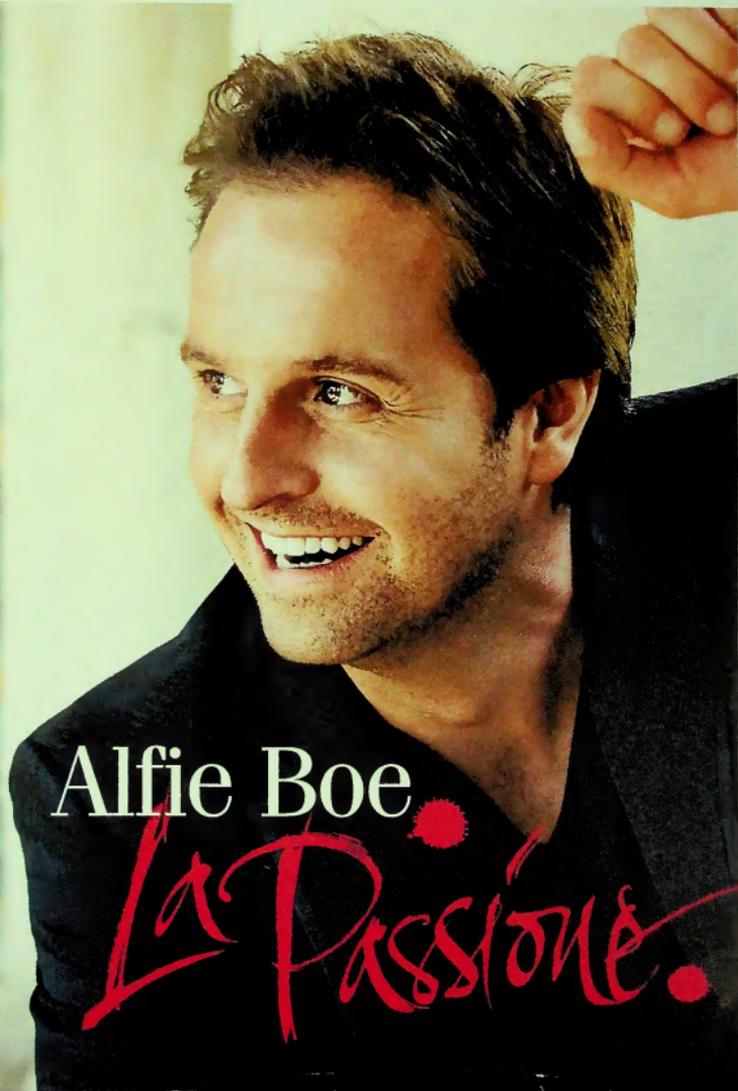


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# Alfie Boe

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**EMI**  
CLASSICS



From  
**Virgin**  
to  
**Zawvi**  
Branson passes  
the baton  
— see p12-15

## EMI staff get helping Hands

by Martin Talbot

As Guy Hands meets EMI employees for the first time at internal staff meetings, sources say he commits Terra Firma to the long haul, clarifies rumours and rules out any likelihood of a deal with Warner Music

### Exclusive

EMI's new owner Guy Hands last week committed himself to EMI for the long haul — and categorically ruled out any prospect of a deal with Warner Music.

Speaking to the staff of EMI in the UK for the first time last Tuesday, Hands — the founder and CEO of Terra Firma, which finally won shareholder approval for its takeover of the major in August — reassured them of his plans for the company, just hours after EMI was delisted from the stock exchange.

Although neither EMI nor Hands would comment on the subject or substance of the internal staff meetings,

Music Week has spoken to employees who say that Hands vowed to them that:

- he is committed to turning EMI around
- selling the EMI record business to Warner is totally off the agenda.
- Terra Firma will retain control of EMI for at least eight years, probably more.

The meetings, staged at the Terra Firma-owned Odeon Cinema in Kensington, saw Hands first address staff from its Wrights Lane headquarters and the music publishing division, before talking to colleagues from the UK recorded music business and its studio operations. One senior source present at the meetings told Music Week,

"People went in feeling a little trepidation and concern, but they came out feeling a lot better.

"He was able to clarify a lot of the wilder rumours that have been going round and gave some certainty to people.

"People were pretty impressed with him. They thought he was very open. He made a big point of saying that he wants to engage with the staff and that went down very well."

Music Week understands that Hands explained that he wanted to engage all staff in a drive to turn EMI into the world's most innovative and consumer-focused music company.

At the heart of this, he is understood to have explained, would be three objectives: to complete a fundamental analysis of the business; to agree the vision and its execution; and then to involve all staff in the planning and execution of that vision. The meetings represented the first leg of a key international tour for the new EMI chief. They will be followed by similar get-togethers at the major's US offices in Nashville, New York and Los Angeles, in the week beginning October 8, as well as in EMI's other key international markets.

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**Apple's Euro grilling**  
Competition law  
and copyright ignite  
iTunes pricing row

► Pages 4-5

**Live & Direct**  
All the highlights  
from MW's inaugural  
live conference

► Pages 7-8

**Studio maestros**  
140dB celebrates  
20 years of quality  
music production

► Pages 17-20

**Albums chart**  
Lost souls triumph  
as James Blunt  
makes number one

► Pages 32-33



# Pluggers rally behind 6Music chief

by Adam Bentine

Industry unease following 6Music's breach of broadcasting guidelines

## Radio

The UK radio industry is this week coming to terms with the shock exit of 6Music director of programmes Ric Baxill, with most agreeing that his resignation was unnecessary – and some even going as far as to describe his departure as “a witch-hunt”.

Baxill, one of the broadcast business's most experienced executives, resigned last Thursday after Leona McCambridge, a producer on the Liz Kershaw show, was fired by BBC 6Music and Radio Two controller Lesley Douglas. McCambridge reportedly plans to appeal against the decision and is being represented by broadcasting union Bectu.

Baxill reportedly took two weeks of unexpected leave immediately prior to his departure.

Both exits come in the wake of 6Music being found to have breached broadcasting guidelines when staff posted as competition winners on pre-recorded “ave” shows presented by Clare McDonnell and Tom Robinson in September 2006. The BBC says neither DJ had been aware of the deception.

BBC director general Mark Thompson last week repeated his apology over the competition scandals, saying, “Although these lapses amount to tens of hours across one million hours of broadcasting, the BBC's standards must be as high in small-scale competitions as they are in the most major news story.” The BBC declined to comment further.

Radio pluggers offered their support and sympathy to Baxill last week, albeit on conditions of anonymity owing to sensitivities and relationships with the BBC.

One plugger describes Baxill as an “extremely talented individual” who has been “used as a scapegoat by the BBC”, while another adds that, while not condoning the practice of rigging competitions, “it seems a trivial thing to lose your job over”.

“I think it's a witch-hunt, and it's getting out of control,” says one friend of Baxill's. “They're under pressure and they've got no-one ringing in. I admit that he has resigned over a member of his staff.”

One plugger describes him as “a colourful, interesting character who's been in the industry for a very long time”, while another adds, “I can't believe that any one show was any worse than this”.

## Bronfman urges industry to “redefine buying experience”

● HMV has appointed Allen Webb to the newly created position of campaign manager, music. Webb moves over from his current role as rock and pop manager and takes up the position with immediate effect. He will report to head of music Rudy Osorio. Reporting into Webb will be Martin Simpson and Jo Waddington, who will complete the new campaign buying team.

● Borders has sold its UK and Ireland business, including 41 Borders superstores and all 28 Books Etc stores in the UK to private equity firm Risk Capital Partners for £10m upfront, plus an additional payment of up to £10m depending on performance.



Falling on his sword: Ric Baxill has resigned from 6Music out of thin than any other – I think this will be a huge loss for everyone

“When your audiences are relatively low – as they are for most digital radio services – it is all the more difficult to get people to enter competitions. At the BBC especially, there is immense pressure to create interactive programmes. And there is also pressure for someone to take the rap for these things.”

Baxill's spell at 6Music was his third stint at the BBC. He was producer/senior producer at Radio One from 1988 to 1994; producer and executive producer for BBC One's Top Of The Pops from 1994 to 1997 and joined 6Music as head of programmes in 2004. He also enjoyed spells as development and series producer for SMTV Live and CD:UK, as well as being A&R director for Independent Records for a period.

When asked whether Radio Centre was reinforcing competition guidelines for commercial stations following Baxill's exit, a spokesperson said commercial radio “does take compliance very, very seriously” and that its members “are compliant” with such rules.

By adam@musicweek.com

## In The Studio



● **Feeder** are mixing their new album at Rak Studios with Ade Bushby

● **Hadouken** are mixing their USG mixtape with Wizard in Raynes Park

● **Jim Norton** is putting the finishing touches on his new album at his home studio in Chorley, Manchester

● **Get Cape Wear Cape Fly** is recording with Nita Sawhney

● **School Of Language** (David Brewis from Field Music) is holing up at Studio 8 in Sunderland

● **Marchebe** are working on new material in their own studio

● **Brandon Barnes** is recording at Ocean Way in LA with Gil Norton

● **Production outfit** Working In Loud Discs are desk with Cunnie Williams at Metropolis Studio

● **Satin Peaches** are in the studio with Dave Sardy in LA

● **Grammatics** are recording with James Kenzie in Leeds

## Sign Here

● **879** has signed New Zealand outfit **Out Of Your Hands**

## Gig Of The Week

Artist: **Leona Lewis**  
Venue: **The Mandarin Oriental**

Date: **Monday, September 24**  
About: Having returned with one of the pop songs of 2007, last year's winner of **The X Factor** will be launching her debut album in London later this week while performing here.



**Hot Chip** **Shake A Flat (EM)**  
First taste of Hot Chip's new album is a speaker shuddering five minutes of beat driven pop with a dark edge. (single, November 5)



**Hadouken!** **Leap Of Faith (Surface Noise)**  
Download-only single from Hadouken's USB-only mini-album **Chaotic**, fluorescent pop. National tour starts this week (single, November 5)



**Twisted Wheel** **You Stole The Sun (unsigned)**  
Resigned Xim Manchester unsigned winners, there is an element of complete and utter madness about Twisted Wheel which is quite addictive (single)



**Nduza** **You Better Not Waste My Time (Polydor)**  
Fresh from Mobo success, this first single for Polydor is out ahead of their debut album. (single, October 22)



**Anya Marina** **Miss Halfway (Avatar)**  
Accessible follow-up with a hint of the Elliott Smiths about it, this is one of many great moments on the new album. (from album, November 30)



**The Whitest Boy Alive** **Burning (Modular)**  
Gloriously popplastic lead single from **Erland Gye (Kings Of Convenience)** side project. They support NYPC at Astoria this Tuesday. (single, November 5)



**Noah and The Whale** **Five Years Time (Young & Lost)**  
Shot on Super 8, a music video for Young & Lost's latest discovery is a true delight and one not to be missed (single, October 22)



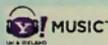
**Stevie Wonder** **Number Ones (Motown)**  
04 brings with it reissues and the best of his career but this new Stevie Wonder gets our vote. Twenty of the artist's best songs. (album, October 8)



**Leona Lewis** **Bleeding Heart (Syco)**  
This song will form the foundations of a global career. A pop song that stands out from the rest of the pack. (single, October 29)



**Clary Cat** **Sightline (Isis)**  
The debut single from the UK group possesses an infectious urgency which will win you over on a first listen (single, October 15)



## 2007 YODAFONELIVE MUSIC AWARDS WINNERS

**Live Male:** Mika  
**Live Female:** Amy Winehouse  
**Best Live Act:** Arctic Monkeys  
**Live Impact 2007:** Gossip  
**Best Show Production:** Kylie

**Best Live Return:** The Police  
**Live Music DVD:** Oasis  
**Act:** The Flaming Monkeys  
**Album Under Review:** Live Music Venue: Wembley Stadium  
**XFM Live Breakthrough Act:** Rixons

**Channel 4 Festival of the Year:** Glastonbury  
**Kerrang Live Unsigned Act:** The Flaming Monkeys  
**Best International Live Act:** The Killers  
**Sony Ericsson Tour of the Year:** Muse

**Best Radio:** Geoff Buckley (radio for James)  
**The Freddie Mercury Lifetime Achievement Award in Live Music:** Iggy Pop

# Uncertainty surrounds future of V2 artists



Mercury prize? Stereophonics, VZ's biggest international success, could move away from their long-time label to Mercury

Richard Branson's music legacy is fast disappearing from the industry, with Universal Music Group clearing regulatory hurdles last week to allow its EMI acquisition deal of V2 to go through.

Prior to Branson's withdrawal from retail last week (see p12-13), his V2 company was bought by Universal. In August, although by then Branson was only clinging to a tiny 5% stake in the company, with the remaining 95% held by the financial giant Morgan Stanley, Branson sold 47.5% of the business to Morgan Stanley in 2002 with another 43% following in May 2006.

The Universal deal was subject to regulatory

inquiries from merger and competition authorities in Austria and Germany, but it cleared those hurdles last Thursday (September 20). That effectively leaves the V2 label as just another imprint within the giant major's organisation; however, informed sources say that at least the V2 name stays. "It will remain. It will continue as a label," says the source.

It is not certain what will happen to all of the artists on the V2 label. Many of the important acts will remain, although an insider suggests they might not do so on VZ. According to this source, Universal is already looking at moving Stereophonics to its Mercury label and shunting Paul Weller to Island, although that cannot be confirmed.

