonic Spree The Fragile Army (Gut); Rimpin Starr Photograph: The Very Best Of (Parlophone); Tokio Hotel Scream (Polydor)
SEPTEMBER 3
Hard-Fi Once Upon A Time In The West (Atlantic); Jamie Scott & The Town Park Bench Themes (Polydor); Pink Floyd

The Market

Kate Nash rises to album peak

by Alan Jones
Combined album sales hit the skids again last week, dipping by 10.4% week-on-week to 1,821,543. It is the first time they've fallen below the psychologically important 2m mark for nine weeks, and amounts to the second worst week for sales in the last 15 years, being superior only to the tally of 1,821,632 plumed 17 weeks ago.

So far this year, the compilations sector has held up much better than the artist albums sector, but compilations fell back by 15.5% last week to 426,049 sales, while the artist sector dipped 8.4% to 1,444,494. The rapid fall by 49.4% last week – are largely to blame for the compilation sector's double-digit dip, Now! 67 continues to top the compilations chart, but sales of 57,139 last week mean it loses control of the combined albums chart to Kate Nash's Made Of Bricks, which debuts atop the artist albums list with 58,756 sales.

The singles sector suffers a more gentle 3% fall, to 3,331,092 units, although the new number one – With Every Heartbeat by Robyn With (Andreas) Kleerpup – sold 34,842 copies, the highest tally for a number one for eight weeks.



Kate Nash debut album enlivens at number one

Robyn With Kleerpup is the fifth act from Sweden to reach number one, following Abba (nine number ones), Ace Of Base (1974 and 1980), Ace Of Base (1993), Roxette (1995) and Eric Prydz (2004).

With Every Heartbeat is the second single from Robyn's self-titled, second album, which is due for release today (Monday), following the uncharted Konichiwa Bitches.

It is the 21st song with the word "heart" in its title to reach number one in chart history. It is a theme as old as the chart itself, as the first number one, nearly 55 years ago, was Al Martino's Here In My Heart. The last "heart" song to top the chart before With Every Heartbeat was Thunder In My Heart Again by Meek Feet.

Les Sayer in February 2006. The only previous "heartbeat" chart-topper was Steps' song of that title, a double A-sided smash alongside Tragedy in 1998.

Among tracks already in the Top 40, With Every Heartbeat's week-on-week growth of 138.8 is way in excess of Amy Winehouse's Tears Dry On Their Own, which places second in percentage terms, with growth of 44.4% to 4,730 sales lifting it 37-24 to become the fourth Top 30 hit from her Back To Black album.

Winehouse's apparent health problems created a lot of press in the week, and in the good tradition of any news is good news, sales of the Back To Black album perked up 11.2% to 17,671, to improve 8-7 on its 34th straight week in the Top 20.

KEY INDICATORS

SINGLES

Sales versus last week: -2.5%
Year to date versus last year: +12.5%

MARKET SHARES

EMI	58.0%
Sony BMG	22.0%
Indies	15.3%
EMI	7.4%
Warner	3.5%

ARTIST ALBUMS

Sales versus last week: -2.2%
Year to date versus last year: 11.2%

MARKET SHARES

Universal	47.0%
Sony BMG	31.4%
Warner	11.4%
EMI	5.6%
Indies	4.8%

COMPILATIONS

Sales versus last week: -13.0%
Year to date versus last year: +4.0%

MARKET SHARES

Universal	41.3%
EMI	22.0%
Ministry Of Sound	19.5%
Sony BMG	10.5%
Indies	5.4%
Warner	1.4%

RADIO AIRPLAY

MARKET SHARES

Universal	39.9%
Sony BMG	26.3%
Indies	11.7%
EMI	11.1%
Warner	11.0%

CHART SHARE

Origin of singles sales (Top 75): UK: 48.0% US: 45.3% Other: 6.7%
Origin of albums sales (Top 75): UK: 58.7% US: 37.3% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



Underworld will release their long-awaited fifth studio album on October 15 and the British group have signed a deal with VIVA's label development arm Integral to market and distribute the set. Titled Oblivion With Bells on, the album will be preceded by lead single Crocodile on October 1. A national UK tour gets underway on October 8.

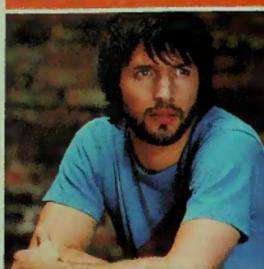
SINGLES

THIS WEEK

Artist: Hurricane (Parlophone); Hard-Fi Suburban Knights (Atlantic); Calvin Harris Menymaking At My Place (Columbia); Kanye West Stronger (Def Jam); Sophie Ellis-Bextor Today The Sun's On Us (Fiction); David Guetta Love Is Gone (Charmis); Maxwell I Found You (Polydor); Ross Cooperman Found You (RCA); Ghosts Ghosts (Atlantic); Gym Class Heroes Clothes Off (Atlantic); Amy Winehouse Tears Dry On Their Own (Island)

AUGUST 27
50 Cent Ayo Technology (Interscope); James Blunt 1973 (Atlantic); HelloGoddess Baby It's Face (RCA); Maroon 5 Wake Up Call (Octone/A&M); Jamie Scott When Will I See Your Face Again (Polydor); KT Tunstall Hold On (ReRout); Rihanna Shut Up And Drive (Def Jam)

SEPTEMBER 3
Shayne Ward If That's OK With You (Columbia); Editors End Has A Start (Columbia); Girls Aloud So No No No (Polydor); Reverend & The Makers He Said He Loved Me (Wait Of Sound); The Fray Look After You (Epic); Mims Like This (Amp); Rooney When Did Your Heart Go Missing? (Polydor)



SINGLE OF THE WEEK

James Blunt
1973

Atlantic PRO1642
With 12m album sales under his belt, Blunt was always going to attract scrutiny with his comeback. The solution, of course, was to return stronger and let the music do the talking, and by all accounts, Blunt has managed to do just that. 1973 possesses the hypnotic charm of a Seventies classic. It rolls along with an almost lazy, laid-back vocal, with a memorable lead charm. Love him or loathe him, 1973 is a song we will still be hearing in years to come.



ALBUM OF THE WEEK

Super Furry Animals
Hey Venus

Rough Trade RTRADCD346
Although unlikely to bring new fans streaming in, the Welsh quintet's eighth studio offering – the first for Beggar's newly-homed company Rough Trade – is one of the band's most consistent to date. Largely a dreamy, laid-back affair and awash with beautiful harmonies, the album includes stand-out tracks such as the romantic, string-sated ballad Carbon Dating and Bruce Boys-ecue, download-only first single Show Your Hand.

Singles

The G! Team
Doing It Right (Memphis Industries M1099CDS)

If, as it is believed, Ian Parton conceived The G! Team wanting to incorporate double Dutch chants and car chase horn music, he's damn well delivered on this single. The old-school production and joyous horn section form a song which will bring a smile to even the most dour and cynical of music fans. The track is taken from the highly-anticipated album Proof of Youth.

Norah Jones
Be My Somebody (Parlophone 5064545)

Jones' third album *No One Is Gonna Take Us* has been a slower performer than previous efforts and Be My Somebody, the album's third album, is an uninspiring choice, despite being a fairly solid track. Compared with the zest of earlier efforts such as Don't Know Why, Feelin' So Sorry, and Turn of Mind, this is somewhat lacking.

Sean Kingston
Beautiful Girls (RCA 88697168302)

Sampling the bassline from Ben E. King's Stand By Me, this is an unavoidably infectious debut. Kingston delivers a rich, distinctive vocal which sits atop a midtempo beat, punctuated with a memorable lyrical hook. With the track playlisted by Radio One, Kiss and Capital, receives a spot at number one, Kingston's coming.

