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22.09.07 / £4.50

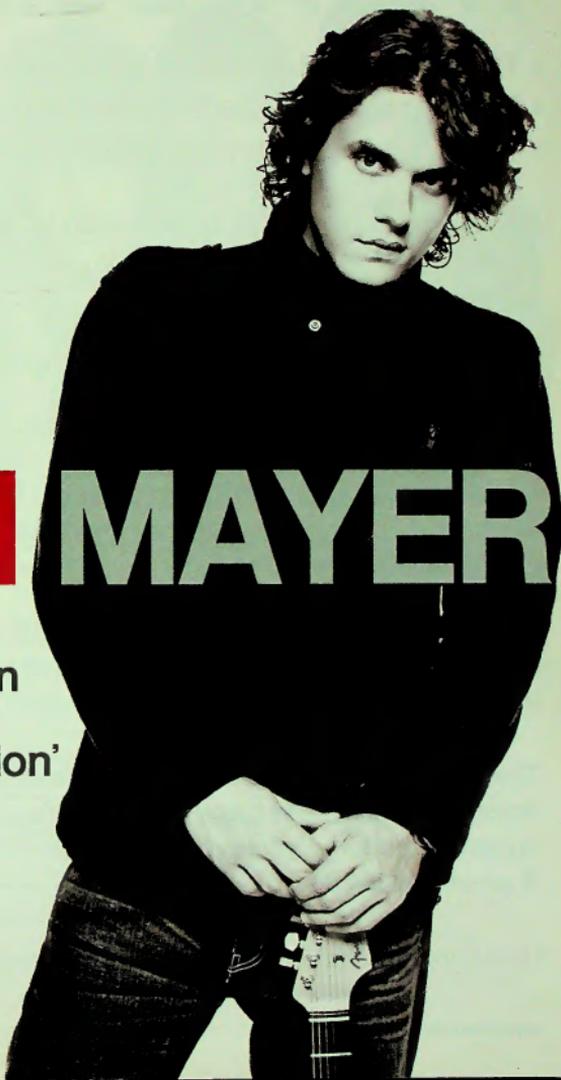
JOHN MAYER

'The most
complete musician
of his generation,
if not any generation'

THE WORD



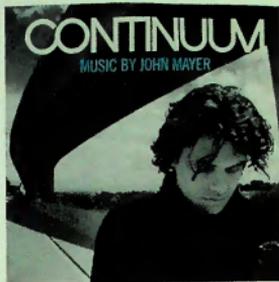
AWARE
ELECTRONICS



JOHN MAYER

CONTINUUM

THE ALBUM



- The Double Platinum US hit album
- The most downloaded album in history
- Grammy award winner for best pop vocal album

Brand new CD/DVD edition released 15/10/07

Bonus DVD features exclusive 40 minute 'Control Room' live performance from New York

'Waiting On The World To Change' (single) released 15/10/07

- Multi-format US radio smash hit with total combined audience of 1.9 billion to date
- After 65 weeks on US airplay charts, 'Waiting On The World To Change' is still receiving over 24 million audience impressions a week
- Certified RIAA Platinum digital single in the US with 1.3 million sales to date

LIVE

Royal Albert Hall, London 17/09/07 - SOLD OUT

Royal Albert Hall, London 18/09/07 - SOLD OUT

'The most complete musician of his generation, if not any generation' The Word

'A sensationally classy piece of work' The Independent

'A gem of masterful lyricism' Daily Telegraph

'A great blue-eyed soul record' Mojo ★★★★★

Heavyweight National & Satellite TV campaign begins 08/10/07





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Indie caters

Lifting the independents' spirit
— see p10-11

Wielding the Blunt-edged sword

by Paul Williams

The release of James Blunt's second album, on the back of three other blockbusters last week, paves the way for a busy, make-or-break pre-Christmas retail trading period for the industry

James Blunt's second album hits stores today (Monday), signifying that one of the most important pre-Christmas trading periods in years for the music industry is beginning in earnest.

In a much-needed boost to retail, more than 400,000 units have been shipped initially of the Atlantic-issued *All The Lost Souls*, whose predecessor *Back To Bedlam* has sold more than 3m copies alone in the UK to make it the most successful debut release in history.

The Blunt album's appearance immediately follows the release last week of three blockbuster albums by respectively Kanye West, 50 Cent and KT Tunstall who yesterday (Sunday) claimed the top three places in the

newly-announced artist albums chart.

And, over the next month, new studio albums are expected from artists including The Eagles, Foo Fighters, PJ Harvey, Annie Lennox, Katie Melua, Nelly, Jack Penate, Bruce Springsteen and Sugababes, while November and December's schedules include albums from Girls Aloud, Leona Lewis, Kylie Minogue and Britney Spears, while a first Spice Girls best of is also on the cards. However, a third Dido album, which had been anticipated for the fourth quarter, is not expected to appear until the first quarter of next year.

HMV's rock and pop buyer John Hirst believes the countdown to

Christmas for the industry is now "really beginning", with Blunt's album the first to tempt the casual music buyer into stores. "You always need a couple of really big hitters at Christmas," he says. "Blunt is one of them, but we thought the other was going to be Dido. It's a bit of a shame that it's been put back until next year."

With up to 40% of annual album sales concentrated in the final three months of the year, the fourth quarter is always make or break for the industry, but its importance is arguably greater this year given artist album sales are currently trailing 2006 by more than 12%. This represents a drop of more than 9m albums. At the

same point in 2006, artist album sales were up on the year, albeit by less than half a percentage point.

EMI commercial and digital media senior vice president Mike McMahon views the simultaneous arrivals last week of new albums by 50 Cent, KT Tunstall and Kanye West as a positive sign amid very tough trading.

"If you look at the market being 12% down, you've got to be concerned, but the release of three key albums signals to the public the season has begun," he says.

✉ paul@musicweek.com

O2 sparks Madness Veterans to host three-month ska festival ahead of gig

✉ Page 6

Classic FM, one of commercial radio's successes, is 15

✉ Pages 13-16

Diesel fuels talent The fashion brand marks seven years of talent recognition

✉ Pages 32-33

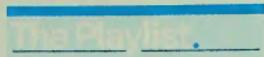
Albums chart Kanye graduates with honours as third album goes top

✉ Pages 32-33



MusicWeek
22.09.17

News.



Kylie Minogue
2 Hearts (Partophone)
We first featured *Kick Meave's* disco version of this song in early 2015. Now set for new heights courtesy of Ms Minogue. (single, November 12)



The Courteeners
Acrylic (A&M/Loop)
Three minutes of gloriously upbeat, jangly, guitar-driven pop that looks set to deliver short success to these Mancunians. (single, October 22)



Laura Marling
Night Terror (Virgin)
An entrancing song in possession of a divine quality. "I woke up on a bench on Shepherds Bush green," she sings, what's not to love? (from ep, Oct 6)



Samina Heater (Data)
Heater (Data)
A massive tune making its ascent from clubland to mainstream radio playlists, with Radio One support from its specialist DJs. (single, October 25)



Jack Penate
Matinee (XL)
With his growing UK audience, the debut album from this West London talent stands to make a firm impression next month. (album, October 1)



Leona Lewis
Bleeding Heart (Syco)
Lewis' new single, Lewis could be the first artist to emerge from *The X* Factor with a career beyond the bingo halls. (single, October 25)



Cheaky Cheaky And The Noobsbeeds
Fascinating (unsigned)
"Yes, another indie guitar band, but this is a naive charm of Brit-pop proportions to the first-punk scallywags' demos. (demo)



Richard Hawley
Series (Mute)
A shamelessly simple, upbeat pop song with an undercurrent of melancholy which gives it a discernable edge. (single, October 15)



Kraftwerk
Aerodynamic/La Forme: Hot Chip Mixes (EMI)
Following the death, *Music Week* and London Calling will work together closely to develop synergies between the two businesses. Currently based in Isleworth, West London, the *Itacha* team – including the key players of *London Calling* – will be integrated into CMPI over the coming months and will ultimately move into the CMPI head office at Ludgate House, Blackfriars.



The Builders And The Butchers
Bottom Of The Lake (unsigned)
Portland has spawned something quite special. "You can find me at the bottom of the lake" they sing dark yet strangely reassuring. (free download)



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

In The Studio



Operator
Please are putting the finishing touches on their debut album with Simon Barnicot at Miko studios in London.
The Courteeners are recording with Rob Kirwan at Blueprint in Manchester.
Island Records signing **Electrolake** are recording with Dan Grach-Magurait at Strongroom Studios in London.
Newham Generals are boled up in Dazee Rescaal's *Billy Of The Beas* studios working on their debut with Caga.

Sign Here



Holly tipped London outfit **Flanance and the Machine** have signed to Loop publishing.

Sheffield's Reverend And The Makers are concluding their publishing deal with EMI.

RCA chart toppers **The Weathers** sign a publishing deal with Sony/ATV

Josephine Oniyama, a favourite at *In The City 2016*, has concluded a deal with Island. Her publishing is still available.

Gig Of The Week



Artist, Johnny Flynn and the Saxons will debut: Royal Albert Hall, Albert Hall
Date: Wednesday, September 19
About: The first of a series of intimate shows set to take place in the Elgar Room at the Royal Albert Hall, the events are designed to support up and coming artists. Tonight's show will feature Young And Lost DJs.

MUSICWEEK.COM KEY NEW FEATURES:

News: musicweek.com now has even more news, classified by industry sector.

Talent: the hottest tunes, artists, interviews and videos to keep you up to date with new releases and talent to look out for.

Data: the latest chart info, including sales charts, playlists, new releases, promotional activity and more. Plus our data channel is now home to the *midweek* sales flashes, exclusive to *MW* subscribers.

My MusicWeek: a channel incorporating entertainment and more serious career information, including blogs and industry viewpoints.

Forthcoming Events: *Music Week* is setting up the definitive industry events calendar, so if you think there is an event we should be listing, email us and let us know at feedback@musicweek.com

New website makes MW shine online

Major revamp of Music Week's website promises premium services designed to make it the definitive industry online resource

Media

Music Week is this week unveiling the first comprehensive revamp of its website since musicweek.com launched four years ago. The site, whose branding reflects the new *MW* magazine design, offers visitors increased functionality, deeper data and a wide range of new features and free-to-access content.

The site's newly-restructured news section will be broken down into a series of bespoke news channels for different sectors of the music industry. These will include: Live, Media, Labels, Publishing, Deals, Digital, Artists/Management and Retail.

In addition, the site will offer a doorway to an expanding collection of data, including, for the first time, *Midweek* charts supplied by the Official UK Charts Company (OCC), as well as a wide range of sales, playlist and new digital charts. Other features include a calendar of forthcoming industry events, an expanded jobs and courses section, and the *Music Week Directory* integrated into the main site.

Increased functionality includes enabling users to comment on stories, reviews and other content, as well as submitting photos from their own events. And from next *Monday* subscribers will be able to read a digital edition of the magazine, ensuring everyone has access to the new issue first thing on a Monday morning.

The site will also feature an expanded range of promotional opportunities, including integrated video content and sponsored channels, alongside the standard ad slots.

Music Week's online activity will be managed by new web editor Hannah Emanuel, who will ensure the site is kept up to date with the freshest content, while also adding new services over the coming months. Emanuel says, "This is a very exciting time for the music business, and *MusicWeek.com* will play a key role in reflecting that. We have lots of plans for new features, additional functionality and extra services, over the coming months. The 'new' *MusicWeek.com* is just the start of that."

Following on from *Music Week's* redesign in print, the relaunch of the website is the next step in a plan to reinvent how *Music Week* serves different parts of the music industry. With premium data services set to roll out in the next few weeks, *MusicWeek.com* will become the definitive industry online information hub.



MusicWeek Events

Music Week



Hitting the refresh button: the relaunched *MW* website is a brand extension of the new-look magazine (inset)

The relaunch of the website comes four years after the current site was established. During this period, the site has become the UK music industry's leading site, attracting 27,000 unique visitors and 230,000 page impressions per month.

Later this month, *Music Week* will begin building on its portfolio of free email services, which currently centre on the *MW Daily*, which is mailed out at the end of every day, and the *MW Playlist*, which links to streams of tracks featuring on *Music Week's* weekly feature, the *Playlist*.

The new email services will include a brand new live industry newsletter, which will feature live news, as well as profiles, interviews and other editorial features. At the end of September, it will be followed by a new *ASR* newsletter, which will also be offered to content for anyone within the *ASR* community.

LONDON CALLING

MW parent nets London Calling

Music Week parent company CMPI has taken over London Calling as part of a deal to buy its parent company *Itacha* Holdings.

Following the deal, *Music Week* and London Calling will work together closely to develop synergies between the two businesses. Currently based in Isleworth, West London, the *Itacha* team – including the key players of *London Calling* – will be integrated into CMPI over the coming months and will ultimately move into the CMPI head office at Ludgate House, Blackfriars.

London Calling, the only London-based international music industry conference and exhibition, took place in June this year, hosting both the *AIM AGM* and the *Era* conference, as well as sessions featuring producer Tony Visconti, Warner's Patrick Viven and Chris Dillford and Glenn Tilbrook.

Next year's conference is scheduled to take place from June 19 to 20, at Earls Court, London.

More details are available from the website, at www.londoncalling2017.com.

CMPI chief executive Gary Hughes says, "I am pleased that we are expanding our UK event portfolio with the acquisition of *Itacha*. This acquisition builds and broadens CMPI's media portfolio in a number of our existing B2B markets, adding a complementary event component to our offering in each of those B2B communities."

Besides London Calling, the other properties included within the £14.25m acquisition include *Internet World* (covering the digital business), *Leisure Industry Week* (leisure and hospitality), *Service Management Europe*, *Service Management* magazine and *Service Management 365* website (customer field service). Sales (grounds care, sports amenities and estate management) and *Triple-I* (senior IT strategists). *Itacha's* 2017 revenues are forecast to reach £6.7m.

Columbia launches stores initiative

Sony BMG's Columbia is launching an initiative to engage indie retailers in helping to break new acts in a rapidly evolving campaign. Columbia Connect will provide more focused support targeted at around 50 key indie retailers throughout the country, including Rough Trade and Sister Ray in London and Selectadisc in Nottingham.

Every two weeks a dedicated poster will be produced for each of the participating stores - for a range of Columbia artists - the indie retailers will also be supplied with associated promos, dedicated point-of-sale material, badges, mugs and T-shirt merchandise.

The 50-plus stores will also be given priority for in-store appearances and performances and Columbia will also produce a sample CD for in-store play and to give away to customers.

Columbia Label Group managing director Mike Smith says, "Indies are a massive part of what our business is about and we have got the closest and most obvious lies because, although they may contribute just a small percentage of our business, they are absolutely key to breaking artists."

The kind of groups on Columbia's roster also lends itself perfectly to the initiative because Smith says many of the acts enjoy coming up with collectable stuff for shops. "We have a lot of limited-edition and vinyl and acts come up with very creative work, such as hand-drawn artwork or autographs," he adds. "This is our way of highlighting the key stores which help us break acts and upping the stakes a little in terms of the commitment we're showing them. At a time of great pressure on the industry it's right we should be re-assessing our support to stores who play a massive

role in helping break new acts."

Smith says the group was able to draw up the 50-odd participating stores because they are always the most active in taking on new music. "These are the leading indie retailers, the ones that take the 1985 Recordings seven-inch vinyl, the first to go for new bands," he says. "Every metropolitan centre has one or two key stores where musicians pick up their music - because they don't pick it up in Asda."

One of the first groups to benefit from the new link is upcoming band The Métros. However, Smith draws short of saying Columbia Label Group will also be able to offer this sort of indie retailers special discounts on product. He says, "We are always in conversations about that, to offer competitive pricing. Columbia Connect is all about providing extra value."

Ups And Downs



- Led Zepplin's reunion gig and full catalogue release is going to keep fans happy
- Columbia says tribute to indie retailers and their role in supporting new talent.
- Music Week's shiny new website at www.musicweek.com

iTunes left high and dry as Radiohead cut 7digital deal

by Adam Bentine

Dispute over unbundling albums means Apple cannot sell newly-released DRM-free Radiohead catalogue



Anyone can play Radiohead; but only as long as purchases are of entire albums as Radiohead have denied iTunes the rights to sell single tracks

Digital

Radiohead's catalogue is being quietly sold as high-quality DRM-free downloads for the first time, but will not be available on Apple's iTunes Music Store because of an ongoing dispute over unbundling albums.

EMI, which owns the band's catalogue, has struck a deal with digital retailer 7digital covering repertoire including the albums *The Bends* and *OK Computer*, but the market-leading iTunes has omitted because of its insistence on allowing customers the opportunity to buy individual album tracks.

In contrast, Radiohead, who are currently out of contact after their last recording deal with EMI ran out with the release of 2003's *Hail To The Thief* album, wish to make their albums available only as complete bundles, preventing fans from buying individual tracks.

The dispute comes in the light of James Blunt, whose *Back To Bedlam* was 2005's biggest-selling album in the UK, telling *Music Week* that iTunes was not doing enough to promote album sales.

An Apple spokesman says the company has no "rules" about unbundling tracks. "With very few exceptions, all tracks on iTunes are available on a track-by-track basis," he says. "There are no iTunes rules, but we believe that people want and should

be able to buy songs [individually]."

However an EMI spokeswoman says, "iTunes insists that all its albums are sold unbundled, but 7digital doesn't. Radiohead prefer to have their albums sold complete. The artist has a choice, and if they feel strongly then we respect that."

The *late-90s* rift comes at a delicate time for EMI, which in April pledged to offer its entire digital catalogue DRM-free in partnership with the launch of Apple's iTunes Plus format, but continues to negotiate with one of its most strategically important bands over their future relationship.

For Apple, Radiohead - alongside the likes of The Beatles and Led Zepplin - remain one of the few significant acts yet to authorise their catalogues for its iTunes Music Store. John Lennon, Paul McCartney and Elton John were among the artists whose full catalogues arrived on the service this year.

7digital, which is now selling all of Radiohead's albums and a number of early singles in bundled MP3 format, declines to comment on the appearance of the band's material, whose arrival in DRM-free format has been accompanied by no PR or marketing activity. However, its managing director Ben Druy says, "Since we started to do the combination of the pricing campaigns and the DRM-free format, album bundle sales have really started to take off for us. Our market share is still tiny, but

we're significantly outgrowing the market against a background of flat sales."

"It's really started to happen since we've bundled things like videos and PDF artwork, which is the only way of differentiating between the paid-for service and the illegal downloads. The average basket spend has gone up by nearly 80% per customer - the customers are becoming more loyal."

Druy adds, "We keep getting labels coming to us saying, 'We offered this to iTunes, but they couldn't do this.' Obviously we'd rather they came to us first, but we have to reflect the reality of the market."

Securing a UK Radiohead exclusive represents a notable coup for 7digital, which says it now expects to have all of the EMI catalogue which has been cleared for digital sale available in MP3 by the end of this week.

"We're promoting the EMI stuff more because consumers want MP3s more than anything else," adds Druy. "That's our small message to the majors."