Job losses are expected at V2 and questions remain as to the future of the label's management, although it is understood that Universal views V2 group CEO Tony Hartow as a key player and he will be persuaded to continue in some role. Hartow was unavailability and managing director David Steele did not wish to comment.

Some executives at VZ's international offices are also being retained and the co-operative marketing and distribution network is also likely to continue.

Although the VZ name will live on within the Universal family, it is nevertheless a sad end for the label, which promised much when Branson launched it in 1996 – four years after selling Virgin Records to EMI.

V2 established an ambitious and expensive global network, with offices in territories all around the world, although these were later slimmed to key countries such as Australia, France and Germany. The label also acquired several others such as Big Cat Records and licensed outfits such as Wichita Recordings and City Sound.

However, many have criticised V2 for its post-proficiency in establishing expensive outposts and spending huge sums on signing acts, when it could only claim one genuine global success from scratch – Stereophonics. VZ had run up around £90m of debt before Morgan Stanley became involved and the City institution later invested several million pounds in the operation.

V2 established an ambitious and expensive global network, with offices in territories all around the world, although these were later slimmed to key countries such as Australia, France and Germany. The label also acquired several others such as Big Cat Records and licensed outfits such as Wichita Recordings and City Sound.

## Ups And Downs



- **My Winhouse** winning two awards last week should make up for her Mercury Award disappointment.
- **Simon Douglas** and the team losing their Virginity.
- **Anti-SNF** group Love Music Hate Racism getting together with the NME to release an album to encourage young people to use their votes.



- **The Enemy**, struck off Alex Zane's Xim playlist after a post-Vodafone Awards bust-up between the DJ and the group.
- **Ric Blazill** leaving 6Music.
- **Mobile** ticketing – is it always so time-consuming and confusing?

# EMI "not for sale" as Hands makes long-term pledge

by Martin Talbot

Guy Hands reassures EMI employees that Terra Firma's way of doing things will revitalise the business

## Companies

Guy Hands' first meetings with staff last week sent a long way to restoring his relationship with EMI colleagues, who had been shocked by his comments to the Royal Television Society the previous week.

During that notorious appearance, Hands said that Terra Firma looked "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," he concluded.

An EMI staffer explains that Hands made no such comments at last week's staff meetings. "In fact, he said quite the opposite," the source says.

"He went out of his way to show that he was impressed by the staff that he had met and the artist roster and was impressed with the passion that the people within EMI have for the company and for the industry. He also said that he was impressed with the passion that people outside the company have for EMI, that they want us to succeed."

His meetings went further too, reassuring staff that Hands is no asset-stripping smooth and grab artist, but a businessman with a genuine interest in rebuilding a company that is operating in a challenging sector.

In outlining his strategy last week, Hands – according to the testimony of EMI staff who attended the meetings – drew on the background

to some of the company's previous success in troubled industries.

"He gave examples of previous Terra Firma acquisitions and made the point that the good ideas come from within the company," says one source. "What he said was that Terra Firma's job is simply to act as outsiders and to really try and see what are the good ideas that are already in the company, and to participate and support them."

Hands drew a parallel between Terra Firma's ambitions for EMI within a struggling record industry, and its achievements within the pub trade. In the second half of the Nineties, Terra Firma struck a series of deals that saw it become the biggest landlord in the UK.

It was an era – Hands explained – when the pub trade had grown out-of-touch with consumers. But, by introducing better food, soft drinks and coffee, it successfully reconnected with women and families, in a move that transformed the business.

Hands also explained that Terra Firma often came into companies and stripped out senior management, because of the need for everyone in the business to look at its model with fresh eyes.

He also explained the logic behind appointing Lord Birt to the EMI supervisory board, saying that the former BBC director general would work with EMI's ASR teams to review the contractual relationship between EMI and artists.

The most significant message that Hands imparted – given EMI's recent history – was his key commitment to a future as an independent

company, separate from long-time suitor Warner Music.

EMI staff have told Music Week that Hands stressed to them that Terra Firma's strategy was designed for the long term. According to one staffer, Hands told them, "We hold the businesses we acquire for the long term – and we expect to be owners of EMI for at least eight years."

He categorically dismissed any notion of partnering with Warner or any of the other majors. One EMI source, who was present at one of the meetings, told Music Week: "He made it clear that he doesn't think the lessons are there to be learned from any of our other major competitors."

The source said that all of the major record companies are struggling because they are locked into a business model and a way of thinking and working that is outdated – and that this had to change. And that does not mean following Universal, Sony BMG and Warner.

"All the majors are swimming in the same direction," Hands apparently told the meetings. "We need to be different, and that means not selling EMI's recorded music division to Warner."

He added that it also did not mean being part of an industry serving the interests of "a few highly paid executives", but "serving and maximising the income of artists, while serving and maximising choice for consumers".

by martin@musicweek.com

## Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out [www.musicweek.com](http://www.musicweek.com)

**MOST READ ON MUSICWEEK.COM**

- **EMI** music boss steps down
- **Music Week's Live & Direct** conference in pictures

- **Guy Hands**: "We're hoping EMI is as bad as we think it is"
- **Pete Waterman** to sell rights to PWL catalogue
- **Retail body Era** appoints new chiefs



## News.

### Bronfman urges industry to "redefine buying experience"

● The music industry needs to redefine the music buying experience in the digital age, according to Warner Music Group boss Edgar Bronfman. Talking at the Convergence 2.0 conference in New York, Bronfman said WMG needed to look beyond recorded music to create new revenue streams and that involves creating a "connected experience" between artist and fan.

● After many delays, **SpiralFrog**, which offers free music downloads in exchange for viewing advertising material, has launched in North America and Canada.

● **Pete Waterman** is to sell the rights to a £8m catalogue of material held by his company PWL, including a number of singles by Kylie Minogue as well as more than 40 top 10 singles.

● Warner Music Group is selling **James Blunt's** latest album. All The Lost Souls, an social networking site **MySpace**. MySpace members in the US can visit Blunt's site and listen to the entire album or buy it in a two-for-one deal, which includes a download version and a CD with exclusive tracks.

● The **Underage Club** and **Converse Music** have announced a series of daytime gigs aimed at 14- to 18-year-olds, priced at a teen-friendly £5-10.

● Mobile phone company **3 UK** has announced a partnership with digital music service **The Orchard**, to provide a delivery platform for independent music to 3 customers.

● Scottish music festival **GoNorth** has announced that it will move to Dundee next year. The festival will showcase unsigned acts over two days in various venues, including **Fat Sam's** and **DCA**.

● House music label **MNZ5** is making the shift to download-only due to the high cost and associated overheads of vinyl production.

● Artist manager **Caroline Killip** will be appointed to a new post with **15 Entertainment**, heading up the company's artist management and music marketing division.

### Keane to host Warchild event at Brixton Academy



● **Keane** are to host a night of music at **Brixton Academy** on November 1 in aid of **Warchild's** Iraq appeal. The event will also include performances from **The Magic Numbers**, **Pet Shop Boys**, **Guillemots** and **Teddy Thompson**.

● **Yahoo! Music** has unveiled a new music video player, offering users improved navigation, higher quality streams and a video playlist function. The player is compatible with **Safari** and **Firefox** browsers, in addition to **Internet Explorer**, using **Flash** technology.

● **NME** has unveiled further details of the free album it is releasing in conjunction with anti-BNP group **Love Music Hate Racism (LMHR)** as part of a national campaign to encourage young people to use their vote in the upcoming local elections.

● Seven German servers on music website **Donkey** have been shut down after legal action by national IFPI groups led to seven court injunctions against the site, disconnecting millions of file-sharers.

● **Universal Music** has teamed with **collTV** to release what it is billing as the first interactive music video, allowing fans to comment and share views on specific events during playback.

# iTunes' European pricing

by Robert Ashton

Apple says its territory-by-territory pricing model was agreed with record labels

## Digital

Universal, Sony BMG and Apple were all among the organisations giving evidence in Brussels last week, as the iTunes European pricing policy came under EC scrutiny.

The voluntary two-day hearings - on Wednesday and Thursday - heard evidence responding to April's Statement of Objections, which alleged territorial restrictions made by the iTunes music stores. The EC Competition unit is concerned that music fans in the UK can only buy a music download, with a bank card issued in the UK, from the iTunes store in the UK; this violates competition law - specifically, Article 81 of the EC Treaty.

Also, while it costs a UK consumer 79p to download an individual track, it costs 65p in France and Germany.

Over the intervening months, Apple, the four majors and others have provided written evidence to the Commission, with Apple intimating that it established its territory-by-territory stores model at the behest of the record companies because they suggested they did not own the rights for some artists across the entire European market.

The labels have responded by saying that there is nothing in their agreements with Apple that required them to set up as they have. A source involved in the hearings says, "There was always a question of whether there was an agreement. Some majors say Apple created its stores like that because it wanted to. Apple says it had to. They blame one another," she says.

Because of the inherent conflict between the area bounded by the EC and the less finite territorial rights of some copyrights territory, a record label source says that the arguments last week centred on whether copyright law has



EC "customers are forced to download locally

precedence over competition law or visa versa. "It boils down to whether the EC will want to change copyright through the back door by using competition rules or whether copyrights should be given certain exceptions," he says.

The hearings indeed agree: "What is more important copyright or competition rules? Also, in the UK, you can get a CD from Amazon France, but not download a song. Then you have to go local. Downloads are currently treated as a service and

IT'S BEEN A LONG  
BEEN A LONG  
BEEN A LONG  
LONELY, LONE  
LONELY, LONE  
LONELY, LONE  
LONELY, TIME  
YES IT HAS.

The O<sub>2</sub>, London, the world's highest grossing music arena\*, is proud to welcome the legendary Led Zeppelin back on stage - for one show only - at the Ahmet Ertegun Tribute, 26 November 2007.

www.theo2.co.uk

\* Source: arena figures since opening



# ing row moves to EC

label consent, as confusion over copyright and competition law continues

CDs as a good. The law is fuzzy and needs sorting."

In addition to DG Competition, officials from other EC departments such as DG Market (Internal Market and Services Directorate General), which oversees copyright and related rights, were also present at the hearings. The label insider suggests that if DG Competition does press for changes with Apple it could create an internal conflict with other EC departments.

"There is a school of thought that copyright shouldn't divide up the market and they might use anti-trust rules procedures to ensure it doesn't. But that will create a whole new set of problems and could force Apple to rethink how it operates in Europe," he says.

Competition commissioner Neelie Kroes may feel her position to take a harder line on competition issues will have been bolstered by the decision against Microsoft earlier last week, which fined the US corporation €20 for abuse of dominance. Kroes' office is also expected to decide shortly on whether to allow through – with remedies perhaps – the Sony/BMG merger, which was sent back to Brussels last year when the Court of First Instance ruled it was illegal.

Significantly, only two majors decided to attend the hearings, with EMI and Warner declining.

Apple and the record industry have been involved in their own battles previously, notably last year when the majors had fought to persuade iTunes to charge a higher price for new releases rather than sell all songs for the same fixed price. That was resolved in May 2006 when Apple renewed contracts with all the majors fixing the price at 79p in the UK.

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## iPhone Europe date announced

Apple last week confirmed details of its European launch for the iPhone, which will arrive in UK stores from November 9.

As expected, Apple will partner with mobile operator O2 in the UK, in a deal which will see consumers obliged to sign up to a minimum 18-month contract, with prices starting at £35 per month.

The device is being sold at a higher-than-expected retail price of £269, meaning a minimum consumer spend of between £899 and £1,359 in the first 18 months alone.

When asked whether he could guarantee early purchasers that the device's price will not be cut by a third after two months – as it was in the US – Apple CEO Steve Jobs said he could not.

And when asked about whether the company's US Wi-Fi deal with Starbucks will be extended to cover the coffee chain's UK branches, Jobs told *Music Week*. "You'll have to talk to Starbucks about that, but I know that they love the UK."



Editorial  
Martin Talbot



## Branson's exit will open the door for Zawvi

The end of Virgin music retail also signals the last of the entrepreneur's interests in the industry

As a name, Zawvi is going to take a little while to get used to. But that probably says as much about the familiarity and resonance of the Virgin brand after 35 years than anything else.

It will be sad to see the departure of Virgin from high streets and shopping centres across the country.

It is also sad to see the departure of Richard Branson from mainstream record business, his departure from retail coming a matter of months after he also exited from V2.

As an individual, Branson has been a distant presence to many within the music business for some time now, but it would have been a very different place and a much less colourful environment without his contribution over the past three decades. The music business owes him a great debt. The reality, however, is that Richard Branson, having made his money from music – from the record stores and the label they gave birth to – has moved on. He has other interests to invest his money into, so he has stepped aside and given someone else their chance.

Zawvi has a lot going for it. Yes, consumers will have a new brand to get used to, a new sense of loyalty to build up. But Simon Douglas and his team will bring continuity, expertise and, perhaps above all, a drive to make their new operation work.

It will not be easy, of course, but nothing is in today's retail environment. This autumn is looking tough to call, based on sales performance over the past few weeks; there are a decent range of top albums on their way, but this market is tough for anyone to achieve dazzling sales in.

One thing is certain though – that vbed up teams at both Virgin and HMV certainly cannot harm the industry's chances of achieving its targets.

Who knows what EMI staff thought when they heard Guy Hands' ill-judged remarks about their company at the Royal Television Society just over a week ago.

But last week he began an internal PR offensive designed to win over the hearts and minds of his new colleagues. And committing to EMI for the long term and ruling out any prospect of a merger with Warner were exactly what they will have wanted to hear.