The Law
Still Got Friday To Go (Stimulus/EMI RELC42)

This is the second single from the Dundee rockers, who are riding the wave of their city and new cool tag. Still Got Friday To Go laments the excesses of week-long partying, and its energy should appeal to an age group who can indeed party all week long. This is an eager track that needs to be heard, but is not one to stand out among countless similar releases out there.

Little Man Tate
European Love (V2 VWR5048423)

The "other" Sheffield band, still

trying to crawl from beneath the shadow of the Arctic Monkeys, ramp up the pressure with this furious new single, a re-recorded version of European Lover that smacks more of The Crips or The Libertines than their hometown acquaintances and comes with a verse as catchy as any of the group. Jon Wilden's namecheck of locations from Barcelona to Crete to Sicily adds a feelgood factor that similar songs with their everyday observations of England are hard-pushed to achieve.

Maroon 5
Wake Up Call (A&M/Octone 1744501)

Venturing further down the funk-laden path as trodden by previous single Makes Me Wonder, Wake Up Call continues the trend of radio-friendly stadium giants with an unashamedly-radio-friendly, Prince-lite effort. Having moved to Universal as part of the label's acquisition of Octone earlier in the year, the band will undoubtedly reap further benefits from being with the strongest major.

múm
They Made Frogs Smoke Til They Exploded (FatCat F7A131)

The first taster from mím's fantastically-titled fourth album Go Smear: The Poison Ivy, They Made Frogs... finds the Icelanders drifting further from their already-leiftfield musical roots. Percussive, playful and downright balmy analogue electronic pop is the order of the day, which, in the face of vocalist Kristín's departure, seems just the right thing to do. A weird treat.

Remi Nicole
Go Mr Sunshine (Island 1744537)

The debut single proper from the hotly-tipped Londoner, Go Mr Sunshine possesses a feelgood appeal that could ensure it receives healthy rotation over the remainder of the summer. There's a naivety to the melody, which will divide critical opinion, but to the young demographic for whom this song is clearly aimed, it is not likely to matter. This is playful, shamelessly catchy pop without an overthought message:

for that very reason, it will etch its own place on the pop palette.

Reverend And The Makers
He Said He Loved Me (Wall Of Sound WOS014CD)

He Said He Loved Me lacks the first-listen appeal its predecessor contained, but, given a few spins, the song leaves a firm impression on the listener. This is catchy, upbeat pop with a big hook, which again owes its broader appeal to its intelligent, relatable lyrics. It is currently B-listed at Radio One and getting support from Xfm and Capital.

Rihanna
Shut Up And Drive (Def Jam 1744518)

While unlikely to emulate the colossal, 10-week chart-topping success of Jay-Z's collaboration Umbrella, follow-up single Shut Up And Drive is nevertheless a remarkably strong track and an obvious second single. Sampling Oris's 1999 cover of New Order's Blue Monday, the song is picking up radio support with Capital, Radio One and Galaxy onboard, and comes backed with a great video, while downloads taken from the album have already pushed the track into the Top 40.

Janie Scott & The Town
We Will Be Your Face again (Polydor 1744537)

It is almost three years since Scott's debut single Just on Sony. The two parted company not long after that, but he signed to Polydor in 2006. His new single is a delightful slice of soul that oozes class. Stripped-back instrumentation atop a midtempo beat is the perfect accompaniment to his warm, confident vocal. Currently enjoying airplay on Radio One, Radio Two and Capital, this is one talent who looks set to have his chance to shine.

The Sounds
Pained By Numbers (Rhino UK KDW1010CD)

There's something about The Sounds that has a quite elated but this track may well go some way to changing that, with its Eighties-esque sound and its huge Bixies-like chorus. Maybe it is the mix by Alan Moulder

(Arctic Monkeys, Jesus And Mary Chain) but it sounds brighter and punches way above its weight. Get this onto Radio Two and watch it go.

KT Tunstall
Hold On (Risenless 5099950325429)

Already in rotation on the playlists of Radio One, Radio Two and Capital, Tunstall's upbeat, guitar-driven return promises to re-engage her UK fanbase ahead of her sophomore album's release next month. Built on a foundation of rolling rhythms and an upbeat guitar riff, the song lacks the first-listen appeal of Suddenly I See, but a couple of spins and the listener will be humming the tune for the rest of the day. Lovely stuff.

Voxtro
Firecracker (Playoudercordings PLAYR25CDS)

A curious choice of single to precede the eponymous album release, since there are at least three or four other standout tracks, Firecracker is nevertheless another melodic offering from the Texan indie rockers. A smooth verse hefts itself up to a crescendo of a chorus as frontman Ramesh Srivastava spins "Kick the wall, smash the lights/Firecracker, firecracker" with a Britpop snarl that would probably have got him on a tour supporting Oasis 10 years ago.

Albums

Atreyu
Bled Sails Paper Anchor (Roadrunner RR79572)

More melodic score than metalcore, Orange County quintet Atreyu have made the album of their career. Each track on their fourth full-length set is a single in waiting, and euphoric lead-off song Becoming The Bull is getting an extra lift from an online game and a promo by Kevin Kerslake.

Divine Heresy
Bled The Filth (Roadrunner RR7752)

Ex-Fear Factory guitarist Dino Cazares has returned with a new band, which sounds suspiciously

like the early incarnation of his former outfit. Face-pinning double kick drums, brutal refrains and the occasional breakout of melody should entice music fans who weren't put off by Cazares' acrimonious split from the nu-metal pioneers, and the sound is contemporary enough to attract the younger generation.

The Dragons
BFI (Ninja Tune ZENCD135)

Recently tracked down by renowned digger DJ Food, this previously-unreleased sound capsule from the Dragon siblings has been gathering dust since 1940. A spaced-out and endearingly-naïve collection of psychedelic fan-funk, utterly of its day, BFI throws up some bona fide nuggets among the Doors-ecue excursions and West Coast lyrical whimsy.

The Polyphonic Spree
The Fragile Army (Gut INSRECCD05)

Fresh from the majesty of the single Running Away, the Spree's third album sees the 16 instrumentalists and eight choir members who packed the recording studio crafting as fine a collection of sumptuous sonic gems as you are likely to hear this year. Running Away, Watch Us Explode and Get Up And Go particularly stand out, but it would be foolish to suggest any of these tracks are filler. This epic record is darker than previous efforts, but – as is evident here – dark clearly has a lot going for it.

Songs Of Green Pleasant
Glyfing Street (FatCat FATCD61)

Sheffielder Duncan Sumner's third SOGP album retains the bewitching, faraway pitch-black folk style his earlier releases contained, but this time around the arrangements and production have been given more scope, allowing his sound to really spread its wings. This – along with Greenhurst's equally captivating new album – could and should gain a commercial foothold over the coming months.

This week's winners: Anis Anis, Adam Bröther, Stuart Clarke, Elvino Gomes, Oliver Llewellyn, Ed Miller, Ian Richards, Nick Trice and Simas Ward.