The bundling dispute is not the first time Radiohead and iTunes have fallen out. Apple was ordered by the band to remove the group's *Kid A* album from iTunes after briefly offering it in 2005.

by adam@musicweek.com



- R Kelly - his penned *You Are Not Alone* has been banned from Belgian airways after he was found guilty of plagiarism
- Guy Hands' "worst business" quote - Gerald Ratner, eat your heart out
- Britney Spears at the MTV video awards: The comeback performance is car-crash TV
- Radiohead catalogue debuts on digital sites - but not on iTunes due to bundling dispute.

Quote Of The Week

"We look for the worst business we can find in the most challenged sector and we get really happy if it's really, really bad. EMI, our most recent investment, is a classic example. We're just hoping EMI is as bad as we think it is"

Reuters quote Terra Firma boss Guy Hands talking to a Royal Television Society convention audience on his reason for buying EMI

RADIOHEAD CUMULATIVE UK SALES TO DATE:	album - 126,000 1995 - <i>The Bends</i> - 1.10m Money - 570,000 1994 - <i>My Iron Lung</i> (mini album)	2000 - <i>Kid A</i> - 416,000 2001 - <i>Amnesiac</i> - 286,000 2001 - <i>I Might Be Wrong</i> (mini album) - 84,000	2003 - <i>Hail To The Thief</i> - 340,000 2003 - <i>Com Lag</i> (mini album) - 16,000	Cumulative UK album sales to date: 4,288,000 Source: DCC
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HMV's first future store

Series of digital and physical with new-concept, browser-friendly stores



Stop, look and listen: The Dabziel and Pow-designed interior of HMV Dudley puts emphasis on space and an accent on the social concentrated on the free internet access and video games, there was nevertheless busy trade.

In addition, HMV test week announced a relatively solid set of results, with strong like-for-like growth at its UK and Ireland stores on the back of a robust DVD market, continuing growth in games and an improved retail offer.

Sim, for one, is confident, not just in a future for HMV in music retail, but for the sector as a whole.

"Obviously by the fact we are investing in the store of the future, we believe there is an essential part that retail has to play in music," he says. "For myself there is nothing better than going to a record store and browsing and finding new music."

by ben@musicweek.com

THE O₂ MAN

We'd like to thank Elton for leaving Las Vegas to premiere his famous Red Piano Show at Europe's newest entertainment destination, and the world's highest grossing music arena, The O₂, London.

www.theo2.co.uk

The O₂
Europe's music arena

Brief Encounter



Tom Rose

As a previous *Music Week* Awards winner for best indie store, Reveal Records owner Tom Rose has managed to carve out a successful high street business at a time when it has become harder and harder for independents to survive. But Rose will close Reveal for good at the end of next month, after eight years of trading, to switch his attention to other business interests.

Among his new priorities will be the already-launched Reveal Records label, which includes Chris Wood, Lau and Joan As Police Woman on its roster, with the latter part of a release schedule next year also including Madrugada, Jon Redfern, Peggy And The Jerebels, Nels Andrews and Kris Drever. In January, Rose will launch a live agency focusing on "quality singer-songwriters and contemporary folk artists". He already has Heidi Talbot, Jon Redfern, Nels Andrews and Dave Derby's confirmed agency signings.

Rose says he decided not to renew the current lease on the shop due to increasingly difficult trading conditions. "The main focus has been shifting toward the running of our label and it makes sense to exit retail before the going gets tougher for an indie retailer in a small Midlands city on the high street."

Closing the shop is a shame, says Rose, as it has been successful over the last eight years, but there was not the scope for improving the retail side.

"People reacted with a mixture of surprise, disappointment and understanding, as we have seen off some big retailers in Derby over the years, but we were not immune to the effects of pricing and internet shopping," he explains. Reveal will continue to run an online shop for its artists' product and relevant titles.

"Starting a live agency is a natural addition to the label business," says Rose. "Representing an artist for live, label and publishing can make it so much more attractive. It simplifies things for an independent artist, who only has one office to keep in contact with. Representing quality, relatively-unknown songwriters and then pushing them further forward is what Reveal is all about, in all aspects of our business."

Rose adds that Reveal Records will also represent some of the publishing interests of some acts on the label and "then build on that as we discover further talent". He says he acts to look out for an avant garde instrumentalist trio LAU, who have "rewritten the rule book", and Joan As Police Woman, whose second album Rose is looking forward to promoting next year.

Name: Tom Rose

Job: Managing director, Reveal Records

First record you bought: Showaddywaddy's Hits, aged seven, from Boots The Chemist on tape. It got me into music, especially Under The Moon Of Love. By 12 years old I was in Selectadisc buying the Smiths and The Replacements, but I still bought out-and-out pop records, too, just not from a chemist.

First gig: Nik Kershaw, Nottingham Royal Concert Hall, aged 10. We went to see him, as my mate was really into synth. Howard Jones was actually our favourite, but Kershaw was the only gig with synths that month in Nottingham. TPau may or may not have supported... someone with red hair anyway, who we didn't like much. We loved the gig, though.



MusicWeek
22.08.07

HMV Next Generation Store: key features

- Plasma screen measuring 5m x 3m in front window showing promos, trailers, advertisements of key product
- Social hub containing Apple iMacs, allowing customers to connect to a range of music and entertainment websites, and a juke bar
- Number of digital kiosks enabling customers to download from a limited selection of DRM-free songs and video clips for free. The kiosks will also be able to scan product, turning them into listening posts
- 3 Store carrying range of mobile phones and accessories
- Range of technology products, including a significant Apple presence
- Comprehensive music, film and games range, including 9,000 CDs and 8,000 DVDs
- Dedicated children's DVD zone
- Games demo pod
- Product displayed in new "browser" unitary, featuring interactive screens showing music promos and film and TV trailers

SHAREHATCH

Chrysalis:	115.75 (-4.50%)
Emp:	864.50 (-0.85%)
EMI:	263 (0.0%)
Cap Media:	217.25 (0.93%)
HMV:	124.25 (-2.17%)
Sainsbury:	550 (0.55%)
SMG:	38.75 (-0.53%)
Tesco:	425.50 (1.81%)
UBC:	9.25 (-5.19%)
WHS/Smith:	384 (-5.84%)
Woolworths:	20.75 (-2.78%)



Madness to engulf 02

by Adam Benzine

Pop veterans to fully exploit London venue's myriad facilities by hosting three-month ska festival before December gig

Live

Madness are to become the first act to take full advantage of the 02 Arena's myriad facilities when they perform at the former Millennium Dome in December.

Ahead of a main show, scheduled for December 16 at the North Greenwich venue, the band plan to turn the destination into a three-month ska festival. In addition to the arena's performance in the round at the 02's main arena, the destination will host a ska exhibition, a series of free lobby shows and a ska-themed bar to tie in with the gig.

There will also be screenings of specially-selected iconic films and the band will use the 2,350-capacity Indigo2 venue for a unique after-show performance – all with the aim of turning the 02 into a ska destination.

Madness co-manager Gary Blackburn says he and co-manager Hugh Goddard immediately recognised the venue's potential during a pre-completion tour.

"We thought we might try and take Madness back indoors," says Blackburn. "Both ourselves and the band went to have a look around in the summer and were pretty impressed and, between ourselves and Rob Hallitt, we started coming up with some ideas. This isn't just going to be Madness turning up to play a karaoke set at the Dome, it's the magnificent seven playing all-new stuff and utilising all of the opportunities the 02's facilities offer us."

"Madness's management clearly had the idea to do a Christmas show, and when they came down we started to discuss how we could use the various facilities on offer," adds AEG Live senior vice president Rob Hallitt. "The building lends itself to the industry perfectly. People wonder ground prior to the show. If someone is coming to see a specific artist, it makes sense to create the atmosphere that the artist and fans would want. The party starts as soon as you get out of the Tube – and Madness are the perfect band to create that vibe."

Hallitt adds that he is "in conversation" with a number of other high-profile artists about creating



House Of Fun: Madness plan movie screenings, special live appearances and a scooter exhibition to coincide with Christmas show

similarity-holistic events for the future. "I'm sure there will be more shows along these lines," he says.

The band plan to host a scooter exhibition at the venue's exhibition area from October, while the following month the 02's multi-screen cinema and outdoor screens will show a film programme curated by the band and Ian Neil, including a "Madness movie week" set to include classics such as *Quadrophenia* and the band's own 1981 film *Take It Or Leave It*.

From December, organisers will be making one of the venue's bars ska-themed and, on the day of the main show, support from The Bees in the main arena will be complemented by an array of support artists playing free shows in the venue's lobby.

In addition, an after-show performance at the Indigo2 is set to feature "a number of very special guests," as well as DJ sets from the band's offspring.

"Sugg's daughters, Chaz's son Casper and Clive Langer's son all DJ, so we wanted to put all of the kids on at the after-show," says Blackburn.

For Madness, the show will be just one aspect of a larger plan of activity which will include the release of a new album towards the year's end.

Blackburn declines to comment on speculation over whether the band – who are currently out of contract – will follow in the wake of Prince's groundbreaking distribution methods with some kind of newspaper giveaway for new material, although he says the 02 show is going to be "just the tip of the iceberg".

"The opportunities are incredibly exciting," he says. "We're in the middle of a technological revolution."

adam@musicweek.com

CHRIS MORRISON TIMELINE

1972: Signs first band The Buzz for management and founds CHD, which over the next 15 years builds up a roster to include Ultravox, Visage, The Jesus And Mary Chain, The Beloved, Dead Or Alive

1984: Becomes founding Band Aid trustee together with Noddy Lee, Harvey Goldsmith, John Kennedy, Bob Geldof and Michael Grade

1990s: Signs Blur, Etica, Gonitz, Warheads and Train Brakes to CMO

1995: Blur win four Brit awards

1998: Warheads's Big Catin album released

2001: Awarded lifetime achievement award at MMF awards and inducted into MNF British Music Roll of Honour

2002: Signs Train Brakes, whose first album leads to Brit and Mercury nominations

2003: Release of Think Tank, Blur's seventh album and their first as a three-piece

2004: Coordinates Band Aid 20 single, which sells more than 1.1m copies in the UK

2005: Graham Coxon, now a solo artist with CMO, receives best solo artist award at the NME Awards

2007: Keynote guest of honour at Music Week's inaugural Live & Direct conference

The changing art of management in the 21st century

Duelkfire

Ahead of his appearance at this Wednesday's *Music Week*-organised Live & Direct conference, *Gonitz* manager Chris Morrison discusses the role of the artist manager in the 21st century.

You've been an artist manager for more than 35 years. Do you find that the role is changing? Are you becoming more central to the whole industry? Yes it is, without a doubt, I think we've come full circle in 35 years. The record industry started out as a lot more of a cottage industry. EMI did electrical goods and made records and Decca made defence goods for the arms industry and produced records. None of the industry survived just on the basis of records and when it became highly profitable the advent of CDs then it became multi-nationals and the public sector became interested in acquiring shares. Now it's declining again and one of the ways it could go is going back into being a multi-faceted entertainment business – in which the manager is a lot more involved.

This is what we've seen with the much-mooted 360° model. So you weren't surprised when Universal bought Sanctuary for its management assets? I'm surprised it's taken them this long, to be honest. The first approaches that the recorded industry made to me was that the artists would share more



Gonitz in his midst: veteran artist manager Chris Morrison

of their income in order to keep the record industry surviving – they didn't offer me any added value. The recorded industries haven't been overly generous to artists and managers in the past. And as we often see in the industry, the manager is the first person to get sacked when things go wrong. Exactly. There's a vision of what a manager does,

but the management function is not always perceived in the correct way. I've had three artists leave me. Each of those artists had a successful career until that point, but when they left, things fell apart for them. A manager's contract has always been tenuous with an artist. You can't afford to invest in an artist, as a manager, for the length of contract that you get offered by a lawyer these days.

Now we have companies like Live Nation moving into the recorded divisions as well. Basically, it's all up for grabs. Do I think there's a value in recorded music? Absolutely, the value has been there since I did my first deal. What's interesting is what Guy Hands has had to say about it when a bunch of us managers had a dinner with him at EMI. He's taken a paradigm shift in perspective about where the value lies. Do you feel the record industry has been profligate in its spending up until now? I think it could lighten itself up a bit. Does EMI really need a headquarters in Wright's Lane? It's a luxury.

What kind of chief exec does Guy Hands strike you as? We had a brief meeting and I think I understand what his business model is and what he does. I think the industry could do with someone like Guy coming in and saying, "Perhaps that's not how we do it." It will be interesting to see what happens.

The Big Question
James Blunt told *MW* digital retailers should see music as albums rather than promoting stand-alone tracks. Do digital retailers have an obligation to promote albums?

Ricky Simmons, audiojelly.com
"We have to learn to give the consumers exactly what they want if we are to earn their trust and respect. They have voted overwhelmingly to download single tracks

over albums. If we're to tilt the balance towards promoting albums, we would be accommodating the minority of digital customers – and the outdated romantic view that online customers

will one day download albums in the same volumes they once did in the physical world."

Khalid Mallari, Beatz.com
"We have found that people are generally happier to pick out their favourite tracks. If artists and labels were to concentrate on making strong albums they would encourage buyers to feel safe in investing in a full album rather than a few select tracks."

Dave Elston, eCommerce Content Manager (HMV)
"Many of us would like albums to be as important a part of the digital landscape as they are with physical distribution. Inevitably the focus is likely to



Julie's Bicycle urges environmental audit

by Martin Talbot

Green association offers provide carbon footprint reviews for industry

Music businesses are being asked to assess their own carbon footprint, as part of the industry's efforts to address the issues of climate change.

Music industry environmental association Julie's Bicycle has written an open letter to the music business, calling upon companies to commission an assessment of their environmental impact.

The letter (below), is signed by all 10 members of the Julie's Bicycle board and says that the not-for-profit organisation has appointed a series of environmental auditors who can provide such a service. The board spans live, management, labels, media and music publishing, including Big Life's Jazz Summers, Universal's David Joseph, Chrysalis Group's Jeremy Lascelles and incoming HMV chief Jon Webster among its members.

The audits – which will focus on energy use, water, transportation, travel, waste disposal, recycling and purchasing – will follow a five-step process.

And while there is a cost to such an audit, the letter stresses that the results can result in savings. It states, "Don't think of this as a cost – think of it as a long-term investment in energy savings."

Julie's Bicycle director Al Tickell says: "This is a crucial first step in enabling companies of all shapes and sizes to participate in Julie's Bicycle. Everybody can contribute, from the smallest to biggest companies, and right across the industry chain."

The letter asks interested parties to make contact with Julie's Bicycle to register an interest in

audits, or the association's efforts to tackle climate change.

The audit drive comes as Julie's Bicycle continues its three-pronged research programme, which is being conducted by Oxford University's Environmental Change Institute and is designed to map the music industry's overall impact.

Besides face-to-face interviews, professionals from across the industry are being invited to complete one of two surveys as part of the project. One survey attempts to map energy usage across the business, while the other will try to track attitudes towards climate change across the business. All personal and company data will remain confidential.

To contribute to the two online surveys, click on the links at the Julie's Bicycle website – at juliesbicycle.com – or at musicweek.com.

Julie's Bicycle was launched at an industry breakfast earlier this summer, with the aim of creating industry-wide consensus on emission reduction and low energy use, as well as developing practical and sustainable solutions for both individuals and businesses.

Besides the research projects, the organisation is also looking to organise a programme of events, including networking meetings for interested parties and a conference next year, designed to bring together industry representatives with climate change experts.

 martin@musicweek.com

JULIE'S BICYCLE

TAKING THE HEAT OUT OF MUSIC

September 2007

Do you know your own carbon footprint?

Julie's Bicycle was formed by a group of like-minded people from within the music industry who are passionate about climate change and have a belief that, as an industry, we can make a difference.

We've set up Julie's Bicycle as a not for profit company to help us make changes which will reduce our own carbon emissions.

How can you help? The single most important thing you can do this year is an environmental audit of your business: find out how many tons of CO2 you currently release into the atmosphere. With that knowledge you can work out the best, most cost effective ways of reducing it and building the new, low carbon economy.

Julie's Bicycle has appointed a team of environmental auditors who can provide environmental audits – or we can recommend other companies to do this. Don't think of it as a cost – think of it as a long term investment in energy savings.

The audit is a five step process which includes:

- 1: an initial meeting
- 2: a site visit
- 3: your report
- 4: developing your next steps and
- 5: a follow up meeting 6-12 months later.

Our focus is on energy use, water, transportation and travel, waste disposal and recycling, and publishing. Julie's Bicycle is committed to supporting the whole industry in its efforts to tackle and reduce climate change so get in touch if you want to find out more.

Call Alison Tickell on 07817 270711, register on our website at www.juliesbicycle.com or email us on juliesbicycle@yahoo.co.uk.

This is important. If you haven't already done this please do, and if you have let us know.

Jazz Summers (chair), Ayesha Hazarika, Ben Challis, David Joseph, Emma Pike, Jeremy Lascelles, Jon Webster, Neil Johnston, Stuart Galbraith, Martin Talbot.

The Board of Julie's Bicycle, a not-for-profit company

remain on individual tracks, on which the whole dynamic of the digital revolution is based.

Nigel Adams, Full Time Hobby
"I think digital retailers

should do more for the cause of the album. The format still has lots of life left in it and is the major way that people are opened up to new musical ideas. If it was left to single track downloads triggered by

radio play it would be a very uninteresting musical world and much harder for the indie label particularly to survive."

Graham Pascock, GP Management
"Yes, I would add that

artists and labels need to ensure they are providing a consistently good product and making the consumer feel that it's "safe" to buy the complete album and that they won't get ripped off in an age where they

could probably download it for free."

Ian McAndrew, Wildlife Entertainment
"I would like digital retailers to support the endeavors of artists to better present complete

catalogue of work, including singles, albums, EPs or audio visual work. The way we consume music has changed and we should embrace that."

Beth Appleton ZV Music
"A high proportion of

digitally-bought music is consumed and enjoyed as tracks – specifically songs that get high profile on radio. For artists that are more press or fanbase-focused, however, the album is still key."

Editorial Martin Talbot

Autumn puts spring in the step of retailers

High-street music stores enjoy profitable period as key album releases start to kick in

It has not been an easy year for music retailers, but some good news emerged last week, as the autumn season kicked into gear for the first time.

Kanye West, 50 Cent and KT Tunstall helped usher in one of the busiest weeks for retailers since the spring.

Of course, there is a long way to go yet, but the brisk trade provided good early signs of a lift in business leading up to that crucial Christmas period. And, after the past few days, this week sees the arrival of James Blunt's new album, with the forthcoming weeks bringing further additional hit albums. None of it is likely to bring the market for 2007 as a whole back in line with previous years, but they demonstrate that, if the releases are right, consumers will buy CDs, in significant volumes.

Not that you would believe it from some of the coverage of the business in recent months. One piece typified this last week, a *Financial Times* article reflecting on the launch of HMV's bold new store, which not only snottily likened HMV's Simon Fox to a tint-axe salesman, but trumpeted the "P45 for record shops".

It is easy to be a smart Alec, as the *FT* writer demonstrated in spades, but it is something else entirely to focus on the facts.