At a stroke, Hands has brought some certainty to the company – its artists as well as its staff – which it hasn't enjoyed for almost a decade. That is certainly welcome.

What he didn't divulge, it seems, is details of the magic bullet which he believes will turn round the company's fortunes. After mere weeks in the company, no-one can be surprised at that. But finding the solution is going to be his toughest job of all.

Many intelligent executives at EMI – and at the rest of their major label competitors, come to that – have spent months and years trying to reinvent the record label model for a new environment.

If Hands manages to deliver where so many others have struggled, he will earn the admiration of the industry.

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

# LONG TIME, TIME, ELY, ELY,

The O<sub>2</sub>  
Europe's music arena

MusicWeek  
online poll

Last week, we asked: Can Britney Spears come back from her much-doubted MTV Video Awards performance last week?  
Yes | 55%  
No | 45%

Q This week we ask:

Would you pay £250-plus for an iPhone?



**VODAFONE  
LIVE MUSIC  
AWARDS '07**

Thanks to Manic Street Preachers, Calvin Harris, Stereophonics, CSS, Enrique Iglesias, The Enemy, Kate Nash, Athlete and all our guests for a fantastic night at the Vodafone Live Music Awards 07.



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Live Music Forum

# MW goes Live & Direct

MusicWeek  
29.05.07

Last week's *Music Week*-hosted Live & Direct conference attracted a host of key industry figures, prompting lively debate about the sector's key issues, including merchandising and the much vaunted 360-degree model.



The live industry in a church? Yup, that's right – as *Music Week* Events' Live & Direct took over St Mary's Church in Marylebone (1) last Wednesday. The sessions included an excellent opening panel of label and live experts debating the increasing move towards 360-degree model (2), as well as a session on new business models within the live arena (3). Later, DF Concerts' Geoff Ellis debated with the Association of Secondary Ticketing Agents' Graham Burns (4), while See Tickets' Nick Blackburn crossed swords with Viagogo's Eric Baker (5). The lunch break allowed for a session from Jyrojets, as part of a sponsorship with GoEvents and Highland & Islands Enterprises, and with PA supplied by Capital Sound (6). Among the highlights of the day was an hilarious session which saw Ed Bicknell (7) interview Gorillaz' manager Chris Morrison (8). Meanwhile, as Relentless's Shabs found himself being grilled for *MusicWeek* TV by MW editor Martin Talbot (9), moderator Gordon Mason shelled with Concert Live's James Perkins (10).

## Events

### Breaking down the barriers

The transition of the major record companies into a 360-degree multi-venture business is "an inevitability".

That was the unanimous verdict from the first panel session of the day at *Music Week*'s Live & Direct conference, which featured CAA artist manager Emma Banks, Atlantic Records UK president Max Lousada, Relentless Records managing director Shabs Jobanputra, Solo Agency managing director John Giddings and Beggar's Group head of events Ruth Barlow.

That the change was inevitable was one of the few things the panel unanimously agreed on, during a lively debate about the changing nature of the live business and the increasing tensions between agents, managers and promoters.

Lousada said there was a real need for "redefining relationships between the labels and

the artists" with regards to touring, a claim that was rebutted by Giddings, who said that labels "didn't care when [they] were selling records".

Banks, meanwhile, argued that major labels "used to be really important" and that the release date of an album was the central point around which decisions were made. But, laudably, she argued, "we don't actually care when the group are going to release the record".

However Banks did defend the majors somewhat, saying, "The difference between the majors and everyone else is you have shareholders and they want to see a profitable return on their investment."

### This year's new model

Concert Live managing director James Perkins has called on the OCC to make sales of recordings at gigs chart eligible, telling delegates at Live & Direct that fans are "chomping at the bit" to get them.

Perkins' comments came during the second panel session of the day, entitled This Year's New Model, which also featured Nottingham Arena

chief executive Geoff Huckstep. UltraStar International development vice-president Steve Machin, The Edge Group's founder David Glick and Vodafone head of sponsorship and engagement marketing Daragh Perse.

The panel session focused on the trend of bundling CDs, downloads and merchandise with concert ticket sales. Perkins said there was a massive opportunity for merchandise retailers to work together to up-sell a variety of merchandise to fans attending gigs. "For £40 you could get you t-shirt, live CD and download," he said. "Much of the debate focused on adding value to the gig-goer's overall experience. Machin talked of his company's offering of a 'virtual ticket' with each ticket sold – allowing fans extra such as backstage footage of artists and exclusive interviews."

### Next generation

Agents and managers were on the blunt end of speakers' wrath at the Live and Direct Next Generation panel.

The panel's moderator, William Morris Agency

to make the returns on live music that they think they will. I think they'll be surprised in a year's time.

Get Doherty, Sony BMG I have been a musician, a promoter and an agent and now work on the dark side

of the force and I think there are a lot of myths about live being the holy grail for the music industry. A hungry shopper doesn't make a good shopper. It's about trust and good business relationships.

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See TICKETS

Lily Sobhani, Bette agency and Live Earth agency. It companies are going to survive, it will be survival of the fittest. They are going to start looking at other revenue streams, especially if they have got shareholders. It's inevitable.

The Big Question

Is the 360-degree music business model – whereby labels sign artists to deals that go beyond the traditional model of recorded music into areas such as ticket sales – the way forward?

Steve Robertson, Ironworks It's difficult to say who's going to benefit from the 360-degree model. The record company gets a lot of money into promotion so it makes sense that they should see some of the returns. It'd rather see

record companies incorporate current agencies rather than push them aside.

Matthew Wooliscroft, SJM Concerts I'm dubious that labels in the long-term will be able

**Long-term friends Ed Bicknell**, the worldwide head of William Morris Agency's International Music Division, and managing director of CMO Management Chris Harrison, looked back at over 40 years in the business during the last session of the Live & Direct conference - here are some of the gems they came up with

"When I started out in the business all I could think of was 'how many women could I shag and how many laughs could I fit into one day'"  
 Ed Bicknell

"We used to call them dashboard tours because a band would play in all over the country in no particular order. We booked bands in alphabetical order from the back of the MUSE student handbook"  
 Chris Harrison

"Chris used to call me over to his office in Soho when he worked at Starlight Artists to stand on a pile of beer crates and watch spotty boys go up and down in the window of the knocking shops down the alley."  
 Ed Bicknell

"I think Guy Hands is a great idea. He could turn EMI around because he's coming in from a different angle and different perspective"  
 Chris Harrison

"The music industry is embedded in tradition and that's what it's not about."  
 Chris Harrison

"The single thing that has pissed me off the most is when your putting in all this work and then the artist gets a new wife and your friend. Beware the wife."  
 Ed Bicknell

"The reason that Mark Knopfler doesn't talk to me anymore is because he didn't want my opinion anymore, but I didn't care because I'd made a fucking huge pile out of him already"  
 Ed Bicknell

"With artists' huge amounts of success and money get in the way of rationality."  
 Ed Bicknell

"Pete Doherty should be banged up in jail, just because he is a rock 'n' roll artist doesn't mean he should get away with it. He needs to be taught a lesson."  
 Chris Harrison

head of International music unit Ed Bicknell, kicked off the debate on how the live business can nurture and develop future executive talent by describing managers as "absolutely fucking incompetent." He added, "They are not in control of their act at all and are driven by the fear of getting fired."

Radio One DJ and Bestival organiser Rob da Bank then described his frustration at the difficulty of talking directly to artists. "Agents get in the way, they won't get your request through to the artist and they seem to steer the artist's career without them knowing it," he said.

But Lily Sobanhi, worldwide head of events at Live Earth, defended agents and managers, saying the success of the Live Earth campaigns had been partly down to them.

Brand sponsorship was also put under the spotlight with a call for more intelligent methods of sponsorship. "People won't want to be wondering what a brand is doing there," said Barfly operations manager Jon McIlwaine. "Sponsorship will need to be a lot more sophisticated and intelligent. For example, tickets should be by mobile phone if the event is sponsored by a mobile phone company."

**Secondary ticketing**

The thorny issues of legislation and refunds were brought to the fore as part of a heated debate on the secondary ticketing market.

See Tickets managing director Nick Blackburn told assembled delegates that his company "will not give assembled delegates that his company 'legislation' over refunds when it gets the Government legislation" outlawing touting. In response to an argument from the Leighton-Pope Organisations founder Cat Leighton-Pope, who told the panel the primary market "will never get legislation as long as you don't offer legitimate refunds".

The session, which also featured DF Concerts chief executive Geoff Ellis, Viagogo founder and CEO Eric Baker, the Association of Secondary Ticketing Agents chairman Graham Burns and Ticketmaster and Burns arguing that there is now a place for legitimate, monitored secondary ticketing services, while Ellis and Blackburn argued for Government legislation outlawing the resale of concert tickets.

Burns said that companies such as Viagogo and Seatwave were markedly different from the "less desirable elements" of the market. "It's quite clear from the Governments' position that they want us to self-regulate the market," he added.

**Big is not always beautiful**

Panelists on the day's penultimate session called for more organised investment for small venues, as they discussed how the venues can capitalise on the live music boom.

Luminaire manager Andy Inglis argues that smaller UK venues are often under-funded and in need of attention. "People take it for granted that there is not a great deal of interest in how small venues are doing, but there is also a lack of communication and teamwork or thought put in to how promoters and small venues can work together," he said.

Tony Moore, who runs the Bedford Arms, agreed. "Quite often, the spirit of the venue is being neglected because the promoter is only interested in the ticket sales at the door and the venue owner only about the beer sales," he said. "If a venue employed the promoter and built up a relationship, with them it would be better for everyone."

And he called for a more organised approach getting the music industry to support small venues. "It's hard to get investment at Government level because we are an industry made up of characters and we are not always good at organising ourselves as one body," he said.



Once the daytime sessions drew to a close, delegates stepped on to TourPro buses (11) for a quick, red SirRage-fueled (12) journey to the Vodafone Live Music Awards. Some delegates wanted to remain anonymous on the red carpet (13), although that could not be said of the Pigeon Detectives (14), Inside, Maria Street Preachers (15) and Kate Nash (16) were among the turns.

**Live music takes a step towards the middle ages**

The emergence of an older and wealthier audience has helped the live music market to increase in value by a third since 2001 - with attendances doubling in the same period - according to market research group Mintel.

The Mintel Live Entertainment and Music Concerts study - which was presented at the Music Week events-organised Live & Direct conference - found that the live music market is now worth £742m, as the number of people attending concerts has rocketed.

However, the traditional youth market is no longer the biggest market for live music, according to Mintel research, a greater proportion of 45-54-year olds (62%) are watching live music than 18-24-year-olds (50%). The 25-34-year old market follows close behind, with 58% of respondents regularly enjoying live shows.

At the same time, the pre-/no-children audience group is being overtaken by third-agers. Cash- and time-rich children fans of 55 and over, who are free of dependent music, grew up with live music and are increasingly enjoying seeing their peer-group

bands perform. Mintel says that this market could increasingly be targeted with more major, comfortable venues.

Senior Mintel analyst Richard Cape told the Live & Direct conference. "A lot of buzz in the media at the moment is about youth and the media, but when it comes to concert-going it is not the case, when you hear about the discontent about the age of the audience at Glastonbury you realise the audience is growing older and richer."

By 2012 the family market will be in decline, the over-65s age group will be at the 11m mark and the 45 economic group made up of 14m adults will grow by 75%, giving us huge scope for private boxes, VIP tickets and pay-for-offers shows."

However, at the same time, a burgeoning underage live music scene is emerging, with its own festivals, venues and promoters joining the ranks of the live music industry.

Mintel's research also indicates that social networking sites and downloading have promoted, rather than damaged, the live music market, with

regular internet users more likely to go to gigs. In addition, the internet accounts for half of ticket sales, although urban music fans are most likely to be impulsive ticket buyers, opting to buy tickets from the tour or from the venue on the day.

The fact that over a quarter of fans buy tickets on the day or through the venue underlines the potential for one-stop ticket and music record shops, according to Mintel. Sales through online auction sites and touts total 4%.

The study also found that rock fans are the most devoted live music goers, with half attending a music concert in the last three years and nearly 18% going to a festival in the same time period.

Pop fans follow a close second, with more than 45% going to a concert and 9% attending a festival in the same period. Dance music trails far behind - only 7% of dance music fans go to live dance concerts and the same amount attend festivals.

Cape says, "The fact that some music fans go to gigs on a monthly basis shows there is tremendous potential for loyalty schemes and priority booking schemes."

**Richard Hannan, Capital Sound**  
 It's the only way. The thing is, times are changing and record sales are done, which is why we are seeing acousticians.