Amy Winehouse remains triumphant, with the most-played song on UK radio. In coming weeks, she may have competition from James Blunt, whose 1973 single climbs to five

The UK Radio Airplay

RADIO ONE

Wk	LAST WEEK	ARTIST/TITLE	Wks	PEAK	Wks	Wks	Wks	Wks	Wks
1	1	DAVID GUETTA AND CHRIS WILLIS: LOVE IS GONE (CHERRY) CHERRY	23	25	2007				
2	2	AXWELL FEAT MAX'C I FOUND U (MUSITIA) MCA	23	23	1975				
3	1	KANYE WEST STRONGER (DEF JAM) DEF JAM	13	22	224				
4	3	TIMBALAND THE WAY I ARE (INTERSCOPE) INTERSCOPE	21	22	2002				
5	8	HARD-FI SUBURBAN KNIGHTS (ATLANTIC) ATLANTIC	21	22	1919				
6	15	AMY WINEHOUSE TEARS DRY ON THEIR OWN (ARCADE) ARCADE	18	22	1812				
7	7	ARCTIC MONKEYS FLOURESCENT ADULESCENT (SONING) SONING	21	20	1794				
8	7	THE BEGONS OBJECTIVES TAKE HER BACK (MUSIC TO YOUR MATHS) MCA	21	20	1620				
9	3	ROBYN WITH KLEERUP WITH EVERY HEARTBEAT (KEMENARIA) KEMENARIA	21	19	1533				
10	8	MY CHEMICAL ROMANCE TEENAGERS (REPRISE) REPRISE	21	17	1629				
11	5	BEYONCÉ GREENLIGHT (COLUMBIA) COLUMBIA	22	17	1622				
12	24	LINCOLN PARK BLEED IT OUT (WARRNER/BROS) WARRNER/BROS	11	17	1615				
13	5	FALL OUT BOY TAKE OVER THE BREAKS (OVER) MERCURY	22	16	1637				
14	13	GYM CLASS HEROES CUJID'S CHOKEHOLD (RECORDED BY MCA) MCA	11	16	1593				
15	29	PLAIN WHITE T'S HEY THERE DELILAH (MCA) MCA	11	16	1525				
16	29	KANEKO CROSSES THE ARCADE MCB (MUSIC TO YOUR MATHS) MCA	11	15	1516				
17	19	KATE NASH FOUNDATIONS (FICION) FICION	11	15	1529				
18	17	YVES LAUROCK RISE UP (JIVE) JIVE	11	15	1528				
19	5	AMERICA GOTTA WORK (COLUMBIA) COLUMBIA	12	14	1527				
20	21	AVRIL LAVIGNE WHEN YOU'RE GONE (ARISTA) ARISTA	11	13	1572				
21	17	JUSTIN TIMBERLAKE LOVESTONED (JIVE) JIVE	12	13	1567				
22	10	FOO FIGHTERS THE PRETENDER (COLUMBIA) COLUMBIA	6	12	1561				
23	23	NEWTON FALKNER DREAM CATCH ME (LEGACY) LEGACY	11	11	1555				
24	10	THE FREAKS THE GLEES GET ON THE DANCEFLOOR (MCA) MCA	7	11	1543				
25	10	THE TRAMP TWO LOVERS (SONING) SONING	6	10	1700				
26	10	KT TUNSTALL HOLD ON (ARISTA) ARISTA	8	10	1591				
27	24	ATHLETE HERSICINE (ARISTA) ARISTA	11	10	1596				
28	20	SEAN KINGSTON BEAUTIFUL GIRLS (MCA) MCA	10	10	1527				
29	24	DIZZEE RASCAL OLD SKOOL (MCA) MCA	10	10	1599				
30	10	REMI NIGOLE GO MR SIMONE (SONING) SONING	9	9	1522				
31	10	RIHANNNA SHUT UP AND DRIVE (DEF JAM) DEF JAM	7	9	1603				
32	26	MAXIMO PARK GIRLS WHO PLAY GUITARS (WARRNER) WARRNER	9	9	1786				
33	10	MAROON 5 MAKE ME WONDER (ARCADE) ARCADE	10	9	1578				

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INDEPENDENT LOCAL RADIO

Wk	LAST WEEK	ARTIST/TITLE	Wks	PEAK	Wks	Wks	Wks	Wks	Wks
1	8	FERGIE BIG GIRLS DON'T CRY (ARISTA) ARISTA	10	14	1837				
2	1	THE HOOSIERS WORRIED ABOUT RAY (MCA) MCA	10	14	1916				
3	6	GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL) COLUMBIA	10	15	1838				
4	4	KATE NASH FOUNDATIONS (FICION) FICION	11	14	1910				
5	7	AVRIL LAVIGNE WHEN YOU'RE GONE (ARISTA) ARISTA	10	15	1822				
6	3	CYM CLASS HEROES CUJID'S CHOKEHOLD (RECORDED BY MCA) MCA	10	14	1920				
7	12	MARK RONSON FEAT LILY ALLEN OH MY GOD (COLUMBIA) COLUMBIA	10	12	1847				
8	5	ENRIQUE IGLESIAS DO YOU KNOW (PINC PONG SOUND) INTERSCOPE	10	12	1916				
9	9	SEAN KINGSTON BEAUTIFUL GIRLS (MCA) MCA	10	10	1910				
10	2	NELLY FURTADO SAY IT RIGHT (GEMINI) GEMINI	10	10	1913				
11	11	NATASHA BEDINGFIELD SQUAMATE (MCA) MCA	10	10	1914				
12	10	TAKE THAT SHINE (RECORDED BY MCA) MCA	10	10	1914				
13	15	OWEN STEFANI FEAT AKON THE SWEET ESCAPE (INTERSCOPE) INTERSCOPE	10	10	1812				
14	14	MIKA BIG GIRL YOU ARE BEAUTIFUL (COLUMBIA) COLUMBIA	10	10	1813				
15	16	TIMBALAND FEAT DOKER HILSON THE WAY I ARE (INTERSCOPE) INTERSCOPE	10	10	1810				
16	17	JUSTIN TIMBERLAKE LOVESTONED (JIVE) JIVE	10	10	1810				
17	20	ARCTIC MONKEYS FLOURESCENT ADULESCENT (SONING) SONING	10	10	1812				
18	12	RIHANNNA FEAT JAY-Z UMBRELLA (DEF JAM) DEF JAM	10	10	1811				
19	9	MAROON 5 MAKE ME WONDER (ARCADE) ARCADE	10	10	1815				
20	18	PINK LEAVE ME ALONE (I'M LOVELY) (LAFACE) LAFACE	10	10	1812				
21	30	ROBYN WITH KLEERUP WITH EVERY HEARTBEAT (KEMENARIA) KEMENARIA	10	10	1818				
22	10	JAMES BLUNT 1973 (ATLANTIC) ATLANTIC	10	10	1813				
23	28	AMY MACDONALD MR ROCK AND ROLL (VERBODEN) VERBODEN	10	10	1814				
24	24	BEN'S BROTHER LET ME OUT (REBELLEUSE) REBELLEUSE	10	10	1814				
25	21	MUTYA BOENA REAL GIRL (THE BROTHERS) BROTHERS	10	10	1817				
26	15	AMY WINEHOUSE TEARS DRY ON THEIR OWN (ARCADE) ARCADE	10	10	1816				
27	10	YVES LAUROCK RISE UP (JIVE) JIVE	10	10	1818				
28	10	RIHANNNA SHUT UP AND DRIVE (DEF JAM) DEF JAM	10	10	1818				
29	26	SNOW PATROL CHASING CARS (FICION) FICION	10	10	1816				
30	10	KANYE WEST STRONGER (DEF JAM) DEF JAM	10	10	1811				