It is worth noting that even a 10% decline in album sales would still leave the business in 2007 bigger than it was in the first half of the Nineties. And, while digital business is growing, physical albums also continue to outsell their digital counterparts at a rate of around nine-to-one.

No-one is denying that the business of physical retail has its challenges. But the efforts being put in by the likes of HMV, Virgin and a wide range of independent retailers across the nation, to retain the presence of specialist music stores on our high streets, should be applauded, not derided.

The end of the physical business? Not for a little while yet.

The initiatives by Julie's Bicycle, in an attempt to build a cross-industry coalition committed to addressing issues of climate change, are also crucial to our business.

The music industry has always been highly politicised. It has always recognised the inherent link between the young audience it has traditionally targeted and their openness to fresh ideas. And, of course, the artists who drive the business have often been the kind of creative characters who have been driven to pursue challenging concepts.

It feels that the tide is beginning to turn towards climate chaos as an issue and that we may well see some significant movement over the coming months – both among the artist community and the industry itself.

It will never be easy, of course. Commitment to addressing this issue demands, in some cases, some difficult choices. But there are also some eminently sensible and simple choices which can also be made, with the dual benefit of delivering positive environmental results, together with clear cost savings.

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



What's On This Week

Monday
● Razorlight and Joe Lean and the Jing Jang Jong celebrate Xim's 10th birthday at 223 Great Portland St, London

Tuesday
● Eric Arden 2007. Retailers decide on their plans for the coming year.
● Story One and Fortune Drive take to the River Thames to perform.
● The launch of Katie Melua's album Pictures at the Mayfair Hotel.
● Norfolk Robbins Music Invitational Golf Challenge, Sunningdale.
● EMI delists from the stock market.
● Apple to make another announcement at its Regent St store.

Wednesday
● London Jazz Festival launches at Baltic, 74 Blackfriars Road.
● Music Week's Live & Direct conference, St Mary's Church, Marylebone.
● PopKrom music convention Berlin.
● Vodafone Live Music Awards, Earle Court.
● Apple attends the first of a two-day European Commission antitrust hearing.
● Mobe awards, the O2, North Greenwich

Thursday
● Cut Off Your Hands at the Dublin Castle, Camden, while Drishti Dance! perform at the Camden Barfly.
● The launch of Jennifer Lopez's album Brave, Anika, High St Kensington.

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Elton and the biggest-selling single in pop: what happens

by Gordon Masson

Ten years on from Elton John's record-breaking Princess Of Wales tribute, *MW* tonight, remembers the public reaction to the song and finds out where the million

For a world in mourning over the death of Diana, Princess of Wales, it perfectly captured a moment in history and then made history itself. Now, exactly 10 years on this week from the release of Elton John's record-breaking *Candle In The Wind 1997*, the charitable fund for which it was raising money is finally being wound down.

The tribute record stands as the biggest-selling single of all time in the UK and the US, while it is also the globe's most successful single to date with sales in excess of 32m units. It thus surpassed the previous record holder, Bing Crosby's recording of *White Christmas*, whose own 30m sales always looked more than enough to ensure it would forever retain its place in the Guinness Book of Records as the all-time number one.

A re-write of *Candle In The Wind*, with new lyrics by Bernie Taupin, the Elton John single also spent 46 weeks of number one in Canada and stayed on the singles chart there for three years.

But, despite the high sales of *Candle In The Wind 1997*, which included 4.6m units bought in the UK and more than 1m in the US, neither the single's record company or distributor PolyGram nor Elton John himself benefited in any way financially as they agreed on a charitable declaration that "all artist and record company profits from the sale of the single are donated to the Diana, Princess of Wales Memorial Fund". Retailers, too, walked their share of the sale of the single, which was released as a double A-side with new Elton John track *Something About The Way You Look Tonight*.

In the weeks and months following Diana's death, the public donated about £20m to the fund, while commercial activities generated a further £80m. Almost half of that total - £38m - was a direct result of *Candle In The Wind 1997*. The fund's CEO Astrid Bonfield says more than £70m of that money has been distributed to good causes around the world, but the long process of targeting where the remainder of the money should go has now begun, before the operation is completely dissolved.

"It was always the idea to wind down the fund," Bonfield tells *MusicWeek*. "The money is all about creating change, so rather than us being an organisation that distributes money, we are trying to use the money to make an impact on the most vulnerable people in society. So the task is about strengthening the charities we are associated with."



Tribute: Elton John at his summer's Concert For Diana

Bonfield reveals that in the early days the first round of grants went to six charities that Diana had been patron of - Centrepole, the Royal Marsden NHS Trust, Leprosy Mission, Great Ormond Street Hospital, the National AIDS Trust and the English National Ballet.

With the record company's own press officers inundated with enquiries about the single, PolyGram UK's then chairman & CEO John Kennedy brought in Coalition Partners PR to handle media queries from around the world.

"I had every intention of writing press releases about the single, but I never had the time to do that, because every time I hung up the phone it immediately started ringing again," recalls Partridge. "I would start at about 8 o'clock in the morning and I would leave at 9pm having spent the entire day on the phone. That went on for the best part of two weeks and I had to buy flowers for the girl on the switchboard every day because of the stress she was under."

All that hard work paid off, however, with incredible amounts of money being raised for the Princess's good causes. On December 10, 1997, PolyGram and Elton presented a cheque for £10m to the memorial fund. Alongside Elton, PolyGram's global president/CEO Alvin Levy attended, as did the then-Chancellor Gordon Brown, in his capacity as chairman of the memorial committee, which

A&R and promotions reshuffles at Sony BMG

● Nick Bray has been appointed director of promotions for the RCA Label Group. Bray was previously head of national radio at Polydor, before which he was Sony BMG's director of regional promotions. In parallel, Nick Huggatt has been named the new head of A&R for Columbia. Huggatt joins from XL Recordings, where his signings included Dizzee Rascal, MIA, Jack Peñate, Adele and Cajun Dance Party.
● Heart and Galaxy owner Global Radio has implemented a new management structure designed to simplify the business. Dan Thornton, formerly commercial director, has been promoted to chief operating officer while Mark Evans, formerly finance director, has been promoted to chief financial officer. Some staff have lost their jobs as a result, including Heart programme

director Francis Currie and Heart managing director Barnaby Dave.
● Ex-Snow Patrol bassist Mark McClelland has launched a lawsuit against his former bandmates for money they have garnered since his departure.

Manu Chao achieves pan-European chart success

● Franco-Spanish singer-songwriter Manu Chao enjoyed a career-best opening week last week, with his latest album *La Radio* reaching the Top 10 in 11 European countries (see below right).
● Digitalis is to mark the 40th anniversary of Pink Floyd's debut album by making the band's catalogue available in high-quality MP3 format.
● Microsoft has been granted patent rights for "stealthy audio watermarking" technology which can digitally embed and recognise a unique, inaudible permanent signature in an audio file.

About The Way You Look Tonight:

Week 1	- 658,000*
Week 2	- 2,211m
Week 3	- 1,271m
Week 4	- 3,825m
Week 5	- 4,181m
Week 6	- 4,262m

Week 7	- 4,38m
Week 8	- 4,45m
Week 9	- 4,50m
Week 10	- 4,54m

* one-day sale only
Source: OCC

- biggest first-day sale of a single in the UK (658,000)
- biggest one-week sale of a single in the UK (1,271m)
- 28th UK number one single produced by Sir

- George Martin, an all-time record for a producer
- first single by a UK artist to debut at number one on Billboard Hot 100
- longest run by a UK artist at number one on Billboard Hot 100 (14 weeks)
- longest run at number one by any single in Canada (45 weeks)
- West-20-week cumulative sales of *Candle In The Wind 1997*/Something

Selling appeared next

talks to the people involved in the
millions raised for Diana's charity ended up

reported that the Government had donated more than £2.5m, equivalent to the VAT paid by people in Britain who bought the single. Three months later, a second donation of £1m was made by PolyGram.

For the remaining £25m or so left in the coffers, the fund will now focus on three initiatives, each of which has a desired outcome and a set of strategic objectives to be achieved over five years:

- The Palliative Care Initiative. Up to £10m will be used to promote the scale-up of palliative care in Africa, in an effort to have that accepted as an essential part of, and integrated into, the care and treatment of people with HIV/AIDS, cancer and other life-limiting illnesses.
- The Refugee and Asylum Seekers Initiative. Up to £10m will be used to highlight the needs and issues of young refugees and asylum seekers, so that their rights in the UK are upheld.
- The Partnership Initiative. Here the fund has committed up to £5m to build on previous investments in selected programme areas, to ensure that they are leveraged to their fullest potential. The goal is that systemic change takes place in the UK in penal affairs, mental health and other areas, towards better outcomes for young people and, internationally, in the area of landmines and explosive remnants of war.

Although the memorial fund is no longer generating money, Banfield says any proceeds from this summer's Diana memorial concert at Wembley Stadium will be divided among a number of charities associated with the Princess, of which the memorial fund is one.

For his part, Partridge looks back fondly on his part in the Candle In The Wind 1997 campaign. "Certainly it was the most intense period of my entire PR career, but I'm proud of the fact that we've got through it and we've involved in something that raised so much money for a great cause," he says.

As for Candle In The Wind 1997, the physical single has long been deleted, but the track recently became available digitally when Elton's entire catalogue went online this past March. Royalties from the track's sales are, of course, being directed to Diana's charities.

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- Tickets are now on sale for this year's **Women of the Year Awards for the Music Industry** and Related Media taking place November 28. Tickets are priced £75 each or £100 for a table of 12. Telephone 020 7371 8404.
- Radio One has announced that the station will be hosting a **Peel Day** for the third time in honour of the late DJ John Peel, featuring live music from new artists on October 11 as part of this year's BBC Electric Proms.
- Following the release of their Warchild single *The Night Sky* on October 28, **Keane** will host a night of music at **Brixton Academy** on November 1, also featuring **Pet Shop Boys**, **Boys and Girls**, and **Gullit**.
- **Pharrell Williams** has been named producer of the year for the third time at the **BMI Urban Music Awards**, which also saw **EMI** pick up the publisher of the year accolade. **Sawyer II** won the songwriter of the year award at the event and was recognised as one of BMI's top producers.

European chart placings of
John Doe's *The Radiolina*
Switzerland - number one
Greece - number one
Italy - number two
France - number two
Sweden - number four
Germany - number five

Austria - number five
Norway - number five
Netherlands - number 10
Spain - top three (expected)
Belgium - top three (expected)

Dooley's Diary



Yoko gives peace a chance

Dooley's Weblog

Tuesday

"Dooley was at *Bestival* over the weekend, where the sun shone but sadly the stars of the show did not. The *Beatle Boys* played a disappointed Saturday set which failed to hit the right balance between their new instrumental album and classic songs like *Sabotage* and *Heart Attack Man*."

Thursday

"Accompanied by a veritable who's who of the UK music press and armed with an unlimited supply of free mugs, Dooley made his way to the scrum that was last night's *G Awards* nominations party."

Friday

"Dooley went along to the *Too Pure* Singles Club launch party way up in heady Islington on Thursday. Apart from the free booze, he was treated to a short set from *Electrelane* frontwoman *Verity*, in her new incarnation *Vera November*."

Some Beatles gaudes can last decades, but it seems *Yoko One* has quickly forgiven Northern Songs publisher Sony/ATV for allowing *ATV You Need Is Love* to be used in a US TV commercial to advertise disposal nappies. To show there are no hard feelings, John Lennon's widow gave the opening lecture and took part in a 45-minute Q&A with students last week of a music business programme in New York backed by Sony/ATV chairman and CEO *Marty Bandier*. Meanwhile, *Beatlemania* hit Soho last Thursday with two preview screenings of the new *Help!* movie DVD sandwiching *Paul McCartney* himself showing up at a presentation for a new DVD compilation of his solo promos. In another Beatles moment, *Macco* popped into the *Gibson Guitars* London charity exhibition the day before to sign a 10-foot hand-painted *Gibson Les Paul* replica guitar...Read what you will into the thank-you notes on *James Blunt*'s new album. In his closing words he thanks *MBC PR* "who pick up the pieces"...You might think he is, er, crazy but *David Gilmour* revealed at a launch for his new DVD the other night that the song he would really want to cover is *Gnarls Barkley*'s *blockbuster* hit. Could it become part of a "crazy" medley with *Shine On You Crazy Diamond* perhaps?...And speaking of strange bedfellows, have a guess which producer has been working with *Madness*...

It looks like *Music Week*'s exclusive that a September launch beckoned for the Amazon download store will be confirmed next week...Never one to shy away from the rumour mill, *Kaiser Chiefs*' frontman *Ricky Wilson* went out of his way to point out to *Dooley* that he and *Kate Nash* are definitely not an item at the *G Awards* nominations launch. Umm, nobody implied you were...Dooley was delighted to read a new report by research company *Pimslori*, which implied the music business was actually doing much better than we all thought. Yep, no need for panic here, in fact, according to the cover letter, "Conditions at the top of the UK record companies industry



have rarely been better. Six of the largest companies are making unprecedented profits, company values are at the highest level on record and sales are increasing. However, despite all this, 18 major players remain in real danger of financial failure." Erm, all right then...Dooley reckons *Apple* will unveil Q2 as its

operator partner and launch the iPhone in the UK at its press conference on Tuesday...In signing news, we managed to grab this photo of a sultry-chuffed *Reverend* from *Reverend And The Makers* at *EMI Music Publishing* last week, having concluded a deal with the publisher. Pictured (below): *Jodie Harkins* (*Widlife*)



(Management), *Jon McLure* aka *The Reverend*, *EMI Publishing* A&R manager *Helene Marie O'Sullivan* and senior A&R vice president *Kenny McGoff*. Apparently they all got a little bit drunk after this...*Wichita* celebrated its seventh anniversary with a bit of a knees-up in *Farringdon* last Friday night. Musical entertainment came by way of special guests *Those Daring Days*, a five-piece female outfit from Sweden. Having conducted a record deal with *Vertigo*, *Joe Lean* and *The Jing Jang Jang* continued to field publishing interest and performed a show with support from *Tinseltown* last Wednesday night that had A&Rs crammed into the *Soho Revue*. The band will support *Razorlight* at *Xfm's* birthday session at *229 Great Portland St* today (Monday). At the other side of town, *Brooklyn-born* *Charisma*-signing *Julian Velard* supported *Alice McLoughlin* at *The Velvet*. Size isn't everything but in the case of *Phonographic Spre* they certainly strike a memorable first impression. This is particularly evident when you try and squeeze the band into a television studio for a bit of promo. The band are pictured outside the *BBC Television Centre* in London last week where they recorded their appearance on *Friday Night* with *Jonathan Ross*. Pictured (left) is manager *Jeremy Snyder* from *Zuma Media*, band frontman *Tim DeLaughter*, *Gul Records* product manager *Joanna Koll* and Dave Clarke from *Planet Earth* publicity. Right, now get back in the bus and off of our grass...*Facebook* friends *Blake* - they know each other in real life, too, you know - launched their debut album at the *Mayfair Hotel* in London last week and *Cilia Black* was among the celebs that turned out to show support. Meanwhile, the week's most interesting launch venue came in the shape of the house of St *Barnabas* in *Soho*, the small church which *EMI* chose to host a showcase performance by *Tom Baxter*. Very nice



Declarations of independents

by Stuart Clarke

A new breed of British indie labels is on the rise to fill the vacuum left by the sales of Sanctuary and V2. From bedroom operations to those having an impact on the mainstream charts, it seems the spirit of independence within the UK's music industry just never dies

Losing one of your biggest record companies to the majors may be regarded as a misfortune; to lose two, though, could look like carelessness.

But, while Universal's multi-million-pound purchases of Sanctuary and V2 came as an obvious blow to the UK's indie sector, there are plenty of encouraging signs elsewhere to lift the spirits of the independents.

As Sanctuary and V2 start to adapt to a new life under the ownership of the world's largest music company, a whole new generation of British labels is rising up to make their own impression on the UK music scene. Some, such as Way Out West and Young And Lost, are bedroom operations making a name via limited-edition singles and club nights, while others are having an impact on the mainstream charts. These include Leeds-based label Dance To The Radio, which scored a top five hit in June with The Pigeon Detectives' debut album and Back Yard, which delivered Gossip's long-running smash Standing In The Way Of Control, which has now sold more than 100,000 units in the UK.

A quick browse of the indie's collective rosters paints a very bright picture with some of the biggest new names in music boasting an association with the independent sector, from Danger Mouse, to the aforementioned Gossip and this year's Mercury winners the Klaxons.

Here Music Week takes a look at 15 of the brightest new names to enter the UK independent sector since 2000.

(Picture above, clockwise from bottom left)

Free spirits: artists representing the brightest new indie labels including **Blac Party, Gossip, Jack Penale, Martha Wainwright, Autokot, Rumble Straps, I Was A Cub Scout, Get Off Your Hands, The Pigeon Detectives, Pete And The Piratas, Klaxons, Daegardoom, Alexianfire and Operater Please**

ABEANO

Founded: 2006

Based: Clapton, London E5

Key staff: Founder Imran Ahmed

Key past release: Pink Squares by I Was A Cub Scout (single)

Key forthcoming release: Mansard Roof/Ladies Of Cambridge by Vampire Weekend (seven-inch)

About: Founded by Imran Ahmed, former NME features editor and co-host of The Music Week on 6Music, ABEANO plugs directly into the framework at XL Recordings and the Beggars Group, utilising the leading indie's distribution network as well as using its promo, marketing and digital teams. The label's first release was To My Boy's I am xRAY and singles by Blood Red Shoes and I Was A Cub Scout have followed.

Website: www.myspace.com/abeanomusic

AKOLUSTIK ANARKHY

Founded: 2001

Based: Manchester

Key staff: Will Lawrence, Tom Clarke, Noel Yaquez, Charlie Bayley (aka Soul Priest), Sam Pricel, Raymond Ray

Key past release: Late Night Shopping by Autokot (album)

Key forthcoming release: White Devils Day Is Almost Over by Neil Burroll (album)

About: Starting life as a club night in Manchester in 1999, Akolustik Anarkhy developed into a label in 2001, releasing a string of limited-edition seven-



inches and albums from some of the northern cities' finest up-and-coming talents. Nine Black Aips performed their first gig at one of the club nights and the label has released albums by Autokot (selling more than 1,000 copies) and The Lounges. The club nights have now expanded to London.

Website: www.akolustikanarkhy.co.uk

BACK YARD

Based: Primrose Hill, London

Key staff: Gt Goldberg, Toby Harris, Chris Kershaw, Neil Parnell

Key past release: Standing In The Way Of Control by Gossip (single and album)

Key forthcoming release: Fancy Footwork by Chronos (album)

About: Back Yard began life with its feet planted firmly in dance music, releasing one-off singles from the likes of Seelenluft and Ethan. However, it was a little-known American rock band that catapulted the indie to mainstream consciousness. Having licensed Gossip's third studio album In The Way Of Control to little fanfare in 2005, Over the course of 2006, the track gained a momentum and re-entered the UK charts at number 13 on the back of downloads alone earlier this year. A full commercial re-release followed and Back Yard had a Top 10 hit on its hands. The album has since sold in excess of 135,000 copies in the UK. The band's next album will be released on Columbia.