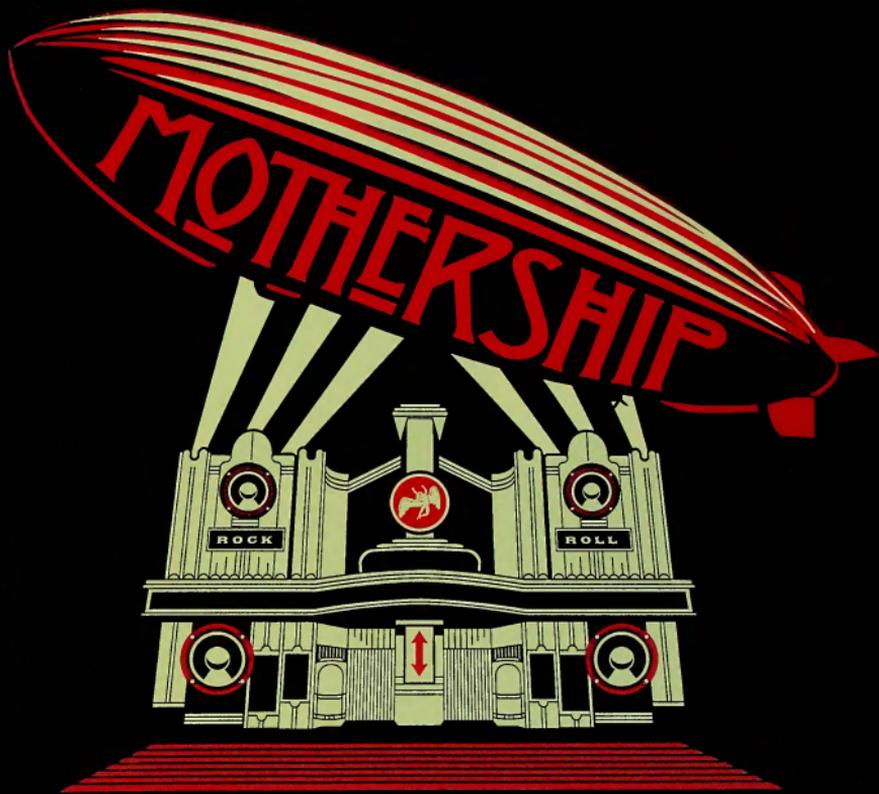
**Ed Bicknell, William Morris Agency**  
 I think it's inevitable. As usual, the labels are five years too late. It's amazing that people who have no skills in a profession think they can

become skilled or buy skills overnight, but it is inevitable. I think the Universal purchase of Sanctuary for its management assets is very interesting. I just find it in the business

at the moment there are a lot of people floundering around. It's not like they're in a panic exactly, but there's a sense of desperation.

**Nick Blackburn, See Tickets**  
 I don't think it matters as long as it's done well. The important thing is to keep up the quality of what live companies do. Otherwise it's an

open market. But I do hope that if [record companies] do buy companies and they're already successful, that they leave them to get on with what it is that they do.



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Best song  
No-Yo - Because of You

Best video  
Kanye West - Stranger

Best international act  
Rihanna

Best UK newcomer  
N Dubez

Best hip-hop act  
Kanye West

Best reggae act  
Sean Kingston

Best R&B act  
Ne-Yo

Best gospel act  
G-Fest

Best jazz act  
Sowell Kinch

Best DJ  
Tim Westwood

Best African act  
Zlface Idibia (Nigeria)

# Heat Radio turns up tempo as it targets 1m listeners

by Ben Cardew

Empag's branded lifestyle station Heat Radio has grand plans to gain a million listeners and identifies audience gap to position itself as a music-based, "more female" radio



Hot Hot Heat: Empag's managing director of national digital radio Anoria Vidler has big ambitions for the radio station

Empag's managing director of national digital radio is targeting the listeners for Heat Radio in its first two years of operation, as the new station looks to capitalise on the success of its sister print title.

The new Heat Radio service launches tomorrow (Tuesday) at 2pm and will be available nationally via DAB, Freeview, Sky and online, replacing Heat's current, more basic digital radio offering.

The station will be the first in a number of branded lifestyle radio stations from Empag and will be followed by Cluser Radio, which will launch on the second national digital multiplex next year.

Heat Radio's new incarnation will offer something that Empag managing director of national radio Anoria Vidler says "currently doesn't exist within UK radio" - namely a music-based station targeting 20- to 30-year-old women,

somewhat like a "more female" Radio One.

The station will play a mixture of contemporary tracks and older classics, together with half hourly celebrity news updates and regular speech programming, in a mix that is designed to reflect Heat magazine in a radio form.

Furthering the links between the magazine's print and radio offerings, Heat magazine editor-in-chief Mark Firth will oversee the new station and the magazine's features editor Lucie Cave will present a weekly style and fashion show.

Vidler explains that the station's close links and cross branding with Heat magazine, which in the latest ABC figures topped 558,365 readers for the six months to June 30, will be a potent mix that will create a strong listener base.

"There are lots of features within Heat

# Media-friendly Mobos reach out to...

Mobo CEO Kanye King is working on plans to involve more local people in the annual awards ceremony she heads, which she claims is the most internationally recognised British music awards event.

King was speaking after the 11th Mobo Awards, which took place last Wednesday at the O2 venue in Greenwich, with winners including Amy Winehouse, Kanye West and Dizzee Rascal.

She says the event had exceeded her expectations, despite the enormous challenges of moving to a new venue - but that it was now time to take the event to the "next level".

"We want to get the whole broadcast involved, whether that is the O2 and Greenwich or Wembley and Brent's," King says. "There are opportunities for people to be involved in the show. There is so much we can do. We would almost like a Mobo week of activity."

King explains that involving the community is particularly important for the Mobos, which



Local involvement: Mobo CEO Kanye King

occupies a unique position in the British media landscape. "The Mobos is unlike any other award show.

There is a responsibility expected of us beyond the parameters of music," she says. "We have become the voice for a bigger sector of the community that has become disenfranchised."

Such responsibility was apparent on the night, when King led a tribute to the young children who have been killed this year as a result of gun crime. In

# Temperature ers

Listeners inside two years  
Radio One

magazine that will come alive in radio," she says. "The two platforms complement each other very well. The magazine and heatworld.com [the magazine's website] have embraced this."

And she insists that Heat Radio will stand out from other magazines' radio offerings, like Q or Mojo radio. "They are more jukebox radio stations," she says. "This has got to have more content and is far more embedded within the magazine."

"This is a really different type of radio station. It is irreverent. It has all that you would want of Heat. There isn't a radio station that does that," she adds. "A lot of people want a radio station that complements their working day. It is a bit like creating Radio 5Live. It has great ingredients and it's like a blank sheet of paper."

As such, and given Heat's large reader base, Vidal is ready to make bold predictions as to the listenership that she believes Heat Radio can attract. "I would like to think that within the first two years we can have 1m listeners in terms of weekly reach and 600,000 within the first year," she says.

By comparison, the latest Rajar figures, covering the second quarter of 2007, show BBC 6Music with 471,000 listeners, iXtra 473,000, Smash Hits Radio 906,000, Q 379,000 and The Jazz 334,000.

Robert D'Vido, acting station manager for the launch of Heat Radio, explains that the service will not be looking to break new artists – but rather to introduce new acts to its audience, citing Rihanna, Scissor Sisters, Justin Timberlake and The Fray as typical Heat Radio artists, as well as older acts such as Abba, The Jackson 5 and Madonna. However, he says that station's door will not be closed to totally new acts, explaining, "If it fits, we will play it."

Presenters on Heat Radio at launch will include Heat 106.2 DJ Rachel Hopper, who will host its flagship afternoon show, GMTV presenter Ben Shephard and Paul Coyte, currently the presenter of early mornings on Capital Gold, who will present the weekday 9am to 12am show.

ben@musicweek.com

## Local community

In addition, the From Boyhood To Manhood Foundation (FBMF), which aims to provide positive role models to young people, was awarded the BeMobo award, recognising positive work within the community. And King argues that the importance of the Mobos is reflected by the extensive media coverage the event garnered, despite a clash with the Vodafone Live Music Awards which took place on the same night: the Mobos was screened twice on BBC3 and once on BBC1 and received full-page write-ups in *The Guardian* and *The Times*. The tabloids also covered Winehouse's live appearance at length, albeit in not necessarily flattering terms.

The Mobos also received international coverage. "We had so much press coverage in the US, Africa, India, someone rang me from Holland. It is unprecedented," King says. "The fact that it is covered in Africa and Jamaica means that it is the most internationally recognised [British music awards event]. That is positive for British artists."



## Billy allowed Bragging rights

### Quote Of The Week

"When your accountant turns up backstage at Wembley in a blue satin jacket with a tiger on the back, you know you're in trouble"

Ed Bicknell

Popkamm took over the city of Berlin last week and the Brits were again out in force. One of Dooley's favourite moments came courtesy of Billy Bragg, who was grabbed on the way into one of his own shows by an enthusiastic film crew, who oblivious to his identity, asked him what he thought of, er, Billy Bragg. "He's a very handsome man," replied Bragg. "He's got a huge... back catalogue." Cue much laughter and a great set from the Essex local...

There was disappointment for some delegates, however, who found themselves turned away from some of the city's venues in favour of paying punters. No way to win support from the media...

We're not one to blow a surprise, but we have it on good authority that the launch event for Leona Lewis at the Mandarin Oriental tonight (Monday) will feature particularly impressive goody bags for guests. Just a tip. Of course it's all about the music but hey, we'll take what we can get... Here in sunny London, this past week offered Dooley two opportunities to get up close to lowest-of-the-linest, Tim Westwood, who turned up at both the Mobos and Jennifer Lopez's album launch party. We spotted Westwood rapping enthusiastically to

Kano's London Town, before being comprehensively booted when he received his award for best DJ. Not lawyers... Sorry BMD bigwigs were out in force at the Royal Albert Hall last week for John Mayer's London shows. Rob Stinger and co flew in for the event, which saw support coming from current jewel-in-the-ROA-crown Newton Faulkner. We hear the dreadlocked by wonder is in talks with a certain leading US manager to help take things forward in the US... It's always great to see a quick result, especially when we played a part in it. Bristol Band 8iffyer are now in the process of signing a publishing deal for their debut single Chasing Rainbows with Respect Music Publishing. Just two weeks after being featured in *Music Week*... The good folk at PPL and MCPS-PRS are such massive hillye fans that they have taken to sponsoring The Music Industry Trusts Award just so they can meet her! Or maybe they're just a charitable bunch? Either way, Minogue, who will receive the Trust Award this year, dropped into the organisations London offices to meet the top boys. Pictured (left to right): PPL and VPI chairman and CEO Fran Nevilla, Minogue, PRS-MCPS chief executive Steve Porter and BPI chief executive Geoff Taylor... Jonathan Shallit drew the media out in force for the debut performance of his latest "man-band" project, Teatra. The group launched their debut album against a faux-New York skyline at Claridge's last week where guests included radio identity Ashley Tabor, Kevin Bishop from BBC and ITV's Mark Wagnman and Sue Andrews... And while we're on all things man-band, who are the Kinetics band expected to announce a reformation of sorts in the coming months?...Pye Records is trying to round up the last stowaways from the label for its final release before Peter Prince heads off to the states permanently. The party is due to take place from 6pm Oct 9th at Traffic, Holborn. RSVP to cheryll2004@aol.com...

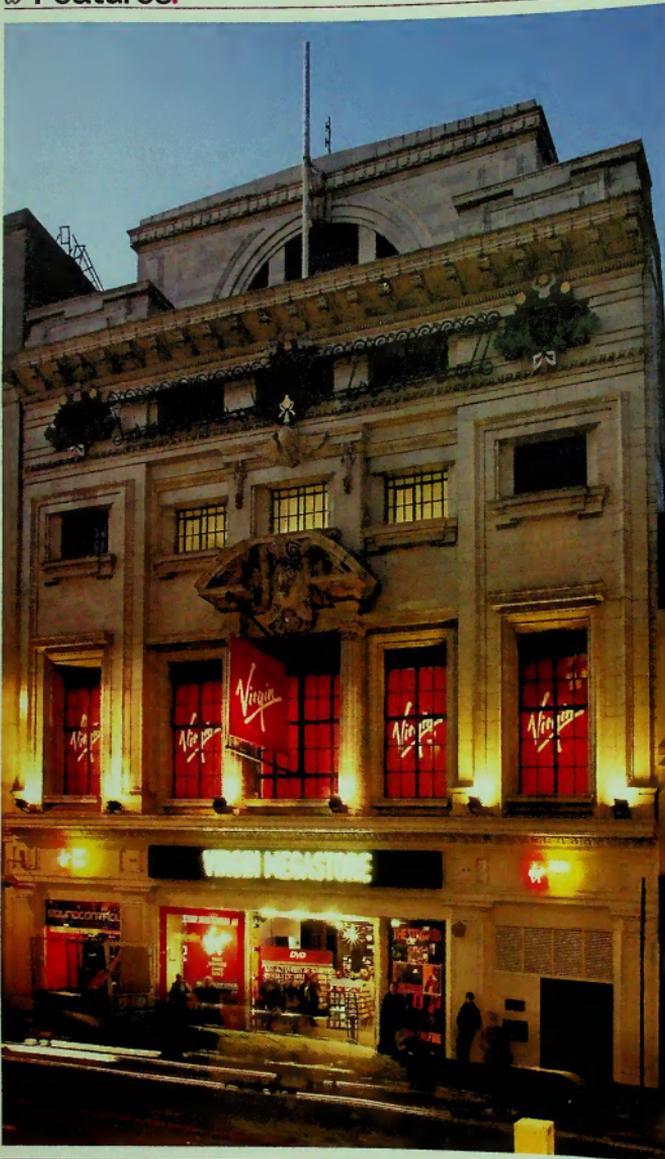
at the bands ULU headline show on Tuesday. Shock! Horror! He even personalised the t-shirts with anagrams as they sold. Hello eBay... Getting cold at the moment isn't it? Sony ATV has the right idea. Just as the cooler months begin to set in, the publisher's global managing directors are off to Miami for their annual conference... Dooley hears



that a decision on Radiohead's future is not as close as some rumours have suggested. However, the band's management did fly to LA over the weekend to begin talks with their American publisher... Chasing Rainbows with Respect Music Publishing. Just two weeks after being featured in *Music Week*... The good folk at PPL and MCPS-PRS are such massive hillye fans that they have taken to sponsoring The Music Industry Trusts Award just so they can meet her! Or maybe they're just a charitable bunch? Either way, Minogue, who will receive the Trust Award this year, dropped into the organisations London offices to meet the top boys. Pictured (left to right): PPL and VPI chairman and CEO Fran Nevilla, Minogue, PRS-MCPS chief executive Steve Porter and BPI chief executive Geoff Taylor... Jonathan Shallit drew the media out in force for the debut performance of his latest "man-band" project, Teatra. The group launched their debut album against a faux-New York skyline at Claridge's last week where guests included radio identity Ashley Tabor, Kevin Bishop from BBC and ITV's Mark Wagnman and Sue Andrews... And while we're on all things man-band, who are the Kinetics band expected to announce a reformation of sorts in the coming months?...Pye Records is trying to round up the last stowaways from the label for its final release before Peter Prince heads off to the states permanently. The party is due to take place from 6pm Oct 9th at Traffic, Holborn. RSVP to cheryll2004@aol.com...