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Wk	LAST WEEK	ARTIST/TITLE	Wks	PEAK	Wks	Wks	Wks	Wks	Wks
1	1	AMY WINEHOUSE TEARS DRY ON THEIR OWN (ARCADE) ARCADE	18	25	2007				
2	2	TIMBALAND FEAT DOKER HILSON THE WAY I ARE (INTERSCOPE) INTERSCOPE	16	6	4425				
3	4	FERGIE BIG GIRLS DON'T CRY (ARISTA) ARISTA	14	9	3935				
4	7	KT TUNSTALL HOLD ON (ARISTA) ARISTA	14	9	3682				
5	12	JAMES BLUNT 1973 (ATLANTIC) ATLANTIC	14	6	3529				
6	8	KANYE WEST STRONGER (DEF JAM) DEF JAM	14	3	3360				
7	10	KATE NASH FOUNDATIONS (FICION) FICION	14	3	3270				
8	12	HARD-FI SUBURBAN KNIGHTS (ATLANTIC) ATLANTIC	14	3	3198				
9	9	ARCTIC MONKEYS FLOURESCENT ADULESCENT (SONING) SONING	14	5	3152				
10	5	THE HOOSIERS WORRIED ABOUT RAY (MCA) MCA	14	5	3139				
11	10	DAVID GUETTA AND CHRIS WILLIS LOVE IS GONE (CHERRY) CHERRY	14	3	3087				
12	11	NEWTON FALKNER DREAM CATCH ME (LEGACY) LEGACY	14	3	2953				
13	3	AVRIL LAVIGNE WHEN YOU'RE GONE (ARISTA) ARISTA	14	2	2910				
14	14	ROBYN WITH KLEERUP WITH EVERY HEARTBEAT (KEMENARIA) KEMENARIA	14	3	2798				
15	13	JUSTIN TIMBERLAKE LOVESTONED (JIVE) JIVE	14	3	2682				
16	15	SEAN KINGSTON BEAUTIFUL GIRLS (MCA) MCA	14	3	2644				
17	17	AXWELL FEAT MAX'C I FOUND U (MUSITIA) MCA	14	7	2560				
18	20	BEN'S BROTHER LET ME OUT (REBELLEUSE) REBELLEUSE	14	5	2480				
19	24	KT TUNSTALL HOLD ON (ARISTA) ARISTA	14	2	2480				
20	19	MY CHEMICAL ROMANCE TEENAGERS (REPRISE) REPRISE	14	2	2466				
21	6	MARK RONSON FEAT LILY ALLEN OH MY GOD (COLUMBIA) COLUMBIA	14	3	2382				
22	3	GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL) COLUMBIA	14	2	2369				
23	17	GYM CLASS HEROES CUJID'S CHOKEHOLD (RECORDED BY MCA) MCA	14	3	2332				
24	26	NELLY FURTADO SAY IT RIGHT (GEMINI) GEMINI	14	2	2319				
25	18	ENRIQUE IGLESIAS DO YOU KNOW (INTERSCOPE) INTERSCOPE	14	4	2278				

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16. Sean Kingston
Shipping up to become the novelty hit of the summer, Sean Kingston's *Beautiful Girls* continues to make excellent progress on the airplay chart, where it has thus far moved 91-63-35-16, 64 stations below the track 11/19 plays and an

audience of 26.4m last week. The three Kiss stations were its most ardent supporters, airing it 131 times between them, while 10 plays on Radio One provided 23.3% of the track's audience. **28. Jamie Scott** Jamie Scott's 2004 debut single on the airplay chart, where it has thus far moved 91-63-35-16, 64 stations below the track 11/19 plays and an

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the airplay chart, 2005 follow-up *Scavenging* fared much better, with an airplay peak of number 25. His first single since then, *When Will I See Your Face*, is on the verge of becoming his most successful on the chart yet, and jumps 90-28 this week. It earned 393 plays from 57 stations last week.

CAPITAL

Wk	LAST WEEK	ARTIST/TITLE	Wks	PEAK	Wks	Wks	Wks	Wks	Wks
1	1	KATE NASH FOUNDATIONS (FICION) FICION	10	14	1910				
2	4	ARCTIC MONKEYS FLOURESCENT ADULESCENT (SONING) SONING	10	14	1910				
3	12	FERGIE BIG GIRLS DON'T CRY (ARISTA) ARISTA	10	14	1837				
4	3	GYM CLASS HEROES CUJID'S CHOKEHOLD (RECORDED BY MCA) MCA	10	14	1910				
5	5	THE HOOSIERS WORRIED ABOUT RAY (MCA) MCA	10	14	1916				
6	7	PINK LEAVE ME ALONE (I'M LOVELY) (LAFACE) LAFACE	10	14	1812				
7	9	SEAN KINGSTON BEAUTIFUL GIRLS (MCA) MCA	10	10	1910				
8	15	AVRIL LAVIGNE WHEN YOU'RE GONE (ARISTA) ARISTA	10	15	1822				
9	6	OWEN STEFANI FEAT AKON THE SWEET ESCAPE (INTERSCOPE) INTERSCOPE	10	14	1812				
10	16	MARK RONSON FEAT LILY ALLEN OH MY GOD (COLUMBIA) COLUMBIA	10	15	1838				

CHRYSLIS

Wk	LAST WEEK	ARTIST/TITLE	Wks	PEAK	Wks	Wks	Wks	Wks	Wks
1	2	KANYE WEST STRONGER (DEF JAM) DEF JAM	14	3	3360				
2	1	TIMBALAND FEAT DOKER HILSON THE WAY I ARE (INTERSCOPE) INTERSCOPE	14	6	4425				
3	3	JUSTIN TIMBERLAKE LOVESTONED (JIVE) JIVE	14	3	2682				
4	15	SEAN KINGSTON BEAUTIFUL GIRLS (MCA) MCA	14	3	2332				
5	21	NATASHA BEDINGFIELD SQUAMATE (MCA) MCA	14	10	1914				
6	11	KATE NASH FOUNDATIONS (FICION) FICION	14	3	3270				
7	4	DANCE NATION MOVE YOUR SOUL (MCA) MCA	14	4	2480				
8	8	TIMBALAND FEAT DOKER HILSON THE WAY I ARE (INTERSCOPE) INTERSCOPE	14	6	4425				
9	6	DAVID GUETTA AND CHRIS WILLIS LOVE IS GONE (CHERRY) CHERRY	14	3	3087				
10	13	YVES LAUROCK RISE UP (JIVE) JIVE	14	10	1818				

Play Chart

Position	Weeks on Chart	Artist	Title	Label	Album	Peak	Weeks on Chart	Points
26	18	5	12	BEYONCÉ GREENLIGHT	COLUMBIA	368	6	2225
27	25	3	0	ATHLETE HURRICANE	PARLOPHONE	401	7	2167
28	95	1	0	JAMIE SCOTT WHEN WILL I SEE YOUR FACE AGAIN	PEWEEB	393	36	2159
29	36	2	6	PLAIN WHITE T'S HEY THERE DELILAH	MOLLYWOOD	345	128	2107
30	29	5	38	YVES LAROCK RISE UP	DMA	605	4	2096
31	54	1	0	RIHANNA SHUT UP AND DRIVE	DEF JAM	594	20	2080
32	41	02	23	NATASHA BEDINGFIELD SOULMATE	MUSIC	329	-10	2069
33	44	2	0	KAISER CHIEFS THE ANGRY MOB	BURGUNDY	481	40	2042
34	38	2	0	NATALIE IMBRUGLIA GLORIOUS	IMPACT	370	106	1971
35	25	6	34	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	CASALANGIANO	951	-13	1962
36	16	6	32	AMERIE GOTTA WORK	COLUMBIA	490	-33	1942
37	37	7	60	FALL OUT BOY THE TAKE OVER, THE BREAKS OVER	MERCURY	137	-26	1939
38	37	8	0	AMY MACDONALD MR ROCK AND ROLL	VERTIGO	726	9	1809
39	55	1	0	GYM CLASS HEROES CLOTHES OFF!!	DECAWAVE/VEEJAY	414	17	1293
40	45	4	0	GOLDSPOT FRIDAY	MUSIC	66	16	1277
41	37	4	0	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	HEURE	122	18	1243
42	67	3	0	ROSS COPPERMAN FOUND YOU	IMPACT	303	-2	1164
43	57	3	0	LINKIN PARK BLEED IT OUT	WARRIOR	148	2	1167
44	17	7	52	THE PIGEON DETECTIVES TAKE HER BACK	DANCE TO THE RHYTHM	182	1	1142
45	48	28	58	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE	944	-7	1134
46	34	39	52	MAROON 5 MAKES ME WONDER	AMERICARE	897	-30	1159
47	44	29	6	PINK LEAVE ME ALONE (I'M LONELY)	LAFACE	837	-11	1135
48	60	50	0	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PEWEEB	525	-2	1123
49	41	5	0	NELLY FURTADO IN GOD'S HANDS	GEMME	292	-7	1147
50	29	2	0	MAROON 5 WAKE UP CALL	AMERICARE	257	136	1145