Website: www.back-yard.co.uk



BEST SELLING INDEPENDENT RELEASES OF 2007 (to date)

ALBUMS

1. Arctic Monkeys - Favourite Worst Nightmare (Domino)

2. Blac Party - A Weekend In The City (V2)
3. Simply Red - Stay (V2)
4. The White Stripes - Icky Thump (XL)
5. Maximo Park - Our Earthly Pleasures (Warp)

6. The Pigeon Detectives - Wait For Me (Dance To The Radio)
7. The Gossip - Standing In The Way Of Control (Back Yard)
8. Arctic Monkeys - Whatever People Say I

Am That's What I'm Not (Domino)
9. Dizzee Rascal - Maths & English (XL)
10. Enter Shikari - Take To The Skies (Ambush Reality)

On air

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into
the cool.

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Classics for the masses



by Anna Goldie

Never afraid to openly embrace mass-market opportunities, Classic FM has become one of commercial radio's major success stories. Now, with its 15th birthday imminent, the station is seeking to grow its brand and revenue streams

"In my megalomaniac moments I ask myself why everyone in the UK couldn't listen to Classic FM," admits the station's ebullient managing director Darren Henley.

Henley has good reason to believe why everyone could be listening. The biggest commercial station in the UK, Classic FM is estimated to be worth in excess of £200m by GCap Media chief executive Ralph Bernard and is a trophy asset for its owner.

As it celebrates its 15th birthday, Classic FM has successfully straddled a cultural divide between popular culture and establishment art, shunning off detractors to become a unique model for the rest of GCap's stable.

Henley, who started at the station 15 years ago reading the weekend news (after taking the train down from Hull, before sleeping on the boss's sofa for the night), does not just look after the radio station, but also one of the most developed cross-platform commercial radio brands in the UK. With an audience of 5.7m, according to the latest Rajar figures, Classic FM's 4% national market is more than twice that of its closest national commercial radio rival TalkSport. Despite a slight decline in listeners over the past 12 months, Classic FM scored a hat-trick in April with its fourth award since 1992 for Sony national radio station of the year.

Rocking back and forth on his stool, Henley beams when he tells how the Sony judges described the station as "good for the nation," while



"There are four ways of connecting with our audience: being modern, relevant, involving and accessible. In many ways the things classic music isn't seen as"

Darren Henley,
Classic FM

highlighting its success at using celebrities to introduce unexpected people to classical music. In the past year alone an eclectic range of guest presenters including Paul McCartney, Alex James and Gwosdz Le Soux have graced the airwaves for one-off broadcasts, while Richard E Grant and Tony Robinson have become more permanent fixtures.

"Celebrity has become a huge part of what we have done over the years. It is a strategy now – for example, movies are a huge hook for us to get people interested in classical music," explains Henley.

Celebrities aside, Henley insists that Classic FM's strategy has remained the same since the station's inception. "We have remained very true to the ideals that we had in those early days. One of the important things for Classic FM is gentle evolution rather than revolution – we're never going to wake up one day and say Classic FM completely changes."

Classic FM and its sister station theJazz's creative director Tim Lihoreau agrees, saying that while the station has evolved over the years, its confidence has increased. "The station punches above its weight. It has a very loyal following," he says.

"We believe there are four ways of connecting with our audience: being modern, relevant, involving and accessible, and in many ways these are the things that classical music isn't seen as," continues Henley.

It is this populist attitude which won the station so many fans, and detractors, despite its enviable listening figures. The station has been accused of narrowing the fields in which classical music is consumed, reducing it to the lowest common denominators of Elgar's Cello Concerto, John Williams' Star Wars theme or pieces instantly recognisable from film or TV. Compression technology, raising the highs and the lows of a piece of music sound the same volume, has also attracted criticism.

But what the station tries to do, says Henley, is recognise that classical music can be at the very heart of people's life. Smooth Classics at Seven or Classic FM Requests might make a die-hard Radio Three fan scowl, but Henley insists they are where the station's remit is being met most. "What is great about these is that you get real people on the radio being really passionate about what they want to hear, so you get long-distance lorry drivers, or mothers who want to hear the piece of music that was playing when they gave birth," he says.

"More people listen to classical music through Classic FM than through any other medium, so I believe we have a responsibility to classical music, to make sure that we are doing everything possible to increase its profile."

And it has. In May it emerged that the number of listeners under the age of 15 had surged, with a 52% increase in the previous three months. The station counts 472,000 youngsters among its fans –

CLASSIC FM

TIMELINE

1992 - On September 7 at 6am, Classic FM goes on air for the first time.

1993 - Within four months Classic FM is attracting 4.2m listeners, twice as many as the station itself had predicted.
1994 - Voted national station of the year at the Sony Radio Awards

1995 - Classic FM Magazine launches
1996 - First ever Hall of Fame
1997 - Voted station of the year for a second time

1999 - Classic FM launches Music Teacher of the Year and goes digital on DAB digital radio.

2000 - Triple whammy at Sony Radio Awards: including UK national station of the year, for a third time, the station sound award and the Gold Award for chief executive Ralph Bernard.

(continued, p15)

something, says Henley, to do with the fact that Classic FM offers an antidote to the rest of radio. "We try to be on a oasis of calm on the dial, calmer and more considered than other stations, but in no way soporific or anodyne."

There is, says Henley, a danger of putting people in boxes. "I think it's something that the music industry does, but if you look through people's iPods you'll see a huge mix. As Louis Armstrong said, 'There are only two types of music - good music and bad music.'"

Actor Richard E Grant, one of the station's most popular voices since being signed up last summer, attributes the station's success to being "listener led". "It makes it feel democratic and populist, rather than esoteric and elitist," he says.

Grant insists that the overwhelming success of the station is testament to its broad appeal. "If only playing the adagio of Mahler's fifth is dumbing down, this hardly equates with the TV equivalent of reality TV titles like *Bank Ty Neighbourhood*. The station's phenomenal success is due to it not being up itself and la-di-dah-snoopy-chops."

This accessibility extends beyond the airwaves to a TV channel with 655,000 viewers, a magazine with 255,000 readers, books, a record label (typical release title: *Baroque 'n' Roll*), live concerts and a burgeoning web-presence (see box).

The announcement in August of a long-term partnership between Universal Classics & Jazz and Classic FM plus the jazz moved a new chapter in Classic FM's history. Taking in not just distribution and joint-venture deals, the agreement also covers digital projects and support for discovering, nurturing and the exposure of new artistic talent. "With jazz, I'm very keen to develop something where we give someone a record contract as part of a prize where we uncover some young talent," says Henley.

Universal Classics & Jazz managing director Dickie Stainer, who - along with Universal's marketing manager Mark Wilkinson - Henley calls the "brightest brains in the classical music business,"

"If only playing the adagio of Mahler's fifth is dumbing down, this hardly equates with the TV equivalent of reality TV titles like *Bank Ty Neighbourhood*?"

Richard E Grant, Classic FM



(Picture right) Celebrity culture: Richard E Grant is one of Classic FM's most popular presenters

describes the deal as a "perfect fit".

Stainer says, "It's something we've aspired to do for a long time. From the point of view of our artists, they are getting great exposure and for the station, they are getting unvalued access. It's a great partnership of content and delivery."

Extending Classic FM's commitment to new material, Henley explains that the introduction of the new releases chart, which Lisa Duncombe began presenting on September 8, came about at the request of the record industry. "It's a way of supporting smaller labels and ensuring there is a turn around of new material," he says. "We have a close relationship with the record industry and we want to make sure we are very responsive to it."

Grny Cooper, who is managing director of independent classical label Coda Distribution and vice chair of the BPI classical committee, says the

new chart, which only includes titles released in the previous four weeks, will eliminate the "stragglehold" crossover artists, such as Katherine Jenkins, from the classical charts. "Classic FM has managed to develop a symbiotic relationship with all of us," enthuses Cooper. "When it launched, the die-hard purists were cynical and snooty but Classic FM has never hidden its commercial side and it has embraced the mass-market."

"We would love more coverage for some of our artists, but Radio Three does that for us and you have to be a bit savvy; any coverage we get is a bonus and it has certainly raised the profile of classical music."

Chandos Records managing director Ralph Cousins agrees that while he questions Classic FM's choice of music, in some instances, "if you are out on their playlist it will get played a lot. It has been a benefit to the country and for classical music as a whole," he says.

Off the airwaves, Classic FM TV has 2.1m viewers a month, a remarkable figure considering its TV neighbours are The Box and MTV. With a wider editorial policy than the radio station, Classic FM TV includes more crossover tracks and a visually engaging style to attract a younger viewer profile. The channel has to look slick, says Henley, "not like a bunch of grey-haired blokes singing in front of a statey home".

Classic FM has one of the best developed multi-platform brands in commercial radio, embracing podcasts, downloads, books and magazines. CGap chief executive Ralph Bernard explains that Classic FM has a service and listenership which lends itself to development.

"It is in a lovely position in the media because it occupies a territory that is unvalued. No-one is really doing what we are doing and we can add more to it," says Bernard, who believes the station could swell its listening figures by a further 0.5m to 1m over "the next few years".

Uncertainty around the future of digital and analogue licences is the biggest hurdle facing Classic FM, says Bernard. "It is simply untenable to

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Putting the money in front of the microphone

Run within the Infrastructure of Classic FM, digital-only station theJazz has succeeded because of its low overheads and the passion of its founders and audience

It is hard to believe that before theJazz's auspicious birth on Christmas Day 2006, there was no dedicated jazz radio station in the UK. Jazz FM had met an untimely end when it morphed into Smooth FM in 2004 and Radio Three had continued to sideline its jazz coverage, leaving jazz fans finding it harder to get their daily fix.

Now theJazz, GCap's digital-only station, is carving itself out a niche as a worthy sister to Classic FM. August's Rojans announced the station had 334,000 listeners and a market reach of 0.2% of the national audience.

Darren Henley, managing director of theJazz and Classic FM, says GCap thought long and hard before launching the new service, but had always believed passionately that there was a market for it. Describing how he and theJazz's creative director Tim Lihoreau "listened to a lot of jazz" over a number of weekends to come up with a playlist, Henley says GCap took the same broad-brush approach to attracting the station's audience as it had to Classic FM. "We have done a lot of work with jazz listeners and the jazz community but, like Classic FM, we didn't just want to appeal to people already in the jazz community, we wanted to take it out there."

The launch of the station was "bigger than we had ever dared hope", he says proudly. "The first Rajar figures showed we had the most successful national DAB radio launch ever."

TheJazz's creative director (and jazz pianist) Tim Lihoreau explains the station followed the same generation process as Classic FM. "We treated the music with integrity - before we started we got a proper understanding of people's record collections and realised that



"We treated the music with integrity - before we started we got a proper understanding of people's record collections and realised that they want to listen to every type of jazz"

Tim Lihoreau, theJazz

people want to listen to every type of jazz. "Jazz was never served properly, and I say that after working at Jazz FM. Jazz FM was set up in a different era when radio was morphing; it might have done better if it had stuck to its guns. Classic FM has always stuck to its guns and that's what we are going to do with theJazz," continues Lihoreau.

Oliver Weinling, director of jazz independent Babel Label, says the station is a reflection of the jazz world going from strength to strength and "for someone to pick up on that in the way theJazz has is great".

"Rather than try to launch in a blaze of glory - the jazz world is a scene where things often come and go - I think it's great that they are taking things steadily. It has a positive attitude and does try to get involved in the jazz community," he continues. GCap Media CEO Ralph Bernard explains the

success of the station. "It has worked for exactly the same reason Classic FM has because, even though it's a niche, it's a big niche." Remembering back to the station's inception meeting in GCap's Leicester Square office, Bernard adds: "We had a spare frequency and we thought that theJazz would engage the biggest audience and it's a format that lends itself to being allied with Classic FM, with a similar audience of upmarket and older and younger people."

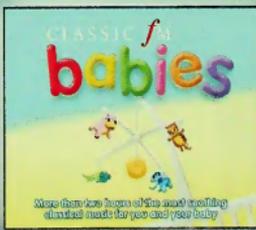
TheJazz has succeeded, says Bernard, where the erstwhile Jazz FM failed because the station is run within the Infrastructure of Classic FM. "Jazz FM was a full service radio station with a staff of 40 to 50 people and it couldn't sustain itself. We run theJazz relatively cheaply and, because we use the same studios as Classic FM, we can put the money in front of microphone."

Alongside a familiar roster of radio voices including Margarita Taylor and David Jensen, Jamie Cullum is surely one of the jewels in theJazz's crown, sending in his links even if he is out of the country. The singer is joined by an impressive line-up of jazz talent, including Courtney Pine's X-perience and Digby Fairweather's History of Jazz programmes.

TheJazz has no claims about selling its sights as high as Classic FM. In the short term the station is looking to hijack Classic FM TV by doing some jazz-streamed programming on the channel as well as organising concerts and books in the Classic FM model. The station also has its own MySpace page.

Weinling is also confident that theJazz will herald good things for the genre. "The success of the station can only encourage more success for the whole of the jazz world," he says.

CLASSIC fm and UCI music!



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Universal Classics and Jazz wish Classic FM a very happy 15th birthday, and look forward to a successful partnership

operate both national and digital at the same time and, while we might be adapting people to listening on digital, the vast majority will still be listening on analogue." Despite the fact that Classic FM's national analogue licence runs out in about four years and is expected to go to the highest bidder, Bernard is confident that the business will continue to grow.

Classic FM was the station that almost never was. When the first national radio licence was first mooted, the frequency was destined to become the home of Showtime, a station dedicated to West End musical scores. When Showtime failed to deliver the funds Bernard, then GCap predecessor GWR's CEO, and its group programme director Michael Bukht stepped in with a facsimile of their popular classical programme on the group's Wiltshire and Bristol AM frequencies.

Even though first impressions of the station were mixed, with advertisers and critics hard to persuade, the station exceeded its projected listener numbers of 2.8m and within four months of its launch was attracting 4.3m, making it the fourth largest station in the country.

Now its 15th birthday celebrations include a one-off concert at the Royal Albert Hall featuring appearances from cellist Natalie Clein, Welsh soprano Ein Manahan Thomas and pianist Nicola Benedetti and a fortnight of special programming celebrating the past 15 years of the station.

Nick Bailey was the first voice heard on Classic FM over the strains of Handel's *Zadok the Priest*. Like many others, he puts the success of the station down to a serious lack of pretension. "I realised sometimes it was the audience, rather than the musicians, who were pompous. We demystified and unlocked classical music," he enthuses.

Hentley cannot help but be proud of the teenage Classic FM's unexpected rebellious streak. "We stepped into a BBC-dominated world and, while we have become part of the classical establishment, we actually achieved that by becoming anti-establishment. We maintain that attitude because it means we find new ways of doing things."

For a teenager with anti-establishment establishment tendencies, the station means serious business as Universal's Dickon Slater says. "While there are two important classical radio stations in the UK, in terms of audience there is only one."

fb: anna@musicweek.com



(Picture left) Many happy returns: cellist Natalie Clein is among a host of classical stars to appear for Classic FM's birthday celebration concert at the Royal Albert Hall

TIMELINE continued
2001 - RPO becomes first ever partner for CFM's orchestra in north-west England. Classic FM TV launches, the world's first 24-hour classical music channel.

2003 - Classic FM announces a new partnership with the Philharmonia Orchestra and launches *Classica Arts & Kids Week*.

2004 - Signs first ever Composer in Residence, Joby Talbot, to write a piece for each month of the year, released on CD entitled *Once Around The Sun*.

2006 - Patrick Hawes signed as second Composer in Residence. Allie Bow records debut disc on Classic FM Presents label. Sister station thisJazz launches.

2007 - Named national station of the year at Sony Radio Awards - for a fourth time and reaches its 15th birthday.

From the classical to the modern

Its listener profile may not embrace MySpace as a matter of course, but Classic FM is internet savvy

Alongside the national radio station, Classic FM's web offering is an important part of the service to its demanding listeners.

"People who listen to Classic FM might not know everything about classical music, but they want to learn more," says Classic FM's new media editor Angie McFarlane.

That is where classicfm.co.uk comes in, boasting highlights of broadcasted shows, podcasts, full playlists, live streaming and even games, online shopping and screen savers. The station's website currently has 360,000 unique users a month and 2.5m page impressions every week.

Last week it launched a "listen again" service on its new-generation players, allowing listeners the chance to catch up with shows up to seven days after they have been broadcast.

Tony Robinson's *Friendly Guide to Music Series*, which won a gold world medal at the International World Broadcasting awards in July and has been nominated for a GfK digital award, will be used to spearhead the service.

"The Internet allows us to have a much more deep and meaningful relationship with our listeners," says the station's managing director Darren Hentley. "With the internet we can see what content they like and make it more personal. They have high expectations of what the Classic FM website will deliver to them and it's a great opportunity to let listeners take control."

Hentley says Classic FM wants to be at the forefront of changes in technology over the coming years. "It's important for classical music that we are there because people don't expect it to be coming from us. For example, we were probably one of the first stations in the country to offer paid-for downloads and we're always keen to look for those opportunities and stand out."

Every week eight to 10 podcasts from 10 to 30 minutes long are uploaded to the site and key presenters regularly update a blog.

"This is especially important for specialist shows like David Mellor's where people want to make sure they don't miss the name of a track, especially when they are being encouraged to listen to new music," explains McFarlane.

She describes how the site's relaunch last year has helped it better reflect what is going on on-air. "Now the website is its own entity, rather than a tag-on of the station". The result, she says, has been a listener experience of Classic FM that is no longer passive, but one where fans can make choices about when they listen and what they listen to. Pavarotti's death last week saw Classic FM dedicate a large portion of its site to its coverage, complete with photo gallery, blog and tribute board, an example of a brand extending beyond the airwaves.

The success of the website has seen Classic FM employing a full-time member of staff just to deal with up to 100 emails a day from the website's users wanting more details of the



station's playlist, artists or questions about the station. "It changes your outlook as to who is online" says McFarlane. "You realise we have 80-year-olds logging on."

As a presenter, John Brunning says Classic FM's expanded online presence makes connection with the audience easier. "I think we've only just started to scratch the surface with digital, but it has certainly changed the way I work. I get emails from all over the world now, from Beijing to Santiago, and it's that connection with the rest of the world that used to be the preserve of the BBC."

As well as 250,000 hits a month, the Classic FM website has a database of 450,000 of its ABCI listeners subscribing to a monthly newsletter - telling them about Classic FM's activities with orchestras, exclusive features and interviews with the stars of classical music and news of the radio playlist.

In July Classic FM's website launched its first example of online-only content, Bob Jones' *Classic FM Arts Daily*.

The programme, which is available online for a week after it is first uploaded, has Jones reporting from festivals and orchestras across the country, including interviews with the likes of baritone Sir Thomas Allen and Edinburgh International Festival director Jonathan Mills.

Jones' one-off Welsh language version of the daily covering the Llangollen International Eisteddfod proved particularly popular, says McFarlane, but on average the programme is downloaded 100 to 200 times a day.