Makers' debut album, the Wall Of Sound heard hunchos damn a sandwich board and took to London's Oxford Street to get the word out on the release – which was due to start high yesterday... Speaking of cutting costs, Herman Dune frontman David-Ivar Herman was manning his own merch stall



**VIRGIN TIMELINE:**  
 1970: Richard Branson founds Virgin as a mail-order record retailer.  
 1971: The first Virgin record shop opens in London

1979: Virgin takes over the vacant site where London's Tottenham Court Road joins Oxford Street, creating the first Megastore.

1996: Virgin Retail North America opens its flagship store in New York's Times Square, the biggest entertainment store in the world at the time.

2001: Virgin Megastores worldwide split between the Virgin Group and the Lagardere Group.

# Zawi moves Virgin territory

by Ben Cardew

When Virgin passed the retail baton on to Zawi on one of the high street's greatest music boulevards, it was the crucial final quarter. We run the rule over a four-page special, which examines the Zawi takeover, highlighting our pick of the autumn releases.

Music retailing is not renowned for its nostalgia. It is, by and large, a dog-eat-dog industry, where even the world's oldest record store - Spillers in Cardiff - can teeter on the verge of extinction, with barely a sign of protest.

But it was hard to resist a whiff of nostalgia last Monday when Sir Richard Branson announced that Virgin's bold branding would no longer be associated with music retailing, ending 35-odd years of retail history.

From November, all of the company's UK stores, and its transactional website, will be re-branded Zawi, following a management buy-out led by managing director Simon Douglas and a retail management team including finance director Steve Peckham. Rebranding of the Irish stores - the company has 125 outlets in the UK and Ireland - will follow in January.

Although neither Douglas nor Virgin will discuss details of the deal with Branson, it is understood that the entrepreneur only agreed to sell the ongoing business, but refused to give rights to licence the Virgin name. Some speculation has indicated that Branson agreed to write off a large chunk of debt, as part of the deal, as well as putting in an investment sum approaching £20m.

The new brand that Simon Douglas's chain will operate under is explained as "modern, independent take on the word 'savvy'". Douglas says, "We can't compete with the Virgin brand. But we felt that we needed something fresh, a new proposition and therefore a new name."

Naturally, while the media used the Virgin sale to wheel out the old music retail clichés about falling CD sales and plummeting profits, Douglas remains optimistic.

The market facts seem hard to challenge and Douglas is not one to try; artist album sales for 2007, for example, are 12% down on the previous year, a drop of some 9m albums.

And, Virgin is not the only name to disappear from the high streets in recent months; the past two years have seen household music retail names such as HMV, Music Zone and Fopp all disappear - the latter then re-born in limited form, after HMV bought six stores and the word - while HMV itself, the UK's largest specialist music retailer, continues a valiant battle to rebuild its reputation in the City following a series of profit warnings.

But, while Douglas concedes that conditions are difficult for high-street retailers at the moment, he remains firmly upbeat.

"It is challenging out there," he says. "You can blame the weather, or anything, but we are going to do something about it. The important thing is getting customers across the threshold and exciting them when they are in the stores."

Certainly, the management buy-out of Virgin was warmly welcomed in the music industry. EMI commercial and digital media senior vice president Mike McMahon speaks for many when he says that he was delighted by the news. "This means that a large national chain is staying on the high street focused on music," he says. "It's a real choice in the high street and is good for the music industry."

And this optimism is shared by Paul Quirk, who

2006: Virgin opens flagship Manchester store.

August 2007: Virgin sells 11 stores in the US to property developer Related Companies.

# oves in on rritory

to Zavvi last week, time was called on the music retailing brands. As retail prepares for the new year, we take a look over the business with a special interview with Drury. Zavvi plan here, before we take a look over the page

was last week named outright chairman of the Entertainment Retailers Association, after seven months as co-chairman with Woolworths' head of trading entertainment and mobile comics Jim Batchelor. Quirk, who owns an independent record store in Dursley, believes the physical music retail world has turned a corner and is ready for a period of, if not growth, then at least slowed contraction.

"We are going to see more retail closures but I think they are going to slow down," he says. "People are looking to new business models and record companies have worked out that physical retail is important to them."

Quirk explains that physical retailers have learned from digital retailers to improve their stores – and vice versa. "We have taken a lead out of Amazon's book, for example. If you like this then try this," he says. "Stores have had to improve. If they didn't they wouldn't still be here." This cross-pollination also helps to explain the appointment of Ben Drury, managing director of digital store Digital, as its deputy chairman (see box).

And, Quirk explains, the fact that Zavvi has backing for the doot – albeit from that other Zavvi as Douglas refuses to name and for an unknown sum – is a cause for optimism in the music retail world.

"The fact that they [Zavvi] have funding to buy out the stores shows that they are a viable business," he adds, pointing out that Virgin Retail – as is – is currently expanding in Ireland. "Whoever has backed Zavvi must be happy knowing the history of music retail to put money in to back them." John Stevenson, a retail analyst at Shore Capital, is less convinced, pointing out that recent improved results of entertainment retailers such as HMV have largely been due to a "purple patch" in games sales, driven by recent console launches. "This year is a bubble year – video games are doing very, very well," he explains. "But this is very cyclical."

Furthermore, he believes that Zavvi may struggle to emerge from the considerable shadow of the Virgin Group. "Virgin is a brand that everyone understands across all these industries," he says. "They are going to have to launch their new brand very well. Virgin will stand for certain things and it is a football driver. There is an element of transitional risk."

For all this, though, Douglas insists that Zavvi will benefit from being independent from the Virgin Group. "The biggest change is we don't report to the group," he says. "Entertainment retailing is not core to the Virgin Group strategy, they are moving onto telecommunications, media, leisure. This gives us the opportunity to act on our own instincts. We can do anything that we want without answering to anybody."

As to what exactly this will involve, Douglas is keeping light tipped. The initial changes to stores will be largely cosmetic – changing the design on the company's bags, for example – as the retailer looks to concentrate on the crucial Christmas period.

However, Douglas promises "big changes" in the New Year and will be unveiling plans to staff at the company's Christmas conference in October. And he hints that Virgin's flagship Manchester



(Picture above) Goodbye to all that. Sir Richard Branson ends a 36-year association with the music retail business that began in 1971. Inset: the Virgin Leeds store during the Seventies

store, opened in autumn 2006, will serve as a useful indication as to what Zavvi will be looking to offer.

"The Manchester store was a new concept and we learned a lot of lessons, things that have worked and things that haven't," he says. "A lot of our product offerings has been on the back of that. There is a lot of exciting product that we will be launching, maybe areas that we will be going into, maybe even back into. But Manchester is at the heart of what we will be doing."

In addition, Douglas explains that independence and localness will be key watch words for the company going forward. "Virgin, 30 years ago when Richard Branson started it, the stores were challenging and fun. We want to breathe that sort of life into Zavvi," Douglas says. "We will be looking to build on the independent spirit, looking at things on a local level."

"HMV is a great business and the market leader," he adds. "Virgin was playing second fiddle in that respect. Now we can say we are the biggest independent retailer. But that counts for nothing unless the product offer is good."

Yet for all Zavvi's skill in retailing, its fate in the three crucial months will rest largely on the fourth-quarter schedule, with releases due over the next three months from artists including The Eagles, Foo Fighters, Kylie Minogue, Britney Spears and the Spice Girls.

With the first of these releases beginning to make an impact over recent weeks, the jury remains out, after a series of mixed results. While Hard-Fi's second album disappointed mainly at retail by just topping 50,000 units in its first week, followed by a similar impact for KT Tunstall's big name follow-up, Kanye West's 85,000 album sales proved more positive and James Blunt delivered

an expected 100,000-plus by the end of last week. Douglas is certainly not convinced by the music schedule. "We have had three very strong Christmas and I am sure this will be as strong as ever – but music is a little disappointing," he says.

"It is not as strong on paper, but these things can change. We have not seen what Universal plans for Christmas or Sony BMG, or only on a business to business level. We don't know what they will be investing to support their releases. But these things often change."

HMV head of music Rudy Dorio is confident though. "There's been a strong release schedule over the past few weeks, which shows every sign of continuing through the run up to Christmas," he says. "The likes of Hard-Fi, KT Tunstall, Kanye and 50 Cent have given the market a sense of buoyancy, and with James Blunt and Foo Fighters adding to this, a momentum is being created which many hope will benefit other key releases and the market as a whole over the coming weeks."

There are, obviously, strong expectations surrounding Kylie's return, while specialities and crossover titles, including Pavarotti and Bocelli, can be expected to play a major role this Christmas. "Comps are also likely to do really well – along with Now, we expect strong demand for the likes of Lounge 2 and Radio One, while best ofs from McFly and also Spice Girls will be ideal for the gift market."

In terms of market predictions, at least, the music industry as a whole will be hoping that the HMV man is closer to the mark. No doubt Zavvi will be too.

[benmusicweek.com](http://benmusicweek.com)

## Drury heralds new digital Era

Retail association Era appoints first digital retailer as officer with priority to combat piracy

Just one day after Virgin's management announced the unexpected news of the MBO, Era pulled its own surprise out of the hat, naming digital managing director Ben Drury as deputy chairman of the retail association of its ACM.

With Paul Quirk taking over as solo chairman, after seven months sharing the role with Woolworths' Jim Batchelor, the move makes Drury the first digital retailer to serve as an officer of Era, a move he says reflects the increasing importance of digital in the changing music retail landscape.

"The fact that I am coming from the digital world is important. I have had 10 years experience of online music," Drury says. "That was something that was lacking from Bard [Era's previous name]. But it is changing."

However, both Drury and Quirk were clear on their objectives for the organisation, naming combating piracy as their main priority.

"This is across all forms of media and we need to have the whole entertainment industry working together," Drury says. "The best way to compete is to offer better products and better value."

Other priorities for Era moving forward include fighting against DRM, which it says is not in the interests of retailers, helping physical and digital retailers to work more closely on the issues that unite them and addressing the continuing issue of falling CD prices.

Era also announced that former co-chairman Jim Batchelor has stood down from the organisation's council. Woolworths will now be represented by manager for music and DVD Alan Hunt. In addition, Digital Stores' Russel Coulter, Sainsburys' Brian Foot, Rapture's Gary Smith and Rough Trade's Nigel House have been elected to the council.

### THE ERA COUNCIL:

Russel Coulter  
Digital Stores Ltd

Brian Foot  
J Sainsbury's

Gary Smith  
Rapture

Nigel House  
Rough Trade

Richard White  
Chalk's

Graham Lambdon  
Entertainment UK

Neil Taylor  
HMV

Jonathan Gold  
S Gold & Sons

Ella Morgan  
WH Smith

Tim Ellis  
What Records

### Crucial Q4 releases

» page 14



# Give no quarter: retailers target Q4 spenders

by Stuart Clarke

As Zavvi re-brands Virgin music outlets from November and seeks to gain a quick foothold in the high street, Music Week reviews some of our tips which will bring shoppers flocking back to the stores this autumn



## OCTOBER 1

**Babyshambles** - *Shatter's Nation* (Regal) This Stephen Street-produced second album from Pete Doherty and co is their most accomplished work to date. Lead single, *Delivery*, was on track to enter the chart top 10 this week.

**Gabriel** - *Always* (Universal Music Record Label) Released on the new Universal Music Record Label imprint, *Always* is preceded by the lead single, *Why?* (out this week) which is released digitally with a mix specifically for play on digital music players.

**Bea Gees** - *Greatest Hits* (Rhino) A new collection of hits from the brothers Gibb, this Rhino collection will be marketed heavily by Warner in the lead into the Christmas season.

**Annie Lennox** - *Songs Of Moss Destruction* (RCA)

*Songs Of Moss Destruction* sees the former Eurythmics frontwoman team up with Glen Ballard (Alanis Morissette) for the first time. The album is preceded by the single *Dark Road* and she will be the subject of a South Bank special later in the year.

**Soundtrack** - *Control* (Warner Bros) *New Order*, *Buzzcocks*, *The Velvet Underground* and *Sex Pistols* are among the artists featured on the soundtrack to this Anton Corbijn-directed biopic about Joy Division singer Ian Curtis. The Killers provide the only new recording, a cover of the 1979 Joy Division song, *Shadowplay*.

**Bob Dylan** - *Collection* (Columbia) A comprehensive 18-track, single-disc collection featuring Dylan's best known songs. The album includes Mark Ronson's remix of *Most Likely You Go Your Way (And I'll Go Mine)*, which has been released commercially. In addition to the standard-issue CD, Columbia is to release a three-CD, 51-track digipak version of the album.