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PRE-RELEASE

Artist	Title	Label	Peak	Weeks on Chart	Points
1	KIT TUNSTALL HOLD ON RELEASUS	ISLAND	36	81	36
2	JAMES BLUNT 1973	ATLANTIC	36	30	36
3	HARD-F F SUBURBAN KNIGHTS	ATLANTIC	31	37	31
4	SEAN KINGSTON BEAUTIFUL GIRLS	ISLAND	26	64	26
5	ATHLETE HURRICANE	PARLOPHONE	21	67	21
6	JAMIE SCOTT WHEN WILL I SEE YOUR FACE AGAIN	PEWEEB	21	58	21
7	KAISER CHIEFS THE ANGRY MOB	BURGUNDY	20	42	20
8	NATALIE IMBRUGLIA GLORIOUS	IMPACT	19	71	19
9	GYM CLASS HEROES CLOTHES OFF!!	DECAWAVE/VEEJAY	19	29	19
10	GOLDSPOT FRIDAY	MUSIC	17	36	17
11	ROSS COPPERMAN FOUND YOU	IMPACT	16	94	16
12	THE BREAKS GET ON THE DANCEFLOOR	DMA	14	24	14
13	FOO FIGHTERS THE PRETENDER	COLUMBIA	13	84	13
14	PETER DINKIN & JOHN VICTORIA BERGMAN (YOUR FOLKS WOULD LOVE)	1307	13	13	13
15	THE TWANG TWO LOVERS	BURGUNDY	12	98	15
16	SOPHIE ELLIS-BEXTOR TODAY THE SUNS ON US	PEWEEB	11	93	16
17	POPULUM ANCHOR DOWN	PROFESSION	11	76	17
18	CALVIN HARRIS MERRYMAKING AT MY PLACE	COLUMBIA	11	66	18
19	REMI NICOLE GO MR SUNSHINE	ISLAND	10	37	19
20	RAY LAMONTAGNE THREE MORE DAYS	10	37	994	

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RADIO CROWERS

Artist	Title	Label	Peak	Weeks on Chart	Points
1	SEAN KINGSTON BEAUTIFUL GIRLS	ISLAND	119	241	1
2	FERGIE BIG GIRLS DON'T CRY	ISLAND	164	235	2
3	JAMES BLUNT 1973	ATLANTIC	728	203	3
4	ROBYN WITH HERBIE POST WITH EVERY HEARTBEAT	200	245	194	4
5	PLAIN WHITE T'S HEY THERE DELILAH	345	194	200	5
6	NATALIE IMBRUGLIA GLORIOUS	370	106	1971	6
7	KIT TUNSTALL HOLD ON	548	180	200	7
8	MAROON 5 WAKE UP CALL	257	148	200	8
9	KAISER CHIEFS THE ANGRY MOB	481	137	200	9
10	AMY WINEHOUSE TEARS DRY ON THEIR OWN	676	134	200	10

RADIO 10

Artist	Title	Label	Peak	Weeks on Chart	Points
1	AMY WINEHOUSE TEARS DRY ON THEIR OWN	ISLAND	676	134	1
2	KIT TUNSTALL HOLD ON	548	180	200	2
3	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	HEURE	122	18	3
4	JAMES BLUNT 1973	ATLANTIC	728	203	4
5	NATALIE IMBRUGLIA GLORIOUS	IMPACT	370	106	5
6	GOLDSPOT FRIDAY	MUSIC	66	16	6
7	BEN'S BROTHER LET ME OUT	MELTAY	105	108	7
8	JAMIE SCOTT WHEN WILL I SEE YOUR FACE AGAIN	PEWEEB	21	58	8
9	NEWTON FAULNER DREAM CATCH ME	ISLAND	105	108	9
10	FERGIE BIG GIRLS DON'T CRY	ISLAND	164	235	10
11	POPULUM ANCHOR DOWN	PROFESSION	11	76	11
12	NELLY FURTADO IN GODS HANDS	GEMME	292	7	12
13	RAY LAMONTAGNE THREE MORE DAYS	10	37	994	13
14	KID CREOLE & THE COCONUTS ANMIE, I'M NOT YOUR DADDY	10	37	994	14
15	ROSS COPPERMAN FOUND YOU	IMPACT	303	2	15
16	GHOSTS GHOSTS	ATLANTIC	105	108	16
17	SOPHIE ELLIS-BEXTOR TODAY THE SUNS ON US	PEWEEB	11	93	17
18	ATHLETE HURRICANE	PARLOPHONE	401	7	18
19	THE REVELATIONS BABY I WANT YOU TO KNOW	USHER	105	108	19
20	MAROON 5 WAKE UP CALL	AMERICARE	257	136	20

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ON THE RADIO THIS WEEK

Artist	Title	Label	Peak	Weeks on Chart	Points
RADIO ONE	Edits: Berman				
Record of the Week	- Peter Dink				
Scott Madsen					
Record of the Week	- Foo Fighters				
Producers					
Sara Cox Record of the Week	- The Chemical Brothers				
Record of the Week	- The Chemical Brothers				
Record of the Week	- The Chemical Brothers				
Record of the Week	- The Chemical Brothers				

RADIO 103

Artist	Title	Label	Peak	Weeks on Chart	Points
1	AMY WINEHOUSE TEARS DRY ON THEIR OWN	ISLAND	676	134	1
2	KIT TUNSTALL HOLD ON	548	180	200	2
3	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	HEURE	122	18	3
4	JAMES BLUNT 1973	ATLANTIC	728	203	4
5	NATALIE IMBRUGLIA GLORIOUS	IMPACT	370	106	5
6	GOLDSPOT FRIDAY	MUSIC	66	16	6
7	BEN'S BROTHER LET ME OUT	MELTAY	105	108	7
8	JAMIE SCOTT WHEN WILL I SEE YOUR FACE AGAIN	PEWEEB	21	58	8
9	NEWTON FAULNER DREAM CATCH ME	ISLAND	105	108	9
10	FERGIE BIG GIRLS DON'T CRY	ISLAND	164	235	10
11	POPULUM ANCHOR DOWN	PROFESSION	11	76	11
12	NELLY FURTADO IN GODS HANDS	GEMME	292	7	12
13	RAY LAMONTAGNE THREE MORE DAYS	10	37	994	13
14	KID CREOLE & THE COCONUTS ANMIE, I'M NOT YOUR DADDY	10	37	994	14
15	ROSS COPPERMAN FOUND YOU	IMPACT	303	2	15
16	GHOSTS GHOSTS	ATLANTIC	105	108	16
17	SOPHIE ELLIS-BEXTOR TODAY THE SUNS ON US	PEWEEB	11	93	17
18	ATHLETE HURRICANE	PARLOPHONE	401	7	18
19	THE REVELATIONS BABY I WANT YOU TO KNOW	USHER	105	108	19
20	MAROON 5 WAKE UP CALL	AMERICARE	257	136	20

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31. Rihanna
Rihanna's *Unfaithful* had a good run on the radio, spending four weeks at the

31. and was aired 594 times on 62 stations last week. Leading the charge to support it, Power FM aired it 35 times last week, while Kiss 100 and Galaxy 105-108 both played it 29 times.
34. Natalie Imbruglia
The rock-influenced record on radio in the last decade is Natalie Imbruglia's *Torn*. Something if a permanent fixture on many radio stations since its



1997 release, it was aired well over 100 times last week, but is getting a little less support than is customary, as it competes with her brand new single *Glorious*, which moves up to 34th place on the airplay chart, with a tally of 370 plays from 57 stations.