Plans for the website's next stage of development are still in discussion, says McFarlane.

"We are looking at user-generated content, but our audience aren't the 'early adopters' you might get with Xfm or Facebook users," she admits. "but we are looking at it."



(Picture left) Digital drivers shows with Tony Robinson and David Mellor are spearheading Classic FM's new online expansion

Music Week.

Club Charts 22.09.07

The Upfront Club Top 40

The Last Week	Artist / Title / Label	Peak	Weeks on Chart
1	Carl Kennedy vs Mynce Project/Roachford Hide The Storm	1	1
2	Roisin Murphy Let Me Know	2	10
3	Congress 40 Miles	3	32
4	Ultravox Naté Automatic	4	8
5	Freemasons Feat. Ballyvaughan Uninvited	5	20
6	Naté James High Times	6	15
7	K-Riassi Let Me Show You	7	4
8	Uniting Nations Do It Yourself	8	14
9	Valiant For Me	9	10
10	Various 2007 Summer Sampler	10	1
11	The Shapeshifters New Day	11	2
12	The Marches Turn It Around	12	17
13	Bassmontkeys Feat. Naomi Marsh The Answer	13	4
14	Mitcha Buena Just A Little Bit	14	1
15	Recoup Remind You	15	19
16	Da Cor'Ns Featde Le Grand Let Me Think About It	16	9
17	Fonzarelli Spirit (Warmn Stay Here Forever)	17	1
18	Mauvo Picotto Eyebad	18	5
19	Youitude 22 Word Start Your Mouth	19	22
20	Sir Vean For What's Worth	20	2
21	All Love Lasts Night Session	21	1
22	Felix Da Housecat Like Something For Peroni	22	1
23	Tempolulet Roberts Saturday Night Sunday Morning	23	12
24	Yoav Beautiful Lie	24	1
25	Aeronautics Feat Greg Electrical Salisa	25	1
26	Armadillo Va Holden I Want Your Soul	26	21
27	Molly McQueen Psycho Gorgeous	27	1
28	Eae Dis Hey Girl	28	6
29	Yee Sot Gimme Your Love	29	3
30	Sia The Girl You Lost to Cocaine	30	1
31	David Guetta feat. Kelly Rowland My Heart	31	1
32	H.I. Tack Let's Dance	32	7
33	Inaya Day I Spin Me	33	2
34	Holmes Vets Feat. Avaxion Frost 8 Letters	34	7
35	Aswell I Found You	35	28
36	Just Jack (No Time)	36	21
37	Out Of Office Hands Up	37	8
38	Dobi Kwe Feat. That Jam	38	5
39	SaSa Like This Like That	39	1
40	Charlean Dance Mr D	40	8

Top 10 Upfront Club Breakers

Rank	Artist / Title / Label
1	Hide Presses Between Let Me Know
2	Freemasons Feat. Ballyvaughan Uninvited
3	Ultravox Naté Automatic
4	Various 2007 Summer Sampler
5	Sir Vean For What's Worth
6	Da Cor'Ns Featde Le Grand Let Me Think About It
7	Signatures Unknown New Day
8	Chickadee I Don't Hoppen To You / Ask
9	Chickadee I Don't Hoppen To You / Ask
10	Chickadee I Don't Hoppen To You / Ask

Playlist



Adele
Crybaby from
Story



Midnight Juggernauts
Ride The Storm



Carl Kennedy vs Mynce Project
Hide The Storm



Roachford Carl Kennedy collaboration at one

Uniting Nations' big effort in the pop chart

Gusto achieves the double double

by Alan Jones

Just four weeks after achieving the extremely rare double of topping the Upfront and Commercial Pop club charts with different records in the same week, its location in this time slot bids The Storm by Carl Kennedy vs Mynce Project lead. Roachford which climbs 4-1 on the former list, and Do It Yourself by Uniting Nations, which leads the latter.

The Storm features a vocal from Andrew Roachford, a former chart regular, who has been on the charts for 19 years. It was originally promised credited to Carl Kennedy earlier this year, and when it was released, Mynce subsequently produced their own version of the song, also using Roachford's vocal and, presumably to avoid a battle between the two, both songs picked up the biggest chart boost of the week. Those of 105, with 12 debuts in the top 40 and a further 12 entries in the unpublished 45-100 region of the chart. The top 10 breakers from that sector can be found elsewhere on the page, while 11-20 are as follows: 11) A Week Ago - Future Friends, where on the top 40 and 11) Pat Sharp Boys, 12) Stereo - Unstakeful, 13) Rhonna, 14) Dised Four (remixed) - Fat Sharp Boys, 15) Stereo - Unstakeful, 17) Northern Bitter To Do - Lamin Rimes, 18) 1973 - James Bunt, 19) Sweet Harmony - Liquid, 20) Do Do Moves - Fimfore Fresh & The Clothworld Crew.

While Carl Kennedy and his comrades are new to Gusto, Uniting Nations are one of those 'You and Me and A No Confid' their latest success. Do It Yourself, jumps 14-8 on the upfront chart while vaulting 9-1 on the Commercial Pop chart. It is a cover of (If You Want To Do It Yourself, originally recorded by dance legend Diana Gwynn in 1975 for her second album, Experience Gloria Frodo, the combination of 50 Cent, Justin Timberlake and Tinashe led is enough to bring Ayo Technology a fourth straight week of number one on the Utcon Chart and by a huge margin, with Kanye West's Stronger at number two some 40.7% behind.

alan@musicweek.com

Commercial Pop Top 30

The Last Week	Artist / Title / Label	Peak	Weeks on Chart
1	Carl Kennedy vs Mynce Project/Hide The Storm	1	1
2	Roachford Carl Kennedy Collaboration at One	2	1
3	Do It Yourself	3	1
4	Uniting Nations Do It Yourself	4	1
5	Future Friends A Week Ago	5	1
6	Pat Sharp Boys	6	1
7	Pat Sharp Boys	7	1
8	Pat Sharp Boys	8	1
9	Pat Sharp Boys	9	1
10	Pat Sharp Boys	10	1
11	Pat Sharp Boys	11	1
12	Pat Sharp Boys	12	1
13	Pat Sharp Boys	13	1
14	Pat Sharp Boys	14	1
15	Pat Sharp Boys	15	1
16	Pat Sharp Boys	16	1
17	Pat Sharp Boys	17	1
18	Pat Sharp Boys	18	1
19	Pat Sharp Boys	19	1
20	Pat Sharp Boys	20	1
21	Pat Sharp Boys	21	1
22	Pat Sharp Boys	22	1
23	Pat Sharp Boys	23	1
24	Pat Sharp Boys	24	1
25	Pat Sharp Boys	25	1
26	Pat Sharp Boys	26	1
27	Pat Sharp Boys	27	1
28	Pat Sharp Boys	28	1
29	Pat Sharp Boys	29	1
30	Pat Sharp Boys	30	1



MusicWeek

The Official UK Charts 22.09.07

THE OFFICIAL
UK CHARTS



Prepared in cooperation with the BPI and IFPI,
UK Official Charts Company and the Official
Singles Chart, UK Charts Company 2007

As used by Radio One

Singles

1	Sean Kingston Beautiful Girl	10/07
2	Plain White T's Hey There Deililiah	10/07
3	Kanye West Stronger	10/07
4	James Blunt 1973	10/07
5	50 Cent Feat. J. Timberlake/Timbaland Ayo Technology	10/07
6	Rihanna Shut Up And Drive	10/07
7	Girls Aloud Sexy! No No No	10/07
8	Robyn With Kleerup With Every Heartbeat	10/07
9	Timbaland Feat. Doe/Keri Hilson The Way I Are	10/07
10	Scouting For Girls She's So Lovely	10/07
11	Booby Luv Don't Mess With My Man	10/07
12	Luciano Pavarotti Nessium Dorma	10/07
13	Fergie Big Girls Don't Cry	10/07
14	Elvis Presley Party	10/07
15	Freaks The Creeps (Get On The Dancefloor)	10/07
16	Gym Class Heroes Clothes Off!!!	10/07
17	Kate Nash Foundations	10/07
18	The White Stripes You Don't Know What Love Is	10/07
19	Kano Feat. Craig David This Is The Girl	10/07
20	David Guetta Feat. Chris Willis Love Is Gone	10/07
21	Foo Fighters The Pretender	10/07

Albums

1	Kanye West Graduation	10/07
2	50 Cent Curtis	10/07
3	Kt Tunstall Drastic Fantastic	10/07
4	Amy Winehouse Back To Black	10/07
5	Natalie Imbruglia Glorious The Singles 97-07	10/07
6	Hard-Fi Once Upon A Time In The West	10/07
7	Plain White T's Every Second Counts	10/07
8	Ultrabeat The Album	10/07
9	Newton Faulkner Hand Built By Robots	10/07
10	Mika Life In Cartoon Motion	10/07
11	Rihanna Good Girl Gone Bad	10/07
12	Kate Nash Made Of Bricks	10/07
13	Sean Kingston Sean Kingston	10/07
14	Kano London Town	10/07
15	Marc Bolan & T.Rex Greatest Hits	10/07
16	The Police The Police	10/07
17	Luciano Pavarotti The Ultimate Collection	10/07
18	Athlete Beyond The Neighbourhood	10/07
19	Timbaland Shock Value	10/07
20	Snow Patrol Eyes Open	10/07
21	The Go! Team Proof Of Youth	10/07
22	Marcus & Martinus The Second Balance	10/07

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CONTINUUM

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Compilations

- 1 **Original TV Soundtrack** High School Musical 2
Disney
- 2 **Various** Gatoceastrer Immortal
Various
- 3 **Various** Now That's What I Call Music! 67
EMI/World Circuit
- 4 **Various** Ibiza Annual 2007
Universal
- 5 **Various** The Anthems 07
Universal
- 6 **Various** Classic France Nation
Various
- 7 **Various** 80's 70s Hits
EMI
- 8 **Various** R&B Love Collection
Universal
- 9 **Various** Classic FM - As Heard On TV
Various
- 10 **Various** World In Union - Rugby World Cup 2007
EMI
- 11 **Various** The Pacha Experience 2
EMI
- 12 **Various** Hed Kandi! - The Mix - Summer 2007
Various
- 13 **Various** Just Great! - Songs
EMI
- 14 **Various** R&B Anthems
Various
- 15 **Various** Reggae - The Album 2007
Various
- 16 **Various** Club 80s
Various
- 17 **OST** Hairspray
Various
- 18 **Original TV Soundtrack** High School Musical
Various
- 19 **Various** The Ride
Various
- 20 **Various** Club Anthems 2007
Various

Forthcoming

Key single releases	Date	Label
Babyshambles <i>Delivery / Paper</i>	Sept 17	Various
50 Cent <i>Premature Rites</i>	Sept 17	Atlantic
Technology <i>Microscope</i>	Sept 17	Various
Justin Timberlake <i>Just Fly</i>	Sept 17	Various
Ke\$ha <i>My Way / No More</i>	Sept 17	Various
Ke\$ha <i>My Way / No More</i>	Sept 17	Various
Shayne Ward <i>No U House / U Don't Know</i>	Sept 17	Various
Cast Of <i>High School Musical 2</i>	Sept 17	Various
Music In My <i>Heart / Boney</i>	Sept 17	Various
Supergabbers <i>Blitz / Island</i>	Sept 17	Various
Jennifer Lopez <i>Don't Wait / RCA</i>	Oct 1	RCA
Pete Dinklage <i>The Pines / Island</i>	Oct 1	Island
Shayne Ward <i>Just Fly / Polygram</i>	Oct 1	Polygram
Ke\$ha <i>My Way / No More / Island</i>	Oct 1	Island
Nazareth <i>Back In Black / Island</i>	Oct 1	Island
Mika <i>15259 / EMI</i>	Oct 1	EMI

Key album releases	Date	Label
James Blunt <i>All The Lost Souls / Atlantic</i>	Sept 17	Atlantic
Reverend & The Makers <i>The Stars Of Things / Island</i>	Sept 17	Island
Robbie Williams <i>Delirious? / Island</i>	Sept 17	Island
For Fighters <i>Escape Silence / RCA</i>	Sept 17	RCA
Will Lam <i>Songs About G.I. Joe / Polygram</i>	Sept 17	Polygram
Joak Gonzalez <i>Of Our Nature / Polygram</i>	Sept 17	Polygram
Ian Brown <i>The World Is Yours / Polygram</i>	Sept 17	Polygram
Bruce Springsteen <i>Magic / Columbia</i>	Sept 17	Columbia
Babyshambles <i>Shower's Waiting / Paper</i>	Oct 1	Paper
Arnie Lennox <i>Songs Of Mass Destruction / Island</i>	Oct 1	Island
UK	Oct 1	Various
Ke\$ha <i>My Way / No More / Island</i>	Oct 1	Island
Supergabbers <i>Blitz / Island</i>	Oct 1	Island
Ed Heacourt <i>Unit 1 (Concussion Train) / Universal</i>	Oct 1	Universal
Audra Kays <i>43 Am / RCA</i>	Oct 1	RCA

- 20 **David Guetta** *Feat. Chris Willis Love Is Gone*
Various
- 21 **Foo Fighters** *The Pretender*
Various
- 22 **Armand Van Helden** *I Want Your Soul*
Various
- 23 **Phil Collins** *In The Air Tonight*
Various
- 24 **Hard-Fi** *Suburban Knights*
Various
- 25 **Rihanna** *Feat Jay-Z Umbrella*
Various
- 26 **Talo Cruz** *Moving On*
Various
- 27 **The Chemical Brothers** *Salmon Dance*
Various
- 28 **Reverend & The Makers** *He Said He Loved Me*
Various
- 29 **Newton Faulstner** *Dream Catch Me*
Various
- 30 **The Hoosiers** *Worried About Ray*
Various
- 31 **Andy Lewis & Paul Weller** *Are You Trying To Be Lonely*
Various
- 32 **Amy Winehouse** *Tears Dry On Their Own*
Various
- 33 **Peter Bjorn & John** *Feat. V Bergsman Young Folks*
Various
- 34 **Enrique Iglesias** *Do You Know?*
Various
- 35 **Mika** *Big Girl (You Are Beautiful)*
Various
- 36 **Dave Spoon** *Feat. Lisa Mafia Bad Girl (At Night)*
Various
- 37 **KT Tunstall** *Hold On*
Various
- 38 **KT Tunstall** *Let's Dance*
Various
- 39 **Axwell** *Found You*
Various
- 40 **Akon** *Sorry Blame It On Me*
Various

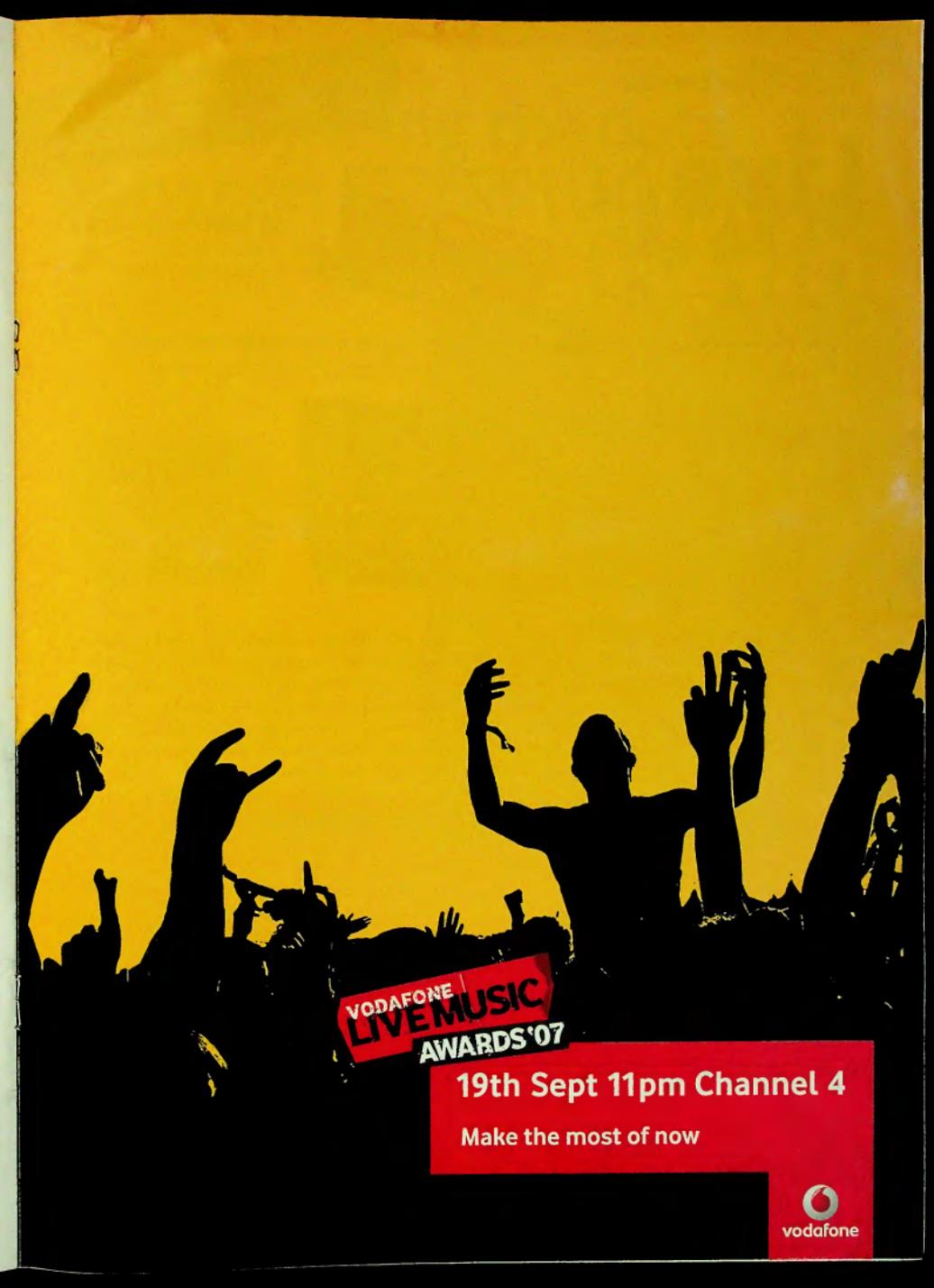


The White Stripes: second highest new entry at number 19

- 20 **Snow Patrol** *Eyes Open*
Various
- 21 **The Go! Team** *Proof Of Youth*
Various
- 22 **Maroon 5** *I Won't Be Soon Before Long*
Various
- 23 **Elvis Presley** *The King*
Various
- 24 **The Proclaimers** *Life With You*
Various
- 25 **Paolo Nutini** *These Streets*
Various
- 26 **Amy Macdonald** *This Is The Life*
Various
- 27 **Editors** *An End Has A Start*
Various
- 28 **Paul Potts** *One Chance*
Various
- 29 **Kaiser Chiefs** *Yours Truly Angry Mob*
Various
- 30 **Pigeon Detectives** *Wait For Me*
Various
- 31 **The Enemy** *We'll Live And Die In These Towns*
Various
- 32 **Amy Winehouse** *Frank*
Various
- 33 **Justin Timberlake** *FutureSex/LoveSounds*
Various
- 34 **Klaxons** *Myths Of The Near Future*
Various
- 35 **Pink** *I'm Not Dead*
Various
- 36 **James Morrison** *Undiscovered*
Various
- 37 **Linkin Park** *Minutes To Midnight*
Various
- 38 **KT Tunstall** *Eye To The Telescope*
Various
- 39 **Siouxsie Mantray**
Various
- 40 **Kings Of Leon** *Because Of The Times*
Various



Kings Of Leon: straight in at number one



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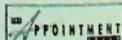
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GOEVENTS



Diesel: joining the dots between fashion and music

Now in its seventh year, the annual Diesel-U-Music Awards continues to scour the globe for the hottest new undiscovered music talent. *Music Week* spoke to the internationally recognised fashion brand about its commitment to promoting fledgling artists

With its focus on music from around the world and an innovative approach to award ceremonies, Diesel is continuing to enthusiastically support the best of new music while listening to both artists and fans to ensure the annual Diesel-U-Music Awards maintains a fresh perspective.