**Genesis** - 1983-1998 (Virgin)  
New boxset of four albums encompassing the



Far from a shambles: Shatter's Nation is Babyshambles' most accomplished work to date

albums *Calling All Stations*, *Genesis*, *Invisible Touch* and *We Can't Dance*.  
**Katie Melua** - *Pictures* (Dramatica) The third album from one of Britain's most successful female exports, *Pictures* was launched to British media at the Mayfair hotel in London last week. Melua has already sold more than 7.5m albums around the world and the lead single from the new album is off to a strong start at radio. She will start her biggest world tour to date in 2008.

**The Puppini Sisters** - *Rise And Fall Of Ruby Woo* (UJ) The Puppini Sisters' debut album, *Belcha Bottom Dollar*, was the fastest-selling jazz debut in Britain on its release and debuted at number two on the US jazz charts earlier this year. The *Rise And Fall Of Ruby Woo* is a collection of covers and original songs.

**Radio One** - *Established 1967* (UMV) Double CD featuring some of contemporary music's biggest names covering classic hits. Features Stereophonics, Klaxons, Just Jack, Corinne Bailey Rae and the enemy among others.

**Bruce Springsteen** - *Magic* (Columbia) Bruce Springsteen's 15th album has seen him reunited with the E Street Band in the studio for the first time since 2002 release *The Rising*. *Springsteen* will be in the UK for two dates in December, one at the O2 Arena in London and at Belfast's Odyssey Arena.

## OCTOBER 8

**Devendra Banhart** - *Smoky Rolls Down Thunder Canyon* (XL) Banhart's last album *Cripple Crow* - his fourth - has sold 175,000 copies around the world. Since then he has benefited from a sync in an Orange mobile television campaign which aired earlier this year.  
**Orson** - *Culture Vultures* (Mercury) Orson's self-financed debut album, *Bright Idea*, has

1992 133.5m  
1993 153.5m  
1994 176.5m  
1995 196.2m  
1996 223.3m  
1997 157.3m  
1998 210.1m  
1999 197.6m

2000 184.5m  
2001 171.4m  
2002 166.6m  
2003 169.1m  
2004 176.1m  
2005 173.6m  
2006 165.2m

sold 450,000 copies in the UK since its release in May of last year and Mercury will be looking to follow-up to deliver equally strong results. Lead single, *Ain't No Party*, is released on October 15.

**Jack Penate** - *Mattinee* (XL) Penate has amassed a formidable live following across the UK in the past year and XL will be looking to mobilise that fanbase into purchasing his debut album next month. The West Londoner has delivered three singles, with his last, *Tom On The Platform*, peaking at number five on the UK singles chart.  
**Leann Rimes** - *Family* (Warner Bros)

With the lead single from this album currently riding high on the Radio 2 playlist, Rimes new studio album looks set to enjoy a strong Q4 in the UK. It's now 11 years since the release of Rimes' debut album *Blue*, which went on to sell over 37m copies globally.

**Sugababes** - *Change* (Island Records) Sugababes release their new studio album *Change*. The set is preceded by lead single, *About You Now*, which was recorded with Dr Luke (Missy Elliot, Kelis, Pink).

**Stevie Wonder** - *Number Ones* (Universal Commercial Marketing) A collection of Stevie Wonder's best-loved chart hits. Number Ones includes Higher Ground, Superstition, Ebony & Ivory and I Just Called To Say I Love You.

## OCTOBER 15

**The Hives** - *The Black And White Album* (Polydor) *The Black And White Album* is preceded by the single *Tick Tick Boom* which was produced by Timbaland and a full UK tour starts on November 23. This is the follow up to 2004's *Tyrannosaurus Hives*.  
**Jennifer Lopez** - *Brave* (Columbia) Lopez was in the country for a fleeting promotional

Sales show track deliveries of albums for the past 25 years. Source: SPI.

visit last week, recording upfront appearances on *ITV's Saturday Night Show* Divas, 14 and an interview with *10 Whitley*.  
**Rozin Murphy - Overpowered (EMI)**



For Murphy's sophomore solo set the former Maloko vocalist has delivered an upbeat dance-pop record. Lead single and title track performed disappointingly this summer - however, a new single, entitled *Let Me Know*, is on the way.

**REM - Live (Warner Bros)**

First-ever live album from REM is a 22-track audio and visual package that captures the band at the Point in Dublin on February 27, 2005. As part of the launch, the band is releasing

www.rem.dublin.com, encompassing archives from their live rehearsals at the Olympia theatre. Ashley Tisdale - *Headstrong* (Warner Bros) Rocketing to global stardom via her role in High School Musical and *Headstrong* is Tisdale's debut solo album and debuted at number five in the US.

**OCTOBER 22**

**Bocelli - Title (bc (UCL))**

Andrea Bocelli's previous studio album debuted top five in the UK. The follow up will be the subject of a significant marketing spend by UCL and should fare well over Christmas.

**Peter Cincotti - East Of Angel Town** (Warner Bros) The follow up to 2004's *Alone*. On *The Moon*, East Of Angel Town sees Cincotti teaming up with Grammy winner David Foster, producer Humberto Gatica, and producer/sound designer Jochem van der Saag.

**The Hoosiers - The Trick To Life (RCA)**

The Trick To Life is the debut single from these Radio One favourites and a key 04 release for Sony BMG. The Hoosiers' second single, *Goodbye Mr A*, is currently amassing strong airplay (Radio One B list).

**Various - Live Lounge 2** (Sony BMG)

Volume 1 of this Radio One-licensed compilation has sold 80,000 copies since its 2005 release and the follow-up looks set for similarly lofty heights. Set for plenty of Radio One support, the album follows the formula of exclusive cover versions and standard live versions.

**Van Morrison - Still On Top: The Greatest Hits** (Epic Productions/Polydor)

Van Morrison's new 37 track, 2CD collection features all the classic hits including *Moondance*, *Brown Eyed Girl* and *Stranded*. Alongside the 2CD set will be a three disc limited edition version of the album featuring an additional 14 tracks.

**Pop Party 5 - Various** (UMTV)

The biggest kids compilation band returns for another volume. As with volume four, the album will come complete with a bonus disc featuring karaoke versions of songs.

**Santana - The Ultimate Santana** (Columbia)

This is the first-ever career spanning collection from Santana and features the best repertoire from his Columbia and Arista years, covering a 40 year period. His hugely successful *Ultimate Santana* album sold over 1m units in the UK and earned him nine Grammy awards.

**OCTOBER 29**

**Whitney Houston - Ultimate Whitney** (RCA)

Seven years after Whitney Houston's previous 1.5m-selling hits collection, *Ultimate Whitney* will look to reignite interest in the lead-up to the Christmas period. Houston is one of the biggest-selling artists of all time and the fourth highest-selling female artist in the US. Her new hits collection features 18 tracks.

**The Libertines - Time For Heroes: The Best Of The Libertines** (Rough Trade)



The first greatest hits collection from the Libertines pulls together the best tracks from the band's two studio albums, *Up The Bracket* and the newly self-titled follow up. Tracks include *Can't Stand Me Now*, *Time For Heroes*, *What A*

*Wester, Boys In The Band* and live favourites *The Delirium* and *May Day*.

**The Wombats - A Guide To Love, Loss and Desperation** (4th Floor)

This Liverpoolian three-piece are emerging as one of the names to watch in 2006. Signed to the same label as Billy Cyrus, David Gray and Damien Rice, *The Wombats* will release the new single, *Let's Dance To Joy Division*, on October 15.

**OCTOBER 30**

**The Eagles - Long Road Out Of Eden** (Polydor)



The Eagles' first studio album in 28 years is massively anticipated and a global priority for Universal. Such is the enormity of the release, that the album will be released on a Tuesday in the UK (the 30th) to coincide with US release. The album has been nearly six years in production.

**NOVEMBER 5**

**Leona Lewis - Leona Lewis** (Syco) Leona Lewis's debut single, *A Moment Like This*, sold 570,000 units in its first week of release, claiming the Christmas number one and becoming the biggest-selling week-one download figure to date. The self-titled debut album is set by the single *Bleeding Love* and Lewis will perform alongside Shayne Ward on *The X Factor* on 20 October.

**McFly - Title (bc (Island))**

Lead single from McFly's fourth studio album, entitled *The Heart Never Lies*, has sold over 200,000 copies since its November 2005 release. Nicole Scherzinger - *Her Name is Nicole* (Polydor)

The Pussycat Dolls have been one of the breakthrough, global pop acts of the past two years and Polydor will be pulling all its muscle behind the debut solo set from the group's lead vocalist, Nicole Scherzinger. The album features collaborations with Timbaland and will launch from the Black Eye Peas among others.

**Teatro - Title (bc (Sony BMG))**

Teatro are a male four-piece comprised of West End and Broadway leads. Teatro's debut features covers of *Somewhere Over The Rainbow* (Wizard of Oz), *Memory* (Cats), and *Can You Feel The Love* (Lion King). The group will perform on *Strictly Come Dancing* on November 3.

**NOVEMBER 12**

**John Barrowman - Another Side** (Sony BMG)



Signed to Sony BMG's Commercial Division Label, the Doctor Who star's new album is a collection of his favourite songs and includes *Weekend In New England*, *As Out Of Love*, *Your Song*, *Time After Time* and *You're So Valin*. Performances are already confirmed for *Strictly Come Dancing*, *Children In Need* and the *Jonathan Ross* TV and radio show.

**Craig David - Trust** (Warner Bros)

Preceded by the lead single, *Just Trust Me*, David was recorded in Havana with Martin Terefe and Warner are looking to the set to return David to the lofty commercial heights of his debut, *Born To Do It*. The singer has sold more than 13m albums over the course of his career and will be previewing the new material with live shows in London ahead of release.

**Celine Dion - Taking Chances** (RCA)

The biggest-selling female artist in the world returns with her new album. The title track and lead single have been written by Dave Stewart and will be released as a single a week before the album. Dion will headline the *TV 10* show *Divas* on November 3 followed by the *Ballo 60th Birthday Show* on November 7.

**Duran Duran - Red Carpet Massacre** (RCA)

Duran Duran's new single is the follow up to 2005's *Astronaut* which sold 2.5m albums globally. It will be preceded by single *Falling Down* on November 5. **David Gray - Greatest Hits** (4th Floor) David Gray - Greatest Hits (4th Floor) One of the finest overall greatest hits covering the period of Gray's career since he started strolling units.

Michael - Kevin Michael (Atlantic); Serj Tankian - *Elephant* (The Dead) (Warner Bros)

**November 5**

Chris Brown - *Exclusive* (RCA); The Click Five - *Modern Minds* and

Pastimes (Atlantic); Ciara and 12 - *Various* (UMTV); Nas - *Greatest Hits* (RCA)

**November 12**

Travis - *Chair - Voices Of The Valley*; Encore (No 12); Hadouken - *Not Here To*

Please You Mixtape (Surface Noise/Atlantic); Nene (Essential Bands) (UMTV); Rolling Stones - *Rollad Solid* (10)

**November 19**

Genesis - *Live Across Europe* (EMI Catalogue)

**Led Zeppelin - Mothership** (Rhino)



With their reunion concert at the O2 attracting record interest, this 24-track collection spanning their illustrious career is sure to provide a welcome boost to retail this final quarter. The two-CD set has been personally selected by Jimmy Page, Robert

Plant and John Paul Jones and includes *Whole Lotta Love*, *Kashmir*, *Rock And Roll* and *Dazed And Confused*.

**Giff Richard - Love: The Album** (EMI Catalogue) Last year's *Two Company* album peaked at #8 on the UK charts. The follow up, *Love: The Album*, sticks to Cliff's tried and tested formula and plays straight to his core audience. Classic songs, delivered in those familiar Cliff Richard tones.

**Seal - System** (Warner Bros) A new, 16-track studio album from Seal, this is the singer's first new album in four years and has been produced by Madonna hit-maker and London local Stuart Price.

**Briny Spears - tbc (RCA)**

Despite the press following Spears' performance at the VMAs received this month, RCA is hoping the strength of her new album can silence critics. The lead single, *Gimme More*, will precede the album's release on November 5. Spears has had 15 Top 20 hit singles over her career.

**Westlife - tbc (RCA)**

Westlife's ninth studio album will be preceded by the commercial single, *Home*, a cover of the Michael Buble hit. The group will be ever-present on TV screens in the lead up to Christmas, with blanketed performances.

**NOVEMBER 19**

**Girls Aloud - Title (bc (Fascination/Polydor))**

Girls Aloud's greatest hits collection has sold more than 750,000 copies in the UK since its 2005 release and Aloud is looking to galvanise that fanbase with the release of the group's third studio album.

**NOVEMBER 26**

**Kylie Minogue - X** (Parlophone)

The most anticipated album on the Parlophone release schedule this year. Lead single *2 Hearts* is released digitally on November 5, and physically a week later. The 13-track album will be followed by a film documentary, a DVD of which will be released before Christmas.

**Shayne Ward - Breathless** (Syco)

Ward's debut single *That's My Goal* sold more than 700,000 copies in the UK and his debut album managed 200,000 during its first week of release. His second album is preceded by the double-A-side single *No U Hang Up/It's That's OK* released this week and he is appearing on TV shows including *Loose Women*, *GATV*, *The Saturday Night Takeaway* and *Ant & Dec's Saturday Night Takeaway* in the run-up to the album release.