EMAP BIG CITY

Week	Artist	Title	Label	Peak	Weeks on Chart	Points
1	1	FERGIE BIG GIRLS DON'T CRY	ISLAND	164	235	1
2	1	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	CASALANGIANO	951	13	2
3	1	THE HOOSIERS WORRYED ABOUT RAY	USA	105	108	3
4	1	ENRIQUE IGLESIAS DO YOU WANT?	INTERSCOPE	105	108	4
5	1	AVRIL LAVIGNE WHEN YOU'RE GONE	ARISTA	105	108	5
6	1	KATE NASH FOUNDATIONS	FECTION	105	108	6
7	1	GROOVE ARMADA SCAMS A WHYTA (OUT OF CONTROL)	COLUMBIA	105	108	7
8	1	ARCTIC MONKEYS FLOURESCENT ADULESCENT	DOMINO	105	108	8
9	1	MAROON 5 MAKES ME WONDER	AMERICARE	257	136	9
10	1	SOPHIE ELLIS-BEXTOR TODAY THE SUNS ON US	PEWEEB	11	93	10

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XFM

Week	Artist	Title	Label	Peak	Weeks on Chart	Points
1	4	KATE NASH FOUNDATIONS	FECTION	105	108	1
2	4	RELAXONS IT'S NOT OVER YET	XL	105	108	2
3	4	THE WHITES STRIPES TJOY THUMP	XL	105	108	3
4	3	KINGS OF LEON FANS	COLUMBIA	105	108	4
5	1	ARCTIC MONKEYS FLOURESCENT ADULESCENT	DOMINO	105	108	5
6	1	EDITORS MARCHES OUTSIDE THE HOSPITAL DOORS	4AD/EMERGENCY	105	108	6
7	1	THE PIGEON DETECTIVES TAKE HER BACK	DANCE TO THE RHYTHM	182	1	7
8	1	HARD-F F SUBURBAN KNIGHTS	ATLANTIC	31	37	8
9	1	MAXIMO PARK GIRLS WHO PLAY GUITARS	MARP	105	108	9
10	1	JACK PANTALONE ON THE PLATFORM	XL	105	108	10

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GET MUSIC WEEK ONLINE

All the sales and airplay charts published in *Music Week* are also available online every Sunday evening at www.musicweek.com

Albums

Pulling the album forward by five weeks has paid off for Kate Nash, whose debut album enters in peak position. Elsewhere, The Coral sneak into the Top 10 at number eight

TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label/Genre
1	1	CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT	Walt Disney DVD
2	2	ROLLING STONES THE BIGGEST BANG	Universal DVD
3	3	ORIGINAL CAST RECORDING JOSEPH & THE AMAZING TECHNICOLOR	Universal Video BR
4	0	PRIMAL SCREAM ROOT CITY BLUES TOUR	Liberty EMI BR
5	10	FRANK SINATRA LEGENDS IN CONCERT	CMAS JACO
6	16	DEAN MARTIN LEGENDS IN CONCERT	CMAS JACO
7	4	PINK LIVE FROM WEMBLEY ARENA	LaFace BRNO
8	7	LENYDY SKYNYRZ FREESBRO - THE MOVIE & THE TRIBUTE TOUR	Frontline Home GA DVD
9	11	BILLY FURY HIS WONDERFUL STORY	Green-Eyed DVD
10	12	AMERICAN SCENARIOS ALL ACCESS	Warner Brothers DVD
11	13	FLACKEY PLAYS GUITAR COLLECTOR	Universal Video BR
12	25	BURICE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	Columbia BRNO
13	6	2PAC FEAT ELTON JOHN THE BEST MUSIC VIDEOS	Parade DVD BRNO
14	8	SO CANT THE BEST MUSIC VIDEOS	Parade DVD BRNO
15	17	JEFF BRUCKLEY LIVE IN CHICAGO	Sony BMG JARZ
16	5	VARIOUS GLASTONBURY	Path DVD
17	26	PINK FLOYD THE WALL	SAM Columbia BRNO
18	9	QUEEN LIVE AT WEMBLEY STADIUM	Parade BRNO
19	20	LED ZEPPELIN LIVE REMAINS THE SAME	Warner Brothers DVD
20	15	DENNIS LICOORRE THE UNIQUE VOICE OF DR HOOK	Classical Station DVD

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TOP 20 COMPILATIONS

Pos	Last	ARTIST TITLE	Label/Genre
1	1	VARIOUS HOW THAT'S WHAT I CALL MUSIC 67	EMI/Parade BRNO
2	2	VARIOUS CLASSIC TRANCE NATION	Ministry Of Sound BR
3	3	VARIOUS THE RIDE	Ministry Of Sound BR
4	7	OST USA DISNEY	Disney BRNO
5	0	VARIOUS RED ANTHEMS	Sony BMG JARZ
6	4	VARIOUS CLUB BOSS	Sony BMG JARZ BRNO
7	5	VARIOUS R&B LOVE COLLECTION - THE ULTIMATE CLUB PARTY	BMG BRNO
8	4	VARIOUS DANCE MANIA 2 - THE ULTIMATE CLUB PARTY	BMG BRNO
9	0	VARIOUS JUST GREAT SONGS	Emi Virgin BRNO
10	0	VARIOUS GALAXY DANCE ANTHEMS	City BR
11	0	VARIOUS CREAM SUMMER 2007	Mercury BRNO
12	11	VARIOUS 101 CLUB ANTHEMS	Emi BR
13	10	VARIOUS MY SONGS	Universal BRNO
14	0	VARIOUS BIG SUMMER TUNES	EMI/Parade BR
15	0	VARIOUS FESTIVAL OF	EMI/Parade BR
16	13	VARIOUS CLUB AND 101	EMI/Parade BR
17	12	VARIOUS THE SATURDAY SESSIONS - THE DEJAMOT	EMI/Parade BR
18	7	OST HIGH SCHOOL MUSICAL	Walt Disney BR
19	5	ORIGINAL TV SOUNDTRACK HANNAH MONTANA 2 MEET MILEY CYRUS	Walt Disney BR
20	14	VARIOUS COOKBOOKING - GLOBAL GATHERING	Mercury BRNO