Covering rock, urban/hip hop and electronic music, the event at London's Koko on October 3 is the culmination of numerous national heats and will not only see the winners presented with a cash prize, but also everything from studio time to a potential record deal.

Acts participating at the Channel Four-televised event will be able to capitalise on the press, radio and TV exposure which comes with the Diesel-U-Music event plus the chance to perform in front of industry executives and tastemakers. Battling it out to become one of the nine international nominees are UK winners The Cik Cik (urban/hip hop), Get Shakes (electronic) from the Isle Of Wight and Cardiff's The Steers (indie/rock).

Music Week discusses the award's ongoing evolution and importance with Diesel London's head of communications Andy Griffiths.

MW: As a youth brand, how important is it for Diesel to be associated with music?

AG: Diesel is not just a fashion brand but an entertainment brand; when you talk about fashion you are talking about youth culture and when you talk about youth culture you are talking about music. There is a seamless integration between the two; it's authentic and not contrived.

How did you decide on the format?

Every year it is an interesting process. We sit down and ask, "Shall we do it this year?". It's a very unscientific approach; we all sit around and agree that we should do Diesel-U-Music because we love it. It wasn't one of those marketing ideas born out of a PowerPoint presentation, looking at the youth market and what they are into. It was born out of a genuine love and enthusiasm for youth culture, fashion and music together. With Diesel-U-Music that is one of the authenticities we try and protect. We try and do things that come naturally and are real.

What sets the Diesel-U-Music Awards apart from other similar ceremonies?

This year we are taking the concept of an anti-award ceremony and, in terms of the whole experience, flipping everything on its head. It's about Diesel as an entertainment brand; entertaining you idea that are outside wanting to come in, entertaining you as you step into the venue, the idea that we have for the event is making it like going to the theatre. For me, that is the difference between Diesel and going to traditional award ceremonies. It's about the details and the presentation and that's what makes it memorable. The experience will be a completely new one and that is our responsibility as a brand: to deliver an experience you wouldn't have thought of.

In 2006 the event went international. What led you to make that move?

A philosophy in the company is that Diesel is for

(Picture left) Hope you like them: electro-fused duo My Toys Like Me, who feature on this week's *Music Week Diesel CD*



'A philosophy in the company is that Diesel is for everyone, no matter how weird and wonderful, fucked up or kooky you are'
Andy Griffiths, Diesel London

everyone, no matter how weird and wonderful, fucked up or kooky you are. It's not just for the UK market. So, rather than the traditional route of sending in CDs, listening and judging them, with the web the Diesel user became a lot more visible and accessible so we have had submissions from Barbados to Bangladesh and New Zealand. That kind of reach is really special and a real point of difference between Diesel and most other music competitions. It gives musicians from far-flung countries the chance to travel the world and perform in front of music's best and the industry. It's that new generation support that we felt was important internationally.

You recently introduced the open-voting system, allowing the public a voice. What has the feedback been like?

We have something called the Diesel Cult on Diesel.com, which is the community aspect of the

site. It provides a simple means of interactivity for our 1.1m users every month; we have had a huge response and extended the voting for a week because it was going so well.

So what's new for this year?

Last year we went international; next year we are going to make another step change. It will be our 30th anniversary as a brand. I think it's important to evolve, so we will be looking at the whole back end of the competition from an artist's perspective, but that will be for 2008.

So whilst nothing is confirmed, we are looking at whether this year's winners can play a big beach party in Rio, or be flown to a 30th anniversary event in Beijing. That's amazing for an artist to go from making music in their bedroom to one up in front of thousands of people on the other side of the planet. Being global, that's one of our USP's that we can give to the artist.





How important is it to provide the artists with more than just a financial reward? Everything is about supporting a new generation. Whether it's legal, managerial or PR advice or web presentation, we are trying to provide holistic support to the artists. It's a little bit parental really – we feel we have a responsibility to provide more than just a trophy. What's important is what's next.

Last year Mick Rock picked up the Contribution To Music award while Roxy Music were declared Music Icon. Any clues on who might walk away with this year's gong?

We are still in discussions regarding Music Icon, but Contribution To Music will go to Peter Saville. His artwork has been really influential and shaped a lot of young minds.

● Diesel-U-Music Awards take place on October 3 at Koko in Camden, with tickets available to the public. For more information on Diesel-U-Music and the winners visit www.diesel-u-music.com, or contact Neil Chivers on: nell@communications.co.uk

(Pictures top-bottom) Fuel for thought: The Steers, Get Shakes, Revenue and Ianm are all shortlisted to represent the UK for the Channel Four-televised ceremony

Twelve for the future

Your track-by-track guide to the acts on this week's Diesel-U-Music CD

1. Ianm: Owing Me

A leading finalist in the urban music category, soul singer Ianm counts winning The National Music Award in December 2006 among her many achievements in what has been a relatively short career thus far. The songwriting accolade helped the young artist secure a string of high-profile live dates throughout 2007, among them a slot at The London Jazz Festival where she appeared on the Ladies Unplugged stage alongside established names such as Shlo Ama and Keisha White. One of her tracks, *Brownwood Bubbblers*, is featured on Gilles Peterson's latest compilation. www.myspace.com/ianmusic

2. My Toys Like Me: Sick Couple

My Toys Like Me is the musical vehicle for vocalist Frances Noon and producer Lazo Legezer. Formed in 2005, they met on a film set where their mutual tastes in music inspired the formation of the band. Citing Porlisshead, Boards of Canada and Radiohead among their influences, My Toys Like Me write music that is reminiscent of Blonde Redhead, with eerie female vocals over electro beats. www.myspace.com/mytoyslikeme

3. The Clik Clik: Paris Hilton

The Clik Clik is the brainchild of frontman and Fulham native Stefan Abingdon. A finalist in the gigging in various bands since his early teens and boasts influences as varied as Elvis Costello, Glasjaw and Sway. With Abingdon taking a distinct DIY approach to production, his latest project sees him combining sparse beats with guitar-driven indie influences and features his brother Kyle on drums and percussion. www.myspace.com/thelickclik

4. The Electric Riot: Mods, Rockers, Skin & Teds

One-man band The Electric Riot describes himself as 'lairy, skank, hypnotic, downbeat, disco, trouble rock with no money and no rules!'. Hailing from South London, the electronic finalist is the musical vision of one Tim Trouble, a man who cites influences ranging from the Grease soundtrack album to Tricky. He is currently putting the finishing touches to his as-yet-unfilled debut album, while a single entitled *Diamond White* will precede its release later this year and a label is expected to be confirmed in the coming weeks. www.myspace.com/theelectricriot

5. The Clik Clik: Mr Hicks

see track three

6. Get Shakes: Sister Self Doubt

Get Shakes are Isle Of Wight-born brothers Matt and Darren Farrow. The past 12 months have seen the band making a healthy splash with their blend of punk-funk and jacking electro. Citing Adam & The Ants, DFA, Ivan Smaggle and Optimo as key influences, the brothers make dance music in a way that sets them apart from the rest of the pack. Their main-stage, genre-straddling electro rock marks them out as potential heirs to The Chemical Brothers and Underworld. www.myspace.com/getshakes

7. Alex Blood: Say Hello

2007 has seen Blood gaining recognition, not only as an MC but

also as a serious and respected producer. Fellow Midlands artist Rukus's latest single *Understand* was produced by Blood and has just been playlisted on Xtra. The huge response to this track has prompted a remix featuring Blood himself alongside Rukus. UK hip hop veteran Ty and former Xtra DJ Neshu, with more production work for Blood in the pipeline, his debut mixtape is making waves throughout the scene. On the back of a string of singles to be released over the next six months, he is becoming one of the UK's hottest and most talked-about hip hop artists. www.myspace.com/alexblood

8. The Steers: Rewind Repeat

James, Sid, Ben and Kris have fallen together from different backgrounds and cultures over the last year to create a truly 21st Century guitar noise that is all their own. Fiercely energetic angular rock, The Steers are determined to break out of the Cardiff music scene and into the UK music scene's consciousness. This is only the beginning for a band destined for success. www.myspace.com/thesteers

9. Bo Pepper: goodcopbadcop

Bo Pepper is the musical vehicle for Alexis Strum, who was signed as a solo artist to Mercury not long ago. Bo Pepper sees the artist fronting a full band and they have enjoyed support from DJs including John Kennedy and Steve Lamaca. www.myspace.com/bopepper

10. The Steers: Money

see track eight

11. Revenue: Deadman

Formed in 2003, Revenue are Adam, Michael, Jonny, James 'Animal' and Pat, an indie/punk band from Peterborough. Their influences include The Clash, The Specials and The Libertines, while the band's live shows are described as 'messy' with a sound that is 'raw and in your face'. These Peterborough noisies are sure to make a noisy impact on the UK music scene. www.myspace.com/revenuerock

12. Get Shakes – Day Like Today

see track six

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2005 The Pselotas, Shuffle, Luke Ascheworth
2004 The Indefats, Absent Kid, Aphelick

2003 The Ilordes, MDK AKA DAE Productions, Gussman
2002 DJ Skullz, Magikstar, Mylo
2001 DJ Yoda, Tom Vek (as Souver)

PAST OUTSTANDING CONTRIBUTION/LIFETIME ACHIEVEMENT WINNERS:
2006 Roxy Music, Mick Rock
2005 Gang Of Four, Mark E. Smith

2004 John Peel, Mick Jones, James Brown
2003 Isaac Hayes, Jarvis B.
2002 Michael Eavis, Coldcut



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An excellent opportunity for a commercially focused Accountant or Finance to join an industry leader. Dealing with budgets, forecasting, analysis and project management this is a great chance for a Bright Finance Manager to have a real impact on the performance of the business.

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FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

MAMA Group Plc

Mama Group plc is looking to recruit the following individuals for its enlarged Live Music Division

Group Operations Manager

The ideal candidate will possess experience of all aspects of venue management, promotion and operations. Ideally gained within a multi-venue environment. Based in London, the position will command a salary and bonus package commensurate with the level of responsibility and skills this crucial position requires.

Group Technical Manager

Based in London in our Forum venue. The ideal candidate will possess a combination of management and engineering/production skills. The successful candidate will be involved in all aspects of the technical operation across the Live Music Division. A competitive salary and bonus package will be available to the successful candidate.

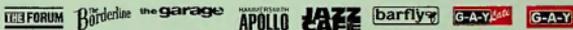
Group Bars Manager

Based in London in our Forum venue. The successful candidate will oversee the bars operation in the venue and work alongside the Group Operations Manager to deliver consistency of operation and profitability across the estate. Strong technical and product knowledge are essential and experience of multi site operations are preferable.

General Manager & Assistant General - The Forum

The Forum is due to undergo a major refurbishment. To coincide with this refurbishment we are looking to recruit a new management team for this well established venue. The General Manager will ideally have experience of managing a major live music/entertainment venue, taking full responsibility for the profit and loss of the venue. The Assistant position will be more 'operationally' based and will suit someone with well developed venue management skills and will provide the ideal opportunity for career development within the group.

Please send CV's to Laura Tomlinson laura.tomlinson@channelfly.com
Closing date for all applications October 1st 2007



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● Jack Penate Motiwe (XL)
● Amy Macdonald LA (Mercury)
● Wintersick Wonderland (Little House)
Delayed from July due to distribution problems, Wonderland – which is backed by an intriguing animated video promo – should further establish Wintersick as a band to watch. Already making inroads in Japan and the US, they are one of the new Top 10 British bands of 2010 according to the *New York Daily News*. This vinyl/download single, together with their debut single's inclusion on Starbucks' British compilation album, sees them attack the UK market.

Albums

- Beirut The Flying Colours Club (4AD)
- Pet Shop Boys Disco (Parlophone)
- Sugababes Change (Island)

SUGAR BABES

The fifth album from the West London hit machine is another classy piece of work. There are few fillers here – for a pop album – and several future hits to choose from, notably the Xenomania-produced My Love Is Pink, the DJ Love-produced Change and the obvious hit 3 Spoons of Sugar. Lead single About You Now has already been around JK & Joel's single of the week. ● Robert Wyatt Comicoop (Domino)
● Jennifer Lopez Broke (RCA)
● Ed Harcourt Until Tomorrow Then (Heavenly)
It has been seven years and five albums since Harcourt's debut and here he brings together 16 tracks from the 100 he has recorded thus far in a Best Of package – plus the obligatory two unreleased tracks. This release will be supported by a UK tour kicking off on October 2 in Edinburgh.

October 15

Singles

- Newton Faulkner All I Got (Ugly Truth)
- Timbaland Apologise (Interscope)
- The Wombats Let's Dance To Joy Division (14th Floor)

Preceding the release of the Liverpool trio's as-yet-untilled debut album on October 25, Let's All Dance To Joy Division has been made record of the week by both Radio One's Joe Whaley and Xfm's Alex Zane. The band play an 18-date UK tour between now and the end of October.

- Gym Class Heroes Queen S I (Atlantic)
- Mike Happy Ending (Casablanca/Island)
- Matthew Dear Don And Sheriff (Ghostly International)

Hot Chip, DJ Kruse and MANDY offer a pair of remixes on this single – or in Hot Chip's case, a full cover version – but it is

The Panel

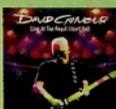
The Panel will highlight a selection of new, breaking tracks every week, reflecting the views of a selection of influential tastemakers taken from a MusicWeek panel of key radio and TV programmers, retail buyers and music journalists.



Peter Robinson (Popjustice) Riot In Belgium: La Musique (Retish)
One of the most addictive electronic pop tracks of the last 18 months, La Musique has been doing the rounds for a while and was recently included on the brilliant *Misuse* Maxon 4 compilation, but its proper single release brings electrifying new muses.



Dane McMichals (A&P) Does It Offend You? Let's Make Out (Virgin)
In a heating mass of music, this track cuts through love it or hate it, you never forget it. Matched-up guitars and Bashes – I love it.



Julian Morahan (Amazon) David Gilmore: Remember The Night Live At The Royal Albert Hall (EMI)
This is the closest you'll get to seeing Pink Floyd live, and is bumper-packed with immortal Floyd greats and Gilmore's own solo classics – a music DVD with five hours of footage that is well worth sitting through.

- Li Mama Voice Of The Young People (RCA)

October 22

Singles

- Westlife Home (RCA)
- Cold War Kids We Used To Vacation (V2)
- Youssou N'Dour with Cirrus Wake Up (It's Africa Collective) (Warner Brothers)
- New Young Pony Club Get Lucky (Stanton/Modular)
- Moya Buena Just A Little Bit (4th & Broadway)
- The Teenagers Stratiel Johansson (Merok)
- Amerie Crush (Atlantic)

Albums

- Dave Gahan Hourglass (Mute)
Depeche Mode frontman Gahan ditches the guitars and returns to his electronic roots with the first single from his second solo album Hourglass. With Depeche Mode reissues riding high in the amazon.co.uk pre-order charts, Kingdom should ignite interest.
- The Hoodlums Trick To Live (RCA)
- Unklejam Unklejam (Virgin)

PureSSence Don't Forget To Remember (Reaction)
Twelve years on from PureSSence's debut and their long wait for commercial recognition could be over. Back with a bang on first-rate new album Don't Forget To Remember – and as comeback single Drag Down To Earth pushes for Top 40 success – the Manchester four-piece are gaining plaudits aplenty.

Favourable national press reviews for both the single and album have been followed by an invitation to perform a *Kerrang!* RAW gig in November. The band have also played a Dermot O'Leary session on Radio Two, the single is on 6Music's roster and BBC News 24 will be filming the London leg of the band's forthcoming UK tour. It is Xfm, however, where PureSSence are expected to play on the air, with the radio station head's Mike Walsh already a supporter and DJ Clint Boon describing Don't Forget To Remember as 'album of the year'.

Critically acclaimed lead singer James Maddix has also been invited to sing alongside Leonard Cohen and Rufus Wainwright in the spring at the *Prud* and *Cobbles* tributes in the US.

Get Me Free and publicly define Walsh, *Red Alert* (Placid) Music
Naboo/legendary rock and 76 Lum Walsh, *Red Alert* (Dunblain)

Tommy's/Universal Music (Opening Management) Music
Naboo's Professor Andy Matherson, Revolution Studios

Catalogue reviews

Big Joe Williams: Boy Please Don't Go (SPV Blue SPV50820CD)
Champion Jack Dupree: Shake Baby Shake (SPV50820CD)
Ughtin' Slim: Rock Me Mama (SPV50820CD)
Lloyd Price: Lowly Miss (SPV50820CD)
Crowley (SPV50782CD)



SPV's blues imprint rises to the occasion again with a further four releases from legendary figures from the genre. Ughtin' Slim's pioneering downhome blues style make his album marginally the best of this mid-price selection but it's a close thing, with the same old New Orleans style of crossover rock Lloyd Price – a big Beatles favourite – providing a more strongly sympathetic and very strong compilation which includes Malcolm Blues, Ain't It A Shame and Restless Heart.

Altered Images: Happy Birthday – The Best Of (Music Club Deluxe MCD)



Altered Images put together a delightfully chart singles before being burnt out, and this compilation anthologises them at alongside 78 other cuts by the band and 12-inch mixes of I Could Be Happy and Happy Birthday, their two biggest hits. With the current boom in Eighties nostalgia, this nicely-presented set should do well.