**DECEMBER 3**

**Mariah Carey - Title (bc (Mercury Music Group))**

Eleventh studio album from Mariah Carey, the follow up to the 5m selling *The Emancipation Of Mimi* is a massive Christmas priority for Mercury.

**TO BE CONFIRMED...**

**Spice Girls - Title tbc (Virgin)** Spice Girls will start a worldwide tour on December 2 in Vancouver, entitled *The Return Of The Spice Girls*. The dates will be accompanied by the release of the group's first greatest hits collection, which is expected to include at least one new song. While on the road, filmmaker Bob Smeaton will oversee an official documentary on the reformed group, set to air at a later date.

by Stuart@musicweek.com

**YIRING TIMELINE:**

October 6 Eric Clapton - *Complete Clapton* (Polydor)  
 October 15 Malachuk Twenty - *Exit* On Mainstream (Warner Bros)

October 22 The Mitchell Brothers - *Dressed For The Occasion* (Warner Bros)  
 October 29 Backstreet Boys - *Unbreakable* (RCA); Mario - *Go* (RCA); Kevin

Katherine Jenkins - *Rejoice* (UCL); Rick Rock - *Rock N Roll Jesus* (Atlantic); Raye Music - *Rollad Solid* (10)  
 Music (1972-1982) (EMI Catalogue)

**November 26**

Wycle - *The Carnival II* (RCA)

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# MusicWeek

The Official UK Charts 29.09.07



THE OFFICIAL  
UK CHARTS

Prepared in association with the BPI and EMI,  
based on a sample of more than 6,000 record outlets  
© The Official UK Charts Company 2007

As used by Radio One

## Singles

- 1 **Sean Kingston Beautiful Girl**  
USA
- 2 **50 Cent Feat. J. Timberlake & Timbaland Ayo Technology**  
USA
- 3 **Plain White T's Hey There Delilah**  
USA/IRELAND/UK
- 4 **Kanye West Stronger**  
USA
- 5 **James Blunt 1973**  
IRELAND
- 6 **Babyshambles Delivery**  
IRELAND
- 7 **Scouting For Girls She's So Lovely**  
IRELAND
- 8 **Foo Fighters The Pretender**  
USA
- 9 **Rihanna Shut Up And Drive**  
IRELAND
- 10 **Timbaland Feat. Doe/Keri Hilson The Way I Are**  
USA
- 11 **Robyn With Kleerup With Every Heartbeat**  
IRELAND
- 12 **Girls Aloud Sexy! No No No**  
IRELAND
- 13 **Peter Bjorn & John Feat. Victoria Bergsman Young Folks**  
IRELAND
- 14 **Elvis Presley Don't**  
USA
- 15 **Fergie Big Girls Don't Cry**  
USA
- 16 **Ian Brown Feat. Sinead O'Connor Illegal Attacks**  
IRELAND
- 17 **Phil Collins In The Air Tonight**  
IRELAND
- 18 **The Enemy You're Not Alone**  
IRELAND
- 19 **Kate Nash Foundations**  
IRELAND
- 20 **Booby Luv Don't Mess With My Man**  
IRELAND
- 21 **Gym Class Heroes Clothes Off!!**  
USA
- 22 **Kano Feat. Craig David This Is The Girl**  
IRELAND

## Albums

- 1 **James Blunt All The Lost Souls**  
IRELAND
- 2 **Kanye West Graduation**  
USA & UK
- 3 **Amy Winehouse Back To Black**  
IRELAND
- 4 **50 Cent Curtis**  
USA
- 5 **Reverend & The Makers The State Of Things**  
IRELAND
- 6 **KT Tunstall Drastic Fantastic**  
IRELAND
- 7 **Plain White T's Every Second Counts**  
IRELAND/UK
- 8 **Luciano Pavarotti The Ultimate Collection**  
USA
- 9 **Mark Knopfler Kill To Get Crimson**  
IRELAND
- 10 **Phil Collins Hits**  
IRELAND
- 11 **Booby Luv Boogie 2Nite**  
IRELAND
- 12 **Scouting For Girls Scouting For Girls**  
IRELAND
- 13 **Ultrabeat The Album**  
IRELAND
- 14 **Natalie Imbruglia Glorious The Singles 97-07**  
IRELAND
- 15 **Stature Quo In Search Of The Fourth Chord**  
IRELAND
- 16 **Mika Life In Cartoon Motion**  
USA/IRELAND
- 17 **Newton Faulkner Hand Built By Robots**  
IRELAND
- 18 **Kate Nash Made Of Bricks**  
IRELAND
- 19 **Marc Bolan & T.Rex Greatest Hits**  
IRELAND
- 20 **Hard-Fi Once Upon A Time In The West**  
IRELAND
- 21 **Sean Kingston Sean Kingston**  
USA
- 22 **Rihanna Good Girl Gone Bad**  
USA





Pre-release Airplay Top 20

- 1 **U2** Rattle and Hum (Geffen) *10/15*
- 2 **George Strait** The Cowboy Rides Away (Mercury) *10/15*
- 3 **Lauri Raskin** Raskin (Capitol) *10/15*
- 4 **Markinson** Markinson (Mercury) *10/15*
- 5 **Stony Laury** Stony Laury (Mercury) *10/15*
- 6 **Stony Laury** Stony Laury (Mercury) *10/15*
- 7 **Stony Laury** Stony Laury (Mercury) *10/15*
- 8 **Stony Laury** Stony Laury (Mercury) *10/15*
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- 15 **Stony Laury** Stony Laury (Mercury) *10/15*
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- 17 **Stony Laury** Stony Laury (Mercury) *10/15*
- 18 **Stony Laury** Stony Laury (Mercury) *10/15*
- 19 **Stony Laury** Stony Laury (Mercury) *10/15*
- 20 **Stony Laury** Stony Laury (Mercury) *10/15*

These charts are also available online at [musicweek.com](http://musicweek.com)



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Cool Cuts Chart

- 1 **Handwritten** (feat. Kanye West) - *Outkast*
- 2 **Wish** - *Wish*
- 3 **Wish** - *Wish*
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Urban Top 30

- 1 **Wish** - *Wish*
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- 30 **Wish** - *Wish*

Laura Marling  
Night Fever

Richard Hawley  
Spirits

The Builders And The Butchers  
Bottom Of The Lake

Mark Evans  
The Builders And The Butchers



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# 140dB: music at the highest level

by Paul Sullivan

Renowned production management company 140dB celebrates its 20th anniversary this year. During those two decades they have helped transform the role of producers and engineers within the music industry, nurturing some of the music's greatest studio talent along the way.

You may not be overly familiar with the name 140dB, but you will almost certainly know their work. Over the past two decades, the London-based company has been involved in the creation of a stream of acclaimed, award-winning hit albums by bands ranging from U2, Erasure and Depeche Mode to KT Tunstall, Coldplay and The Killers.

140dB – the name alludes to the decibel level most likely to inflict hearing damage or pain – was created in 1987 by Ros Earls, former studio manager at renowned studios such as Trident and Trevor Horn's SARM. The concept was based on the premise that young engineers and producers starting out in the production world would need full-on, one-to-one support, as well as individual strategic marketing separate to that of the studios.

The company is today still headed up by Earls, alongside joint managing director/co-manager Katrina Berry and office manager Jen Greenwood. "When we started, there were very few production management companies," recalls Earls. "Most producers and engineers were connected directly to the studios back then, whereas nowadays they're mostly all freelance. Flood was the head engineer at Trident when I was studio manager and other producers such as Steve Osborne started coming in. It was a really great time and we worked some great projects like Nick Cave, Marc Almond and Cabaret Voltaire."

"Part of the reason we set up on our own was because people kept asking me to do so," explains Earls. "I think that although Trident was certainly legendary, the technology was seen as the most important thing, while the people that controlled it were just viewed as technicians. But these were often incredibly musical people and the artists more often than not came back for them, not necessarily for the SSL mixing desks or David Bowie's famous coffee-cup stain on the piano. It became necessary to update the perception of how producers were looked at. There wasn't really much of a plan; we were just passionate and toohardy and crazy about the music. We were interested in."

"There wasn't really much of a plan; we were just passionate and toohardy and crazy about the music we were interested in"  
Ros Earls, 140dB

coming out of his ears?"  
**Dave Grohl on Gil Norton:** "On our first album he showed us what pre-production really is, honing the songs and arrangements so that it's just alright when you go to record."

**Gay Berryman (Coldplay) on Danton Supple:** "The thing that sticks in my mind is his unrelaxed heart. He's like a badge; he comes out all night."  
**Brandon Flowers on Flood:** "Brandon has been with me

140dB's original base was Earls' home in West Hampstead. Demure beginnings notwithstanding, having the likes of Flood on the books helped bring the work in quickly and the company roster soon expanded to incorporate the likes of Ben Hillier, Steve Osborne and Danton Supple.

From the outset, Earls and her team were proactive in lining bands whose music they loved – and they had a serious passion for alternative, independent sounds. "We had some excellent first clients," claims Earls. "Labels like Mute, 4AD, Some Bizarre and Rough Trade really set the scene for us, and we also worked with bands like Nitzer Ebb, Renegade Soundwave – in fact, virtually everything at Mute at that time – The Mary Chain and The Breeders. And we worked a lot with Island in the early years, predominantly via Flood and the U2 connection. But we followed a very musical train of thought from the start and got in very early with bands we love, such as Depeche Mode, Nine Inch Nails, Elbow, Pop Will Eat Itself, Doves and KT Tunstall. Still today, if we are ever excited about a band, we are the kind of people that will try to get in there early. We also tend toward long-term relationships. I think it helped that we have always had a certain musical identity that other management companies don't have, an approach that involves how you should behave with an artist, based on certain musical principles."

"What's particularly good about Ros and the rest of 140dB is that they're very collaborative," offers Mute Records founder Daniel Miller. "We've known Ros since the Trident days and we've been working with her and the company ever since, right from Flood's involvement with the first Erasure album, through to the forthcoming Coldplay record. Mute and 140dB actually work in a similar way. In terms of how we feel artists should be treated, within the realities of the music business. There's a great sense of getting a project done in a way that works for everyone. We both also tend to work with adventurous artists, so it's been a very good and productive relationship."  
Warner Bros Records UK managing director

Korda Marshall, who first met Earls in 1983 when she was at Trident and he was a talent scout, is also full of praise: "I have had massive success with her producers over the years. Ros makes sure her producers work on the right projects and in the artists' producer interface she is fantastic at ironing out any problems."

"Put simply, Ros is smarter, scrupulously honest, has better taste, and works harder than anyone else," enthuses Warner Chappell Music Publishing head of A&R David Donat. "Ros and 140dB have consistently been closest to the best music for years."

"Production and producer management are very often overlooked by the public and media, which is ironic when you consider that without the actual recording, the music business would be rather quiet," avers Donat. "I was lucky enough to work with Ros around 10 years ago and then, as now, her roster of producers were busy making some of the most important records of the day. I think one of her great strengths is trusting her own musical instincts rather than trying to follow the latest fad or trend. 140dB has generally nurtured the slightly more mysterious and perhaps darker musical genres. The lesson here I think is to succeed, one should stick to what you truly understand."

Throughout the Nineties, 140dB continued to churn out a prodigious slew of ground-breaking projects, as well as taking on additional business including European management representation for Nine Inch Nails along with management for DJ/producer owner Paul Oakenfold. Flood had already achieved his commercial breakthrough on U2's Joshua Tree and was now working on Achtung Baby, as well as HN's Downward Spiral (he'd worked on Pretty Hate Machine back in 1987), Depeche Mode's Songs Of Faith And Devotion, Smashing Pumpkins' Mellon Collie And The Infinite Sadness and PJ Harvey's To Bring You My Love. Meanwhile, Ed Buller produced SusieQ's self-titled debut – then the fastest selling debut album in UK history. Mark Freeguard produced The Breeders' Cannonball; Steve Osborne (along with Paul Oakenfold) worked on

their presence. A joy to work with and a legend."  
**Jimi Rodden (Doves) on 140dB:**

"It seems like they're working through their whole roster! We're now working on our fourth record with Ben Austin

from the 140dB stable co-producing, which is exciting his talent and passion is remarkable."

**Alex James on Ben Hillier:** "A born producer – a naturally a record maker. A magical guy."

## TRIBUTES TO 140dB

**U2 on Flood:** "If being an artist is about having an original point of view, then Flood is one of the great artists of production." **KT Tunstall on Steve Osborne:** "A privilege to work with

The man knows his artists. Steve is definitely the guru of my present life. He had this brilliant plan all worked out." **Ian Brown on Dave Cochrane:** "Few people are such a pleasure to spend six months in a studio with. He has ideas

Gomez's Not Over Yet and countless Perfecto remixes for U2, Duran Duran, Rolling Stones and Moby, as well as Placebo's Without You I'm Nothing. Ben Hillier, meanwhile, teamed up with Flood and Steve Osborne on U2's Pop. But the Nineties weren't all high times; the mid-decade pop explosion resulted in the culling of many quintessential Eighties and early Nineties indie rock bands and the seriously creative work began drying up. "If you're lucky enough to be top division and serious, you have to be prepared to go in and out of fashion," reflects Eavis.

"What I learned from Flood, and what I still believe in and say to the younger guys, is that if you follow a musical train of thought and don't always look at the dollar, you're more likely to have longevity. But even then, it's still a fashion thing," she avers. "The explosion in pop completely shattered us. There was a huge knock-on effect as bands like Elbow were suddenly dropped and artists and producers alike found themselves out of work. Then again, it also brought out the songwriting skills in certain producers, such as Ben Hillier, Dave McCracken and Steve Osborne, who had to adapt to survive. We got involved with film. We took on some pop projects - projects that I wasn't overly comfortable with, if I'm honest, but we got back on track soon after. You just have to be able to morph a bit and not let yourself get branded too specifically."