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	ARTIST TITLE	Label/Genre
1	1	MIKA GRACE KELLY	Columbia/Sony
2	2	Rihanna feat. Jay-Z UMBRELLA	Def Jam
3	3	PROCLAIMERS & POTTERA PICKIN' (I'M GONNA BE) 500 MILES	EMI
4	4	Kaiser Chiefs RUBY	Island/Warner
5	5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
6	6	THE FRAY HOW TO SAVE A LIFE	Capitol
7	7	GWEN STEFANI FEAT. ARIAN T. THE SWEET ESCAPE	Interscope
8	8	Akroir LAVIGNE GURFRIEND	RCA
9	9	TAKE THAT SCIENCE	Polydor
10	10	JUST JACK STRAY IN THEIR EYES	Interscope
11	11	TIMBALAND FURTADO/TIMBERLAKE GIVE IT TO ME	Interscope
12	12	DM CLASS HEROES CUPID'S CHOKE HOLD	Decca/Interscope
13	13	JUSTIN TIMBERLAKE WHAT GRES AROUND COMES AROUND	Mercury/Parade
14	14	KATE NASH FOUNDATIONS	Capitol
15	15	NELLY FURTADO SAY IT RIGHT	Capitol
16	16	TAKE THAT PATIENCE	Polydor
17	17	AMAR FEAT. SNOOP DOGG & VANILLA LOUVE YOU	Universal
18	18	FALL OUT BOY THIS Ain't A SCENE IT'S AN ARMS RACE	Mercury
19	19	TIMBALAND FEAT. DOE/KEVIN THE WAY I ARE	Interscope
20	20	ENRIQUE IGLESIAS DO YOU KNOW?	Interscope

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18.08.07
Top 75

The Official UK



1. Kate Nash
Kate Nash's debut hit single Foundations spent five weeks at number two, without ever reaching the summit, but her debut album, *Made Of Bricks*, makes up for that frustration by smashing its way to a number one debut on sales of 58,756. The album, which includes songs with radio-unfriendly titles like *Dickhead* and *Shit Songs*, impacts on Foundations, whose sales are off a 20.2% week-on-week to 22,839, while its overall sales since its release in June, at 165,826, are the 14th highest of the year.



8. The Coral
Roots & Echoes is The Coral's fifth straight Top 10 album, debuting at number eight on sales of 62,792, and 2007's initial album High/Low and The Sons of Becker at number five on sales of 22,300 before the Invisible Invasion landed at number one on sales of 205,005 on sales of 31,178.

Pos	Last	ARTIST TITLE	Label/Genre
1	1	KATE NASH MADE OF BRICKS	Capitol
2	1	PAUL POTTS ONE CHANCE	Sony Music BRNO/UMG BRNO
3	2	NEWTON FALKNER HAND BUILT BY ROBOTS	Virgin/Patch BRNO/1302 1400
4	2	AMY MACDONALD THIS IS THE LIFE	Virgin BRNO/1302 1400
5	4	TIMBALAND SHOCK VALVE	Interscope BRNO/UMG BRNO
6	5	MIKA LIVE IN CARTOON MOTION	Capitol/Interscope BRNO/UMG BRNO
7	8	AMY WINEHOUSE BACK TO BLACK	Capitol BRNO/UMG BRNO
8	8	THE CORAL ROOTS & ECHOES	Mercury BRNO/UMG BRNO
9	6	PRINCE ULTIMATE	Warner Bros BRNO/UMG BRNO
10	7	KINGS OF LEON BECAUSE OF THE TIMES	Mercury BRNO/UMG BRNO
11	10	MARK RONSON VERSION	Ronson BRNO/UMG BRNO
12	9	TRAVELING WILBURYS COLLECTION	Columbia BRNO/UMG BRNO
13	11	Rihanna GOOD GIRL GONE BAD	Capitol BRNO/UMG BRNO
14	13	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA BRNO/UMG BRNO
15	12	NELLY FURTADO LOOSE	Capitol BRNO/UMG BRNO
16	14	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Interscope BRNO/UMG BRNO
17	6	DR STEWART THE COMPLETE AMERICAN SONGBOOK 1-4	Capitol BRNO/UMG BRNO
18	23	PAOLO NUTINI THESE STREETS	Atlantic BRNO/UMG BRNO
19	21	FERGIE THE DUTCHESS	ADM BRNO/UMG BRNO
20	16	ARCTIC MONKEYS FAVORITE WORST NIGHTMARE	Sony BRNO/UMG BRNO
21	34	LILY ALLEN ALRIGHT, STILL	Capitol BRNO/UMG BRNO
22	22	AVRIL LAVIGNE THE BEST DAMN THING	RCA BRNO/UMG BRNO
23	27	BARRA STREISAND THE ESSENTIAL	Columbia BRNO/UMG BRNO
24	24	BEN'S BROTHER BETA MALE FAIRYTALES	Mercury
25	28	AKON KNOCKED OUT	Universal BRNO/UMG BRNO
26	25	THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS	Warner Bros BRNO/UMG BRNO
27	26	PINK I'M NOT DEAD	Capitol BRNO/UMG BRNO
28	24	LINKIN PARK MINUTES TO MIDNIGHT	Warner Bros BRNO/UMG BRNO
29	31	AMY WINEHOUSE FRANK	Capitol BRNO/UMG BRNO
30	25	TAKE THAT BEAUTIFUL WORLD	Polydor BRNO/UMG BRNO
31	32	MY CHEMICAL ROMANCE THE BLACK PARADE	Ronson BRNO/UMG BRNO
32	32	Kaiser Chiefs YOURS TRULY ANGRY MOB	EMI BRNO/UMG BRNO
33	30	THE FRATELLI COSTELLO MUSIC	Capitol BRNO/UMG BRNO
34	30	THE PIGEON DETECTIVES WAIT FOR ME	Capitol BRNO/UMG BRNO
35	9	DIZEE RASCAL MATHS & ENGLISH	RCA BRNO/UMG BRNO
36	27	EDITORS AN END HAS A START	Capitol BRNO/UMG BRNO
37	30	OASIS STOP THE CLOCKS	Mercury BRNO/UMG BRNO
38	28	THE KILLERS SAM'S TOWN	Capitol BRNO/UMG BRNO

ARTIST	LAST WEEK	WEEKS ON CHART	HIGHEST POSITION	ARTIST	LAST WEEK	WEEKS ON CHART	HIGHEST POSITION
AKON	28	1	28	AMY WINEHOUSE	4	1	4
AMY WINEHOUSE	4	1	4	ARCTIC MONKEYS	16	1	16
ARCTIC MONKEYS	16	1	16	BEYONCÉ	5	1	5
BEYONCÉ	5	1	5	BRITNEY SPEARS	11	1	11
BRITNEY SPEARS	11	1	11	DAVID NICKOLSON	12	1	12
DAVID NICKOLSON	12	1	12	DEERHOOF	13	1	13
DEERHOOF	13	1	13	EMINEM	14	1	14
EMINEM	14	1	14	FRANKIE GOLOTTA	15	1	15
FRANKIE GOLOTTA	15	1	15	JUSTIN TIMBERLAKE	5	1	5
JUSTIN TIMBERLAKE	5	1	5	KATE NASH	1	1	1
KATE NASH	1	1	1	MARK RONSON	10	1	10
MARK RONSON	10	1	10	MIKA	6	1	6
MIKA	6	1	6	NELLY FURTADO	17	1	17
NELLY FURTADO	17	1	17	PAOLO NUTINI	18	1	18
PAOLO NUTINI	18	1	18	PRINCE	9	1	9
PRINCE	9	1	9	QUEEN	19	1	19
QUEEN	19	1	19	THE CORAL	8	1	8
THE CORAL	8	1	8	TRAVELING WILBURYS	12	1	12
TRAVELING WILBURYS	12	1	12	VARIOUS ARTISTS	1	1	1
VARIOUS ARTISTS	1	1	1	WASHING MACHINE FUR	20	1	20
WASHING MACHINE FUR	20	1	20	YOUNG JAH	21	1	21

Albums Chart

Chart compiled from actual sales for Sunday to Saturday across a sample of more than 1,000 UK shops. © 2007 Official Charts Company. 2007 Produced with BPI and PPL cooperation.