Various: The New York Sound 2 (Beat Goes Public CDGGP188)



This includes 10 key records from dance's early years, a half of them originally released on Vanguard, including No One Can Do It like you did in the disco staple from 1981 by Carol Williams. The fabulous Fonda Rae stars on the magnetic and unusual groove of And Probab, and also provides the vocals for the classy I'm The One, which was released under the name Rainbow Brown. Blaze, Millie Mathison and Matlock also contribute to a strong set of retro dance. Alan Jones

Future Release



Harcourt, Billy Cops Machine, Brady Lou Best Mess with My No, Revlon Virginia Lind Of Being Sorry, Brown Armada Song A Maja (Out Of Control), Owen Dakota, How That You Got It, Gym Class Heroes Classics CD1, Hard-As-Sublime Knight

Hellzapoppin' Baby It's Cool, He, Back Let's Change, James Bond 1973, Jennifer Lopez Do It Well, Just Jack to Tom, Kaiser Chiefs The Angry Mob, Kanye West Stronger, Kate Nash Mouthshut, Kim, Kill Me Now, Mike Street, DJ Tomcat, Heidi O'D, House Street, Preshears Indian, Serrano, Mack

Reese Funk Any Witness, Valerie, Marcus & Mike Up For, Matchbox Twenty Now For, Mike Come, Mia Jimmy, Mike Sig Girt, What Will You Do When The Money Goes, Moby Bone Just A Little Bit, Releto Imagination

Gorras, No-Ya Can We Oxi, Green Ain't No Party, Dal Of Office Hours Up, Peter Bjorn & John Funk, Naboo, Benjamin Young Felix, Plain White T's They There (Delia), Reverend & The Makers He Said He Loved Me, Bikana Stud, Up And Drive,

Naboo With Klump With Every Heartbeat, Reese With My Dear Heart So Missing, Soaring For Girls 2010, So Lovin', Sean Kingston Beautiful Girl, Sugababes About No Now, The Fray All At Once, The Hellcats Two Left, Tell, The Hellcats

Goodbye Mr A, The Two Long Tones, Tinseltown Feet, Sea/Part One, The Way It Is, Will You Let It From My Home

Datafile Exposure

Radio One Top 30

Pos	This Week	Last Week	Artist / Title / Label
1	1	1	The White Stripes You Don't Know How Low We Is / JXL
2	1	2	David Guetta Feat. Chris Willis Love Is Gone / Cherianna
3	1	3	Boody Luvs Don't Mess With My Man / Red Kamb
4	10	10	Hard-Fi Suburban Knights / Necessary/Antidote
4	14	14	The Enemy You're Not Alone / Warner Brothers
6	3	5	Foo Fighters The Pretender / RCA
6	4	4	Kanye West Stronger / Def Jam
7	8	7	The Pigeon Detectives Take Her Back / EMI To The Rafters
7	10	10	Kaiser Chiefs The Angry Mob / B Universe/Angel
10	13	13	Scouting For Girls She's So Lovely / Epic
10	13	13	Ida Core Vn Feilde Le Grand Let Me Think About It / Def Jam
11	18	18	KY Tunstall Hold On / Real Gone!
11	18	18	Peter Dinklage & John Feat. Victoria Bergamas Young Folks / Wichita
15	1	1	Armand Van Helden I Want Your Soul / Southern Fried
15	6	6	Editors An End Has A Start / Kitchenware
15	16	16	Sean Kingston Beautiful Girl / Epic
18	27	27	Jack Penate Second Minute Or Hour / XL
19	11	11	Reverend & The Makers He Said He Loved Me / Wall Of Sound
20	15	15	The Holloways Two Left Feet / FHM
21	23	23	Tali Cruz Moving On / Hearst
21	23	23	Scouting For Girls She's So Lovely / Epic
23	23	23	Girls About Ready No No No / Parlophone
23	23	23	Rihanna Shut Up And Drive / Def Jam
23	23	23	Will.i.am I Got It From My Mama / Interscope
26	31	31	Hi-Tack Lay's Dance / EMI
26	31	31	Fall Out Boy Like A Lawyer With The Way I'm Always Tying... / Mercury 10
26	31	31	Just Jack No Time / Mercury
26	31	31	Charlene Dance Mr. U / Real Gone!
30	33	33	The Hoosiers Goodbye Mr A / RCA

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

Radio Two Top 30

Pos	This Week	Last Week	Artist / Title / Label
1	1	1	Bruce Springsteen Radio Nowhere / Columbia
2	3	2	Crowded House She Called U / Parlophone
3	1	1	Plain White T's Hey There Delilah / Hollywood/Angel
3	10	10	Led Zeppelin Nashville Session / Def Jam
3	22	22	Yvonne Yvonne / Interscope
6	8	8	The Coral Jacqueline / Bellisima
6	8	8	Annie Lennox Dark Hood / RCA
8	3	3	Katie Melua If You Were A Sailorboat / Braxmala
9	1	1	James Blunt 1973 / Atlantic
9	4	4	Enrique Iglesias I'm Not Being Sorry / Interscope
11	6	6	Cherry Ghost 4:30 AM / Heavenly
11	11	11	Peter Dinklage & John Feat. Victoria Bergamas Young Folks / Wichita
13	13	13	The Hoosiers Goodbye Mr A / RCA
14	21	21	All Low Late Night Session / Columbia
15	17	17	Colbie Caillat Baby / Island
15	17	17	Scouting For Girls She's So Lovely / Epic
15	25	25	Damian Rice Dogs / Vain Foes
18	12	12	Gabriele Why / Polydor
18	12	12	Rooney When Did Your Heart Go Missing? / Gaffney
20	17	17	Terra Nacmi Not Sorry / Island
20	28	28	Suggababe About You Now / Island
20	15	15	Manic Street Preachers Indian Summer / Columbia
23	7	7	Ryan Dan Lane The Sun / Universal
24	12	12	KY Tunstall Hold On / Real Gone!
24	21	21	Turin Brakes Stalker / Virgin
24	27	27	Siouxsee Here Comes That Day / VIVA
24	27	27	Ed Harcourt You Put A Spell On Me / Def Jam
28	23	23	Oscon Am I No Party / Mercury
28	23	23	Fergie Big Girls Don't Cry / A&M
28	23	23	KY Tunstall Saving Mr. Taylor / Real Gone!

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

Last.fm Top 10

Pos	This Week	Last Week	Artist / Title / Label
1	1	1	Kate Nash Foundations / Felice
2	1	1	Kanye West Stronger / Def Jam
3	4	4	Plain White T's Hey There Delilah / Atlantic
4	5	5	Kixxona Golden Skans / Kixx
5	3	3	Paramore Misery Business / Fueled By Ramen
5	6	6	Kate Nash Mouthwash / Felice
7	new	new	Kixxona Atlantis to Interzone / Resonance
8	7	7	Muse Supremacy Black Holes / Warner Bros
9	7	7	Muse Stronger / Warner Bros
10	7	7	Kings Of Leon On Call / Red / Def Jam

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

Commercial Radio

Pos	This Week	Last Week	Artist / Title / Label
1	1	1	Fergie Big Girls Don't Cry / A&M
2	6	6	Plain White T's Hey There Delilah / Hollywood/Angel
3	5	5	James Blunt 1973 / Atlantic
4	3	3	Sean Kingston Beautiful Girl / Epic
5	2	2	Robyn With Kierup With Every Heartbeat / Konowha
6	11	11	Rihanna Shut Up And Drive / Def Jam
7	7	7	The Hoosiers Worned About Roy / RCA
7	7	7	KY Tunstall Hold On / Real Gone!
9	4	4	Kate Nash Foundations / Felice
9	4	4	Enrique Iglesias Do You Know? / Interscope
11	17	17	Nelly Furtado Say It Right / Def Jam
12	14	14	Timbaland Feat. Doo/Keen Hilson The Way I Are / Interscope
13	13	13	Kanye West Stronger / Def Jam
14	20	20	Maroon 5 Wake Up Call / A&M
15	12	12	Avril Lavigne When You're Gone / RCA
15	17	17	Groove Armada Song 4 Myra / DUT of Control / Columbia
17	15	15	Amy Winehouse Tears Dry On My Face / Island
18	11	11	Natalie Imbruglia Clorox / Brightside
18	11	11	Suburban Knights / Necessary/Antidote
18	11	11	Yvonne Yvonne / Interscope
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18	11	11	Suburban Knights / Necessary/Antidote
18	11	11	Yvonne Yvonne / Interscope
18	11	11	Timbaland Feat. Doo/Keen Hilson The Way I Are / Interscope
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18			



by Alan Jones

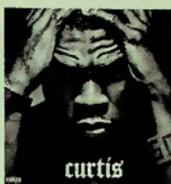
After five weeks below the 2m mark, total album sales last week recovered, climbing 7.5% week-on-week to 2,097,164.

This improvement was largely due to a competitive week but not blockbuster top three on the artist albums chart, in which new releases by Kanye West, 50 Cent and KT Tunstall all managed to sell more than 50,000, but less than 100,000 copies. It's only the fifth time in 37 chart weeks thus far in 2007 that the top three have cleared 50,000 sales.

Tunstall's album occupies the bronze medal position with sales of 56,732 – the third highest sale for a number three album in 2007, trailing the 64,064 sales of Fall Out Boy's *Infinity On High*, and the 63,342 sales of Ben Mills' *Picture Of You*, on debut 31 weeks and 26 weeks ago, respectively.

However, last week's overall album sales were only the 25th best so far in 2007, and were 11.56% below the same week in 2006, and 13.12% in arrears of the same week in 2005.

Although KT Tunstall trails Kanye West and 50 Cent in the UK as a whole, she predictably wipes the floor with them in her native Scotland, eclipsing West by 10.2% and 50 Cent by 33.2%. Kanye West's album, incidentally, is the first number one for the Roc-A-Fella label in its 11-year history. Meanwhile, after waiting 12 years for its first Top 10 artist album, dance label All Around The World secures its second of the year. The Blackburn-based label has had numerous Top 10 entries to the compilations chart but broke



Big sellers: records from (l-r) Kanye West, 50 Cent and KT Tunstall helped boost total album sales figures

its artist chart duck in March, when Cascada's *Everytime We Touch* debuted at number six. It eventually peaked at number two, spent 11 weeks in the Top 10, and 27 weeks in the Top 75, only falling out of the list this very week. It has sold 392,100 copies to date. All Around The World's second Top 10 artist album is *Ultrabear's* debut set, *The Album*, which arrives four years after their first single. Debuting at number eight, it sold 20,622 copies last week.

While album sales improved last week, singles fell back 6% to 1,335,586. This was due primarily to a dearth of hot new releases – the top four singles are frozen, and there are no new entries in the Top 10. The week's highest debut is

actually Elvis Presley's 50-year-old *Party*, which enters at number 14.

The current obsession with Eltes utilising the word 'girl' in their titles increases still further, with a record five concurrent Top 40 hits using the word or its plural – Sean Kingston's *Beautiful Girls* leads the way, with Fergie's *Big Girls Don't Cry*, Kano's *This Is The Girl*, Mike's *Big Girl* and Dave Spoon's *Bad Girl* all making their presence felt. There are also current Top 40 hits by Girls Aloud and Scouting For Girls.

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Number One Single



Sean Kingston (Epic)

Equalling its three-week run at number one in the US, Sean Kingston's *Beautiful Girls* remains comfortably ahead at the top of the singles chart with sales of 32,348 lifting its cumulative tally to 157,075. The last American male soloist to spend this long at number one with his debut hit was Eamon, whose *FURB (F U Right Back)* reigned for four weeks in 2004. Despite the popularity of *Beautiful Girls*, Kingston's eponymous debut album dips 8-13 on sales of 14,108 on its second week in the chart.

Number One Album

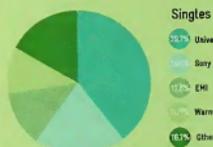


Kanye West (Roc-A-Fella)

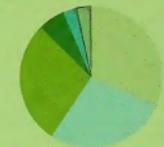
Hot on the heels of his first number one single, *Stranger*, Kanye West debuts atop the albums chart for the first time with his third album, *Late Registration*, on sales of 86,611. His previous album, *Late Registration*, debuted and peaked at number two on sales of 497,240 in 2005, losing out to McFly's *Wonderland*. West's 2004 debut album, *The College Dropout*, debuted and peaked at number 49 on sales of 6,064, and peaked at number 12 some 18 weeks later. It has sold 601,786 copies to date. *Late Registration* has sold 679,242 copies.

The Market At A Glance

Company shares



Artist albums



Compilations



Sales statistics

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,335,686	1,678,492	418,672	2,097,164
vs previous week	1,427,664	1,497,434	452,718	1,950,152
% change	-6.4%	+12.1%	-7.5%	+7.5%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	41,595,693	65,171,998	17,926,138	83,098,136
vs week last year	40,260,007	63,493,506	17,507,466	81,000,972
% change	+20.5%	+2.5%	+1.5%	+2.5%

Origin



Singles



Albums



Company shares reflect sales for the Top 75 across both albums and singles. Source: Official UK Charts Company/Music Week.

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

Origin statistics reflect nation at origin for all product sales. Source: Official UK Charts Company/Music Week.

The Official UK Singles Chart



22.09.07

Week	Artist	Title	Label
1	Sean Kingston	Beautiful Girl	Real Gone Music
2	Plain White T's	Hey Hey Delilah	Capitol
3	Kanye West	Stronger	Mercury
4	James Blunt	1973	Atlantic
5	50 Cent	Feat. J. Timberlake & Timbaland Ayo Technology	Aftermath
6	Rihanna	Shut Up And Drive	Def Jam
7	Ricky Martin	Sexy! No No No	Mercury
8	Robyn	With Kleerup With Every Heartbeat	Mercury
9	Timbaland	Feat. D.O.E./Keri Hilson The Way I Are	Interscope
10	Scouting For Girls	She's So Lovely	Mercury
11	Booby Lu	Don't Mess With My Man	Mercury
12	Luciano	Pavarotti Nessun Dorma	Mercury
13	EMG	Big Girls Don't Cry	Mercury
14	Elvis Presley	Party	Mercury
15	Freaks	The Creeps (Get On The Dancefloor)	Mercury
16	Gym Class Heroes	Clothes Off!!!	Mercury
17	Kate Nash	Foundations	Mercury
18	The White Stripes	You Don't Know What Love Is	Mercury
19	Kano	Feat. Craig David This Is The Girl	Mercury
20	David Guetta	Feat. Chris Willis Love Is Gone	Mercury
21	Foxy Fighters	The Pretender	Mercury
22	Armond Van Helden	I Want Your Soul	Mercury
23	Phil Collins	In The Air Tonight	Mercury
24	Hard-Fi	Suburban Knights	Mercury
25	Rihanna	Feat. Jay-Z Umbrella	Mercury
26	Taiyo	Crowd Moving On	Mercury
27	The Chemical Brothers	Salon	Mercury
28	Reverend & The Makers	He Said He Loved Me	Mercury
29	Newton Faulkner	Green Catch Me	Mercury
30	The Hoosiers	Worried About Ray	Mercury
31	Andy Lewis & Paul Weller	Are You Trying To Be Lonely	Mercury
32	Amy Winehouse	Tears Dry On Their Own	Mercury
33	Peter Bjorn & John Feat. Victoria Bergsma	Young Folks	Mercury
34	Enrique Iglesias	Do You Know?	Mercury
35	Mika	Big Girl (You Are Beautiful)	Mercury
36	Dave Spoon	Feat. Lisa Maffia Bad Girl (At Night)	Mercury
37	KT Tunstall	Hold On	Mercury
38	Hi-Tack	Let's Dance	Mercury

Week	Artist	Title	Label
39	Axwell	I Found You	Mercury
40	Akon	Sorry S**t It On Me	Mercury
41	Maroon 5	Wake Up Call	Mercury
42	Natalie Imbruglia	Glorious	Mercury
43	The Pigeon Detectives	Take Her Back	Mercury
44	The Fray	How To Save A Life	Mercury
45	Athlete	Hurricane	Mercury
46	Eve	Iamboujee	Mercury
47	Linkin Park	Bleed In The Face	Mercury
48	Status Quo	Beginning Of The End	Mercury
49	Editors	An End Has A Start	Mercury
50	Arctic Monkeys	When The Sun Comes Out	Mercury
51	Cherian Dance	Mr DJ	Mercury
52	Out Of Office	Handy	Mercury
53	Will.i.am	Got It From My Mama	Mercury
54	Dead & Co	Stand Up	Mercury
55	Kaiser Chiefs	The Angry Mob	Mercury
56	Pureessence	Drop Down To Earth	Mercury
57	30 Seconds To Mars	The Kill	Mercury
58	My Chemical Romance	Leamigars	Mercury
59	Tim	Kim The Kiss Of Dawn	Mercury
60	Amy Macdonald	Mr Rock And Roll	Mercury
61	The Dykestra	Stitches	Mercury
62	Ash	End Of The World	Mercury
63	Moby	Extreme Ways	Mercury
64	Amy Winehouse	Rhah	Mercury
65	Justin Timberlake	Lovestoned	Mercury
66	Snow Patrol	Chasing Cars	Mercury
67	Yves Larock	Rise Up	Mercury
68	Rooney	When Did Your Heart Go Missing?	Mercury
69	T-Pain	Good Life	Mercury
70	Arctic Monkeys	Fluorescent Adolescent	Mercury
71	T.Rex	Get It (Bass)	Mercury
72	Timbaland	Feat. D.O.E./Keri Hilson Gimme It To Me	Mercury
73	Reverend & The Makers	Heavyweight Champion Of The World	Mercury
74	Groove Armada	Song 4 Murtya (Out Of Control)	Mercury
75	Kate Nash	Hold On	Mercury



23. Phil Collins
The current TV advert for Cadbury's Dairy Milk is 90 seconds long, and throughout it features a gothic drumming to Phil Collins' introductory solo hit, in the Air Tonight. The track, which reached number two in 1981 and number four in 1988, instantly responded to the exposure by returning to the chart last week at number 42, and now climbs to number 23 on sales of 5,320 downloads.

Collins' 1981 album, which has sold 1,256,749 copies since its 1998 reissue and, naturally, includes the song, is available at mid-price today (Monday).



31. Andy Lewis & Paul Weller
Modfather Paul Weller sounds like he's going back to his roots with the authentically aged collaboration with DJ Andy Lewis. Are You Trying To Be Lonely? Despite this, it's a new song written by Weller and Lewis themselves as a track for Lewis' upcoming album, You Should Be Hearing Something Now.

Entering the chart at number 31 on sales of 4,503, it marks Lewis' Top 40 debut, but it's a 45-year-old Weller's 66th hit, but of them top 40, since his 1977 '40, since with The Jam.

Week	Artist	Title	Label
1	Neve	100%	Mercury
2	Neve	100%	Mercury
3	Neve	100%	Mercury
4	Neve	100%	Mercury
5	Neve	100%	Mercury
6	Neve	100%	Mercury
7	Neve	100%	Mercury
8	Neve	100%	Mercury
9	Neve	100%	Mercury
10	Neve	100%	Mercury
11	Neve	100%	Mercury
12	Neve	100%	Mercury
13	Neve	100%	Mercury
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70	Neve	100%	Mercury
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72	Neve	100%	Mercury
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74	Neve	100%	Mercury
75	Neve	100%	Mercury

Week	Artist	Title	Label
1	Neve	100%	Mercury
2	Neve	100%	Mercury
3	Neve	100%	Mercury
4	Neve	100%	Mercury
5	Neve	100%	Mercury
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70	Neve	100%	Mercury
71	Neve	100%	Mercury
72	Neve	100%	Mercury
73	Neve	100%	Mercury
74	Neve	100%	Mercury
75	Neve	100%	Mercury

As used by Radio One
The Official UK Singles Chart is produced by the UK Official Charts Company, based at One Chart Centre, 77, The Old Bailey, London EC3M 3DF. It is compiled from actual sales data supplied by the following companies: Asylum, BMG, Capitol, EMI, Island, Mercury, Parlophone, Polygram, Virgin, Warner Bros., WEA, and the Official UK Charts Company 2007.

Datafile Albums

Kanye West victorious in chart battle against 50 Cent

by Alan Jones



02. 50 Cent
50 Cent's third album *Curtis* utilises his real surname as its title, and debuts at number two on sales of 72,787, beaten only by top rival Kanye West's *Graduation*. Flady's 2003 debut album, *Get Rich Or Die Tryin'*, debuted and peaked at number two in 2003 on first-week sales of 47,807 (trumped, ironically by current singles partner Justin Timberlake), while second album, *The Massacre*, topped the chart in its first week in 2005 with sales of 94,176. Get Rich has since increased its sales to 1,025,244, leaving *The Massacre* (624,207) west beaten.



03. KT Tunstall
First single *Hold On* drifts 32-37 on its way down from its number 21 peak, but KT Tunstall's second studio album *Drastic Fantastic* debuts at number three on sales of 56,732. The album thus matches the peak of Tunstall's 2004 debut album *Eye To The Telescope*, which has sold a massive 1,547,320 copies to date, but which debuted quietly at number 126 in Christmas week 2004 on sales of 4,535. Tunstall also released a stripped-down set, *Acoustic Extravaganza*, in 2006. It reached number 32, and has sold 35,097 copies.

The head-to-head between Kanye West (pictured) and 50 Cent undoubtedly generated some heat for both albums, and was settled in West's favour, whose *Graduation* finishes 17.2% ahead of 50 Cent's *Curtis*.

50 Cent - who is also set to lose the battle for US chart supremacy against West, with projections suggesting he will finish up more than 100,000 sales in arrears - has retreated from his previous statement that he would retire if West beat him, and now intends to go "round for round" against his rival, releasing future albums simultaneously. Both artists have already completed their next albums - 50 Cent's is called *Before I Self-Destruct*, and West's *University* - for release in 2008.



With West and 50 Cent's albums outselling all the rest, hip-hop releases took the top two slots in the **Chart History** for the first time in chart history. Hip-hop has provided a previous number one album, starting with the Wu-Tang Clan's *Wu-Tang Forever* (1997). Subsequent chart-toppers have come from The Beastie Boys (one title), Eminem (four), DJ (one), 50 Cent (one) and The Streets (two). The latter act provided the most recent number one hip-hop album prior to *Graduation*, topping with *The Hardest Way To Make An Easy Living* some 74 weeks ago.

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Compilations Top 20

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

Rank	Artist/Title	Label	Distribution
1	Original TV Soundtrack	High School Musical 2 / Walt Disney	WD
2	Various	Catfishers: Immortal / Ministry	DI
3	Various	Now That's What I Call Music 67 / DM Virgin/UMG	U
4	Various	Icea Annual 2007 / Mercury	U
5	Various	The Anthems 07 / Universal	U
6	Various	Classic: Various Artists / Mercury	U
7	Various	101 Top Hits / EMI	U
8	Various	R&B Love Collection / Universal	U
9	Various	Classic FM - As Heard on TV / U2	U
10	Various	World In Union - Rugby World Cup 2007 / U2	U
11	Various	The Pacha Experience 2 / GRV	U
12	Various	Hed Kandi - The Mix - Summer 2007 / Hed Kandi	DI
13	Various	Just Great Songs / Love TV/Sony BMG	U
14	Various	R&B Anthems / Sony BMG	U
15	Various	Magic - The Album 2007 / WNY	DI
16	Various	Club 808 / Sony BMG	U
17	Original TV Soundtrack	High School Musical / Walt Disney	U
18	Various	The Ride / Mercury	U
19	Various	Club Anthems 2007 / DM Virgin	U

Classical Albums Top 10

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

Rank	Artist/Title	Label	Distribution
1	Luciano Pavarotti	The Ultimate Collection / U2	U
2	Katherine Jenkins	Second Nature / RCA	DI
3	Pavarotti/Domingo/Carreras	In Concert / Decca	DI
4	Anna Netrebko	Opera / Deutsche Grammophon	DI
5	Katherine Jenkins	Premiere / U2	DI
6	Luciano Pavarotti	Nessun Dorma / Naxos	DI
7	Katherine Jenkins	Serenade / U2	DI
8	Katherine Jenkins	Living A Dream / U2	DI
9	Hayley Westenra	Pure / Decca	DI
10	Mario Lanza	The Essential Collection / The Red Box	DI

Indie Albums Top 10

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

Rank	Artist/Title	Label	Distribution
1	The Go Team	Proof of Youth / Memphis Industries	U
2	The Pigeon Detectives	Wait For Me / Janes Ja The Rate	U
3	Arctic Monkeys	avourite Worst Nightmare / Domino	U
4	The Kinks	The Ultimate Collection / Sanctuary	U
5	Kate Rusby	Unbroken Annie / XL	U
6	The White Stripes	icky Trumf / XL	U
7	Alabama 3	Mr / One Little India	U
8	Koshien	Damage / Naxos	U
9	Dizzee Rascal	Marks & English / XL	U
10	Maximo Park	Our Earthly Pleasures / Warp	U

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

Music DVD Top 20

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

Rank	Artist/Title	Label	Distribution
1	Original Cast Recording	High School Musical - The Concert / Walt Disney	DI
2	U2	PopMart - Live From Mexico City / Universal	U
3	Scott Walker	Go (Various) / New Release	DI
4	Elvis Presley	33 Comeback / RCA	DI
5	Foo Fighters	Hyde Park/Gin & Rums - Live / RCA	DI
6	Various	HomeAge 2007 / Redwood	DI
7	Tom Jones	Classic Collection / Bluebird	DI
8	Pink	Live From Wembley Arena / LaFace	DI
9	Original Cast Recording	Joseph & The Amazing Technicolor / Universal	DI
10	Rolling Stones	The Biggest Bang / Universal	DI
11	Heaven & Hell	Live - Radio City Music Hall / SPV	DI
12	Elvis Presley	Destination Vegas / Miramax	DI
13	Dixie Chicks	Shut Up and Sing / Warner	DI
14	Jethro Tull	Live At Montreux 2003 / Eagle Vision	DI
15	Wolfmother	Please Experience - Live / U2	DI
16	Lynyrd Skynyrd	Freddie - The Movie & The Tribute Tour / Frontline Home Ent	DI
17	Bernie Mac	Live: The Unique Voice Of Dr. Hook / Classic Stage T	DI
18	Prince & New Power Generation	Have Love, Have Peace: The Year 2000 / EMI	DI
19	Elvis Presley/Domingo/Carreras	Caracas Domingo/Pavarotti In Concert / Universal	DI
20	Elvis Presley	Delaney & Bonnie & Friends / RCA	DI

Rock Albums Top 10

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

Rank	Artist/Title	Label	Distribution
1	Foo Fighters	In Your Honour / RCA	DI
2	Ime	Daydream Anonymous / Grapple	DI
3	Paramore	Pilot / Fuel 2000 / Reunited	DI
4	Linkin Park	Minutes to Midnight / Warner	DI
5	Foo Fighters	Some And Burn / RCA	DI
6	Lead	Earth Framing Armageddon / Jive	DI
7	Foo Fighters	One By One / RCA	DI
8	Green Day	Bullet In A Bible / Reprise	DI
9	Linkin Park	Mezzanine / Warner	DI
10	Buffy Coeur	Puzzle / 14th Floor	DI

Year So Far: Albums Top 10

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

Rank	Artist/Title	Label	Distribution
1	Amy Winehouse	Back to Black / Island	DI
2	Mick Jagger	In Cartoon Motion / Cassini/Island	DI
3	Take That	Beautiful World / Polygram	DI
4	Arctic Monkeys	Favourite Worst Nightmare / Domino	DI
5	Kaiser Chiefs	Yours Truly Angry Mob / Virgin/Polygram	DI
6	Nelly Furtado	Loose / Jive	DI
7	Snow Patrol	Eyes Open / Jive	DI
8	Justin Timberlake	FutureSex/LoveSounds / Jive	DI
9	Cascada	Everything We Touch / Jive	DI
10	The Fratellis	Costello Music / Allroad	DI

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

BPI Awards

Albums
Neville Furlonger
Honesty
Fidelity
Sainsbury
Meridian

BPI Awards are made on combined unit sales of cassette, CD, LPs and Music CDs. LPs and cassettes with a published dealer price of £2.60 and below or CD of £3.99 or below require twice the same quantity to qualify above to obtain an award.

Artists A-Z	Enigma, The 31
30 Days To Mars 73	Faithless 67
30 Cast 7	Faithless 67
Alan, Lily 46	Faithless, The 50
Arctic Monkeys 54	Faithless, Stephen 44
Athlete 19	Faithless, The 50
Bal For Ladies 53	Gal Team, The 21
Black, James 65	Gal Team, The 21
Blk, Miro & Box 15	Gal Team, The 21
Bolton, The 11	Gal Team, The 21
Chemical Brothers, The 70	Hard-Fi 61
Editors 27	Iggy Azalea 45

The Official UK Albums Chart



THE OFFICIAL UK ALBUMS CHART



MusicWeek
22.09.07

Pos	Weeks on chart	Artist	Album	Label
1	1	Kanye West	Graduation	ROA-FatCat 1743562 (CD)
2	1	50 Cent	Curtis	Interscope 1746431 (CD)
3	1	KT Tunstall	Drastic Fantastic	Real Gone Music 1743562 (CD)
4	7	Amy Winehouse	Back To Black	Island 173261 (CD)
5	1	Natalie Imbruglia	Glorious: The Singles 97-07	Real Gone Music 1743562 (CD)
6	1	Hard-Fi	Once Upon A Time In The West	Nonesuch/Atlantic 154422602 (CD)
7	3	Plain White T's	Every Second Counts	Hollywood/Angel 080527912 (CD)
8	1	Ultrasat	The Album	AAIW 01082548 (AMVD)
9	7	Newton Faulkner	Hand Built By Robots	Ugly Truth 080711302 (CD)
10	32	Mike Life	In Cartoon Motion	Phonogram/Phonogram 080711302 (CD)
11	15	Rihanna	Good Girl Gone Bad	Def Jam 973159 (CD)
12	6	Kate Nash	Mad As Bricks	Falson 1743143 (CD)
13	2	Sean Kingston	Sean Kingston	BMG 080711302 (CD)
14	1	Kano	London Town	Island/Universal/Caroline/Smith 679 256487895 (CD)
15	1	Marc Bolan & T.Rex	Greatest Hits	Mercury/Universal/Caroline/Smith 5332643 (CD)
16	14	The Police	The Police	AAIW/Polystar 1738143 (CD)
17	1	Luciano	Pavarotti: The Ultimate Collection	UCJ 0942222 (CD)
18	2	Athlete	Beyond The Neighbourhood	Parlophone 080711302 (CD)
19	23	Timbaland	Shock Value	Interscope 1720965 (CD)
20	11	Snow Patrol	Eyes Open	Falson 1743143 (CD)
21	1	The Go! Team	Proof of Youth	Mercury/Universal/Caroline/Smith 5332643 (CD)
22	17	Maroon 5	It Won't Be Soon Before Long	AAIW/Interscope 1724943 (CD)
23	10	Elvis Presley	The King	BMG 080711302 (CD)
24	13	The Proclaimers	Life With You	Island 1740870 (CD)
25	48	Paolo Nutini	These Streets	Atlantic 080434 (CD)
26	9	Amy Macdonald	This Is The Life	Island 173261 (CD)
27	12	Editors	An End Has A Start	Virgin 080711302 (CD)
28	19	Poop Potts	One Chance	Spice 080711302 (CD)
29	21	Kaiser Chiefs	Yours Truly Angry Mob	BMG 080711302 (CD)
30	11	The Pigeon Detectives	Way For Me	Island 1740870 (CD)
31	26	The Enemy	We'll Live And Die In These Towns	Warner Bros 080434 (CD)
32	56	Amy Winehouse	Frank	Island 1813119 (CD)
33	16	Justin Timberlake	FutureSex/LoveSounds	Interscope 1724943 (CD)
34	32	Klaxons	Myths Of The Near Future	Island 1740870 (CD)
35	76	Pink	I'm Not Dead	Island 1740870 (CD)
36	59	James Morrison	Undiscovered	Island 1740870 (CD)
37	18	Linkin Park	Minutes To Midnight	Warner Bros 080434 (CD)
38	46	KT Tunstall	Eye To The Telescope	Real Gone Music 1743562 (CD)

Pos	Weeks on chart	Artist	Album	Label
39	1	Siouxsie Mantaray	Siouxsie	W14 172995 (CD)
40	24	Kings Of Leon	Because Of The Times	Capitol 080711302 (CD)
41	11	Prince	Ultimate	Warner Bros 080434 (CD)
42	18	Fergie	The Dutchess	AAIW 170559 (CD)
43	59	The Killers	Sams Town	Island 1740870 (CD)
44	1	Stephen Fretwell	Man On The Roof	Island 1740870 (CD)
45	13	Enrique Iglesias	Insomniac	Interscope 1724943 (CD)
46	69	Lily Allen	Alright, Still	Capitol 080711302 (CD)
47	16	Take That	Never Settle - The Ultimate Collection	BMG 080711302 (CD)
48	3	Kanye West	Late Registration	ROA-FatCat 1743562 (CD)
49	2	Pink Floyd	The Piper At The Gates Of Dawn	Capitol 080711302 (CD)
50	23	The Fratellis	Costello Music	Falson 1743143 (CD)
51	22	Avril Lavigne	The Best Damn Thing	BMG 080711302 (CD)
52	2	Jamie Scott & The Town Park Band	Theories	Polystar 1738143 (CD)
53	2	Bar For Lashes	Fun And Gold	Capitol 080711302 (CD)
54	21	Arctic Monkeys	Favourite Worst Nightmare	Capitol 080711302 (CD)
55	11	Gym Class Heroes	As Cruel As School Children	Capitol 080711302 (CD)
56	26	Nelly Furtado	Loose	Capitol 080711302 (CD)
57	11	The Twang	Love It When I Feel Like This	Island 1740870 (CD)
58	12	Paramore	Hot	Capitol 080711302 (CD)
59	13	Traveling Wilburys	Collection	Capitol 080711302 (CD)
60	14	The White Stripes	icky (CD)	Capitol 080711302 (CD)
61	3	Hard-Fi	Stars Of Cctv	Atlantic 080434 (CD)
62	4	Richard Hawley	Lady's Bridge	Capitol 080711302 (CD)
63	59	Scissor Sisters	Ta-Da!	Capitol 080711302 (CD)
64	42	Take That	Beautiful World	Capitol 080711302 (CD)
65	1	James Blunt	Back To Bedlam	Atlantic 080434 (CD)
66	11	Rod Stewart	The Complete American Songbook 1-4	Capitol 080711302 (CD)
67	2	Foo Fighters	In Your Honour	Capitol 080711302 (CD)
68	2	Kate Rusby	Awkward Annie	Capitol 080711302 (CD)
69	1	Robyn	Hobyn	Capitol 080711302 (CD)
70	15	The Chemical Brothers	We Are The Night	Capitol 080711302 (CD)
71	1	Inne	Lay Dream Awake	Capitol 080711302 (CD)
72	1	Kanye West	The College Dropout	Capitol 080711302 (CD)
73	1	30 Seconds To Mars	A Beautiful Lie	Capitol 080711302 (CD)
74	63	Razorlight	Razorlight	Capitol 080711302 (CD)
75	22	Mark Ronson	Version 2	Capitol 080711302 (CD)

The Official UK Charts Company. Last Sunday to Saturday.

Intergalactic, Natalie 5	KT Tunstall 38	Paul Potts 29	Richard Hawley 52	Traveling Wilburys 59	Key
Isles 71	Leslie, Noel 51	Pavarotti, Luciano 10	Ruby 89	The 37	● Platinum (200,000)
John Sull 1 & The Soul 52	Linkin Park 37	The Pigeon Detectives 30	Rossini 11	Ultimate 1	● Gold (100,000)
Prince, David 25	Macdonald, Amy 25	Pink 35	Ronan, Mark 75	West, Kanye 1, 48, 72	● Silver (50,000)
Rene 14	Mariano 9 22	Pink Floyd 40	Scissor Sisters 62	White Stripes, The 40	● IFPI Platinum Europe (100,000)
Rita, Kelly 58	Mika 30	Plain White T's 7	Sixteen 28	Winehouse, Amy 32	● Sales increase
Rivers, The 43	Morrison, James 36	Prince, The 18	Snow Patrol 20	Winehouse, Amy 32	● Sales increase +50%
Ripstone, Sean 13	Moss, Kate 12	Princes, The 24	Tinelli, Rod 66	Winehouse, Amy 32	● Highest new entry
Rukey 31	Newton Faulkner 19	Princes, The 24	Tobias, 10	Winehouse, Amy 32	● Highest debut
KT Tunstall 31	Nutini, Paolo 25	Razorlight 74	Tombler, Julie 33		

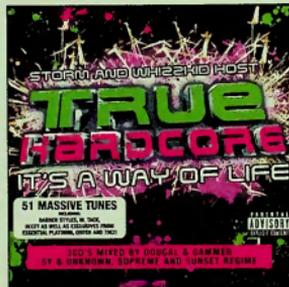
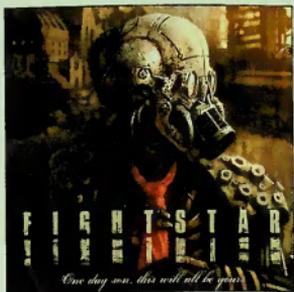


05. Natalie Imbruglia
As its title suggests, Natalie Imbruglia's 1998 debut album, *Glorious*, is now compilation, *Glorious - The Singles 97-07*, marks the Australian singer's 10th year as a recording artist. The album includes the single *Glorious*, which peaked at number 23 last month, matching the highest position of its 2005 predecessor *Counting Down*. The Days After album debuted at number one, on sales of 41,290 but ultimately sold only 204,877 copies, whereas Imbruglia's 1998 debut album, *Left Of The Middle*, peaked at number five but sold a commendable 1,143,768, powered by a succession of successful singles, including the megahit *Torn*.



14. Kano
Viciously described as a hip-hop, grime, rap and UK garage artist, Kano is hard to pigeonhole but chalked up his biggest hit single to date with *This Is The Gift*, his collaboration with Craig David, which peaked at number 18 last week. It is the introductory single from 22-year-old Kano's second album, *London Town*, which debuts this week at number 14 on sales of 13,674. His only previous album, *Home Sweet Home*, spawned three lesser hit singles and peaked at number 35, but was critically acclaimed and had a long shelf life, eventually selling 10,102 copies.

The Official UK Albums Chart is produced by the Official Charts Company based on a sample of more than 4,000 record stores. It is compiled from sales data reported by the Official Charts Company. The Official UK Charts Company 2007.



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