Pos	Weeks on Chart	Artist	Album	Label
39	37	SNOW PATROL	EYES OPEN	Capitol
40	33	NATASHA BEDINGFIELD	NB	Fiction
41	15	KORN	UNTITLED	Mercury
42	40	CASCADA	EVERY TIME WE TOUCH	Mercury
43	12	MAROON 5	IT WON'T BE SOON BEFORE LONG	Mercury
44	36	KASABIAN	EMPIRE	Mercury
45	44	JAMES MORRISON	UNDISCOVERED	Mercury
46	27	FALL OUT BOY	INFINITY ON HIGH	Mercury
47	45	THE CHEMICAL BROTHERS	WE ARE THE NIGHT	Mercury
48	5	CHERRY GHOST	THIRST FOR ROMANCE	Mercury
49	6	ENRIQUE IGLESIAS	INSOMNIAC	Mercury
50	75	CYM CLASS HEROES	AS CRUEL AS SCHOOL CHILDREN	Mercury
51	39	THE FRAY	HOW TO SAVE A LIFE	Mercury
52	9	THE POLICE	THE POLICE	Mercury
53	23	JAMIROQUAI	HIGH TIMES SINGLES 1992-2006	Mercury
54	25	RAZORLIGHT	RAZORLIGHT	Mercury
55	7	PARAMORE	RIOT	Mercury
56	12	THE KINKS	THE ULTIMATE COLLECTION	Mercury
57	54	THE WHITE STRIPES	ICKY THUMP	Mercury
58	55	SCISSOR SISTERS	TA-DAH	Mercury
59	3	GARBAGE	ABSOLUTE	Mercury
60	8	BON JOVI	CROSS ROAD - THE BEST OF	Mercury
61	139	THE KILLERS	HOT FUSS	Mercury
62	70	CALVIN HARRIS	I CREATED DISCO	Mercury
63	4	FOO FIGHTERS	SKIN AND BONES	Mercury
64	103	SNOW PATROL	FINAL STRAW	Mercury
65	2	COMMON FINDER	FOREVER	Mercury
66	3	PENIDULM	HOLD YOUR COLOUR	Mercury
67	37	BIFFY CLYRO	PUZZLE	Mercury
68	63	MUTYA BUENA	REAL GIRL	Mercury
69	7	KELLY CLARKSON	MY DECEMBER	Mercury
70	69	THE KOOKS	INSIDE IN/INSIDE OUT	Mercury
71	14	MAXIMO PARK	OUR EARTHLY PLEASURES	Mercury
72	68	JAMES BLUNT	BACK TO BEDLAM	Mercury
73	74	GWEN STEFANI	THE SWEET ESCAPE	Mercury
74	5	INTERPOL	OUR LOVE TO ADMIRE	Mercury
75	47	KLAXONS	MYTHS OF THE NEAR FUTURE	Mercury

● Sales over 50k ● Highest New Entry ● First time (2000-05) ● First 50,000
● Sales over 100k ● Highest Re-entry ● Gold (2000-05) ● First 100,000
 BPI Awarded an album or non-album single sales of platinum, CD, DVD and cassette. UK independent sales of platinum, CD, DVD and cassette. UK independent sales of platinum, CD, DVD and cassette. UK independent sales of platinum, CD, DVD and cassette.

24. Ben's Brother
 With Ben's Brother's third single Let Me Out enjoying excellent radio support (it moves 20-18 on the airplay chart this week), both the single and the band's debut album Beta Male Fairytails are beginning to sell. The single jumps 130-69 on sales of 1,512, while the album makes its Top 75 debut at the 12th attempt, moving 1022-74 on sales of 6,232. The quintet's name and album title both refer to band leader Jamie Hartman's belief that he is overshadowed by his brother (Ben), who is thus the alpha male to Jamie's beta.



66. Penidulum
 Australian duo & boss trio Penidulum's debut album Hold Your Colour swings back into the Top 75, re-entering the list at number 66 on sales of 2,473, following the release of a new version of the set adding Blood Sugar and Ade Get into The album, number 68 in August 2005, reformed to peak at number 66 in the first week of 2007. It is now the third biggest-selling drum & bass set of the last decade on 130,000 sales, trailing Roneo Size's New Forms (136,354) and Boy In Da Corner by Dizzee Rascal (210,344).

TOP 10 INDIE SINGLES

- 1 ELIOT MINOR JESSICA
- 2 DIZZEE RASCAL PUSSEYOLE (OLD SKOOL)
- 3 ARCTIC MONKEYS FLUORESCENT ADOLESCENT
- 4 COURTNEERS CROWN KING
- 5 LUMIDEE CRAZY
- 6 MARTIN SOLBERG FT JAY SEBAG REJECTION
- 7 WINK HIGHER STATE OF CONSCIOUSNESS
- 8 JACK PENATE TORN ON THE PLATFORM
- 9 EYEBER & CHOPSTICK FT ZBAR MAKE MY DAY (PARTNERS)
- 10 ARCTIC MONKEYS BREAKSTORM

TOP 10 INDIE ALBUMS

- 1 THE KINKS THE ULTIMATE COLLECTION
- 2 ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE
- 3 THE PIGEON DETECTIVES WAIT FOR ME
- 4 DIZZEE RASCAL MATHS & ENGLISH
- 5 PENIDULM HOLD YOUR COLOUR
- 6 THE WHITE STRIPES ICKY THUMP
- 7 GOSSIP STANDING IN THE WAY OF CONTROL
- 8 MAXIMO PARK OUR EARTHLY PLEASURES
- 9 JACK SAWRETT BETWEEN THE MINDS
- 10 RODRIGO Y GABRIELA RODRIGO Y GABRIELA

TOP 10 ROCK ALBUMS

- 1 PARAMORE RIOT
- 2 LINNKIN PARK MINUTES TO MIDNIGHT
- 3 KORN UNTITLED
- 4 FOO FIGHTERS SKIN AND BONES
- 5 STILL REMAINS THE SERPENT
- 6 MY CHEMICAL ROMANCE THE BLACK PAPER
- 7 LINNKIN PARK HYBRID THEORY
- 8 STU TRANSFORMERS
- 9 BIFFY CLYRO PUZZLE
- 10 LINNKIN PARK METEORA

TOP 10 JAZZ ALBUMS

- 1 AMY WINEHOUSE FRANK
- 2 VARIOUS THE VERY BEST OF LATIN JAZZ
- 3 MICHAEL BURLE CALL ME IRRESPONSIBLE
- 4 MICHAEL BURLE IT'S TIME
- 5 NINA SIMONE FINE & MELLOW
- 6 NINA SIMONE THE VERY BEST OF
- 7 SEASICK STEVE DOUGLAS MUSIC
- 8 MICHAEL BURLE OCHOQUE BUBBLE
- 9 MADELINE PEYROUX HALF THE PERFECT WORLD
- 10 NORAH JONES NOT TOO LATE

TOP 10 CLASSICAL ALBUMS

- 1 MARIO LANZA THE COLLECTION
- 2 KATHERINE JENKINS SECOND NATURE
- 3 GARDAR THOR CORTES CORTES
- 4 MARIO LANZA THE ESSENTIAL COLLECTION
- 5 ANDREA BOCELLI VIAGGIO ITALIANO
- 6 HAYLEY WESTENRA TRIANGLE
- 7 KATHERINE JENKINS PREMIERE
- 8 KATHERINE JENKINS LIVING A DREAM
- 9 KATHERINE JENKINS SERENADE
- 10 RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION

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