140dB has not only survived but has continued to grow at its own pace and in its own inimitable way, that is to say, organically. Much of the company's success seems to stem from a mix of personal service, a sincere community spirit and at least a partial resistance to the overtly commercial culture of the modern music industry. Rather than simply signing in big-name engineers and producers to bring in the bucks, entry into the intimate 140dB coterie (which today only numbers 14, including full-time staff) occurs through close working relationships. Ben Hillier previously programmed for Steve Osborne; Steve Osborne trained under Flood at Trident; Danton Supple (Starsailor, Coldplay, The Ghosts) engineered for Steve Osborne and Gil Norton

"They totally know their producers, their strengths and tastes and characters and that works for me. They've always had an interesting roster, too"

Jeff Barrett, Heavenly Records

(Pictured clockwise from top left)

140dB mainstays Mark Williams, Gil Norton, Steve Osborne, Danton Supple, Dimitri Tikovoi and Ben Hillier



(Gomez, Ben Kweiler, Patti Smith, Echo & The Bunnymen); Rob Kirwan (Sousavours, Get Cape, Wear Cape, Fly, Captain) came through Flood, as did French starlet Dimitri Tikovoi (Placebo), Sophie Ellis-Bextor, Goodfella). This close-knit process perhaps explains what Hillier and others describe as the "mindset" of the 140dB family.

"We do employ a certain kind of shared philosophy, I suppose," admits Eavis. "Most of our guys have an approach which is more collaborative, which doesn't score the band and can be full of input without being dictatorial. You will certainly call for some of our guys for their firmer grip, their strength of character and their wealth of experience.

but it will always be an artist-friendly process. There aren't loads of producers that would fit the team here. Today we only have 11 producers and we could certainly have many more clients than we do but it would be at the expense of the quality of our service."

Other words that always crop up when discussing 140dB are honesty, integrity and passion. "They are very honest, and they're absolute music lovers," says Heavenly Records's founder Jeff Barrett. "They totally know their producers, their strengths and tastes and characters and that works for me. They've always had an interesting roster, too."

For Barrett it is 140dB's ability to pick the perfect producer for each project that makes them easy and rewarding to work with. "You can explain a band to Ros and Kat before playing them anything and they understand what you're saying and what you might need," he enthuses. "I've worked with the likes of Danton and Dan Austin as engineers, who are very talented. Dan came in and did three or four engineering sessions with Doves on their last album and was so good we brought him in to produce and mix Cherry Ghost. The service is professional, quick and easy and, as far as I'm concerned, they've never failed to deliver."

No two projects are the same, according to Katrina Berry, who joined 140dB in 1996. "Sometimes bands or A&R will come to us with a specific producer in mind, but most of the time we'll put our heads together to come up with the right combination of artist and producer," she explains. "Occasionally it might not be someone we manage but it is important that labels, managers and publishers alike feel they can come to us for advice and not just get a sales pitch that might not be appropriate."

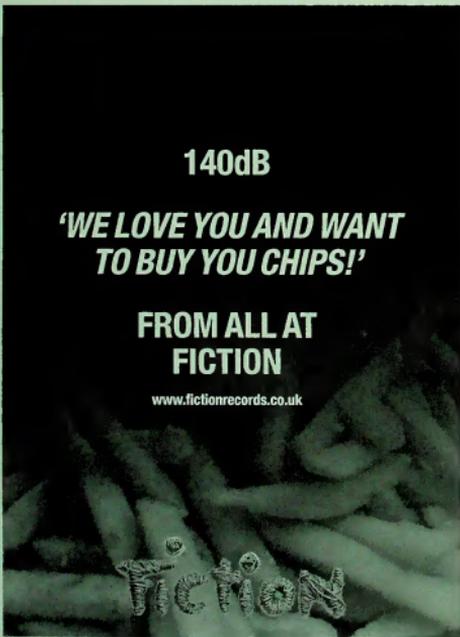
"We'll put together budgets, book studios, equipment, even build studios in the wilds of Loch Ness. Devan and Marakech if necessary, as well as take care of the financial and contractual sides. Our theory is that we take care of everything so that the producer has to think only about making music. We make sure we remain a central communication

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point for the duration of any session and talk to most of us at least once a day if not more. Bob and I agree that if a project is not fun or satisfying, it's too short and we won't do it. When you look around today, there's so much instability in the industry, it's tough and there's not much money, it's certainly not easy and if we didn't love the job and the people we work with, or we weren't getting a buzz from a band, it just wouldn't work."

While the last few years have hardly been a bed of roses for the industry, 140dB has maintained a flow of world-class projects. Gil Norton (the Pixies/Foo Fighters) recently joined the roster along with new blood like Guy Massey, Rob Kiwan, Dan Austin, Mark Williams, Dimitri Tikovoi and Dave McCracken have supplemented the old school vanguard over the last few years, with recent projects including albums for The Killers, Interpol, Foo Fighters, Liam Frost, The Horrors and Mr. Hudson and the Library among many others.

The challenges, of course, keep coming. "Right now it's a bit of a flooded market producer-wise and we are fighting against technology, which is so affordable and accessible these days," laments Earis. Budgets have also been slashed and there's currently a resurgence of the "we don't need a producer" vibe. People now go out and buy Pro Tools. Almost everyone owns it, even baby bands, and everyone is recording themselves. But producers, as we have always maintained and even helped prove, are more than technicians. A band often still needs help with things like arrangements and song-structures as well as helping them define their sound.

An experienced producer brings an added perspective that can really stretch a band's capabilities and help raise the bar. What we've got to keep doing is still getting in early and doing things that excite us – and for the right reasons.

None of us are hanging up our hats any time soon, but the younger generation is increasingly important. The guys we have on board now have their heads in a distinctly musical space, at a time when people have almost forgotten what that means."

"Our theory is that we take care of everything so that the producer has to think only about making the music"

Karina Barry, 140dB

(Picture below)  
140dB founder Ros Earis with her Woman Of The Year award in December 2006



## Blur to B-52s: the 140dB timeline



1967: Flood engineers U2's The Joshua Tree, before working with The Silencers, Nine Inch Nails, Depeche Mode and Pop Will Eat Itself.

1991: Flood records U2's Achtung Baby with Brian Eno, Daniel Lanois and Steve Lillywhite.

1993: Flood co-produces U2's Zoozoo with Brian Eno, then produces Depeche Mode's Songs Of Faith & Devotion. Mark Freegard produces The Breeders' Cannonball. Ed Buller produces Suede's eponymous debut.

1994: Flood produces Nine Inch Nails' Downward Spiral. Mark Freegard mixes Manic Street Preachers' The Holy Bible.



1995: Flood produces Smashing Pumpkins' Mellon Collie And The Infinite Sadness and PJ Harvey's To Bring You My Love.

1995-97: Steve Osborne and Paul Oakenfold produce Grace's Not Over Yet as well as a host of Perfecto remixes for U2, Duran Duran, Dave, Skunk Anansie, Embrace, The Rolling Stones, Moby, Mansun and Massive Attack.

1996: Flood produces Nick Cave's The Boatman's Call. Mark Freegard produces Maria McKee's Life Is Sweet.

1997: Flood produces U2's Pop with Steve Osborne and Ben Hillier. Adrian Sherwood creates Primal Scream's Echo Dek.



1998: Flood produces Smashing Pumpkins' Adore and PJ Harvey's Is This Desire? Steve Osborne produces Placebo's Without You I'm Nothing.

1999: Steve Osborne produces Suede's Head Music. 2000: Paul Oakenfold and Andy Gray create the Big Brother theme tune. Steve Osborne produces Elbow's debut album.

2001: Ben Hillier produces Elbow's Asleep At The

Back. Steve Osborne produces New Order's Get Ready and Sarsalor's Love Is Here. Dave McCracken produces Ian Brown's Music Of The Spheres.



2002: Danton Supple mixes Coldplay's A Rush Of Blood To The Head. Flood and Rob Kiwan create BIAS with Alan Moulder and write the soundtrack to

Working Title film My Little Eye. Ben Hillier produces Blur's Think Tank. Oakenfold, Osborne and Gray write, produce and perform Buraka. 2003: Guy Massey contributes to the production of The Beatles' Let It Be...Naked.

2003-05: 140dB start A&R consultancy with Polydor, helping develop Captain. The Fields, Sister and Tigs among others.



2004: Ben Hillier produces Doves' Some Cities. Steve Osborne produces KT Tunstall's Eye To The Telescope.

Danton Supple produces Sarsalor's Silence Is Easy with Phil Spector. Flood produces U2's How To Dismantle An Atomic Bomb.

2005: Ben Hillier produces Depeche Mode's Playing The Angel.



2006: Danton Supple produces Coldplay's X&Y. Flood and Alan Moulder produce The Killers' Sam's Town. Ben Hillier records Futureheads' News And Tributes. Dimitri Tikovoi produces

Placebo's Meds album. Ros Earis wins outstanding contribution award at Nordart Robbins' Women Of The Year Awards. Gil Norton commences work on Foo Fighters' Echoes, Silence, Patience And Grace.

2007: A busy year for 140dB-featured artists, with albums from KT Tunstall, PJ Harvey, Cherry Ghost, The Horrors, Courtney Love, Foo Fighters, Sarsalor, Goldfrapp, The Doves and The B-52s.

# HAPPY 20TH BIRTHDAY ROS & KAT

It's been a Pleasure working with you over the years, looking forward to lots of Future Success together.

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# Flood: a force to be reckoned with

One of 140dB's key producers since its inception, Flood has been behind the controls for some huge albums over the past 20 years. *Music Week* investigates his history and relationship with the producer management company

Celebrated British producer/engineer Flood started his career in 1978, when he got a job as a runner at London's Morgan Studios. He landed his first major credit as an assistant engineer on New Order's 1981 debut album *Movement*, before going on to become one of the most acclaimed producers of the post-punk era. His extensive CV includes seminal albums by U2, Smashing Pumpkins, Satt Cell, Psychic TV, Nick Cave, Nine Inch Nails and PJ Harvey. Recent work includes *The Duke Spirit*, *A-Ha*, *Soutwax*, *The Killers*, *Placebo* and *Goldfrapp*.

What made you join 140dB and how have they helped your career?

When Ros told me during our days at Trident that she was thinking about forming her own producer management company and I said, "Definitely". At that time there were only two or three companies like that and they were all enormous and very impersonal, like factories. I joined Ros very much for her personal touch. Secondly, I thought it was important that we had the same basic ideas about music, which is that it's not all about making hard, fast cash. Obviously you want to earn money and not get ripped off and you want someone to be out there flying the flag, but primarily it was always about the music and we were both committed to that. The third thing was that Ros was a woman, at that time the industry was a complete old boys network. She almost single-handedly fought to break that network within her area of expertise, of course, and she

has stood her ground ever since.

These were the three main reasons I agreed to go into business with Ros. She remains one of my oldest and dearest friends and to this day I don't have a contract with her. Of all your many projects, which would you consider to be the most important and why?

One of the most important projects would be Erasure's *Circus*. I'd done their first album, then went off to work on U2's *The Joshua Tree*. In breaks from *The Joshua Tree*, I started working on *Circus* and was going backwards and forwards. *The Joshua Tree* started overruling quite considerably and it finally came to a point when I had to choose between the two projects: producing Erasure or doing the midtown for U2. I chose the former and I am very glad I did, because although you don't really get any bigger than engineering a U2 album, there was nowhere else to go after that. *Circus* was the project that turned me into a producer and started a whole new career for me.

What are the key qualities of a good producer?

The job of production is about having boundless confidence and, at the same time, humility, which you need otherwise you can turn into an egomaniac. More importantly, it's about having a personality. Different people work with different people in different ways. Some need confidence, others need less, so it's about being aware of your own personality and about keeping your own ego in check when it needs to be. The reason I became a producer is because I played guitar so

badly and it is for that reason that I am not an artist. I always bear that in mind.

How has the producer's role changed throughout the last two decades?

There was a period of time about four years ago when I thought maybe the role of producer had died. There is so much more to being a producer than just saying what you think sounds good or not, aspects that people don't perhaps realise any more. From a technological point of view, you can definitely make great records. But I think really great music is about a collection of people. People provide limits and limits are exponential to creativity. But I think in time the current vogue for bedroom production, or for doing everything yourself, will pass again.

What about your recent and current projects?

I've been working on some soundtracks over the last couple of years, which I enjoy a lot. It lets my frustrated musician side out, without me ever having to open my mouth. Myself, Rob Kirwan and Alan Mulder did a horror film called *My Little Eye* and a documentary for Manchester United, which was quite funny. Apart from that, I've been doing the new PJ Harvey record, I'm just finishing Goldfrapp's new record and will shortly be mixing Martha Wainwright's new one. I might also be working with Sigur Rós. It's vital to do work with new bands otherwise you become this unapproachable dinosaur on a pedestal. And besides, I really love some of the new music that's around now.

It's vital to do work with new bands otherwise you become this unapproachable dinosaur on a pedestal!



## 20 years of 140dB?!



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(Before the person sitting next to you)

The screenshot shows the MusicWeek website interface. At the top, there's a navigation bar with 'Home', 'Jobs', 'About Us', and 'Contact Us'. Below that, a large banner for 'MusicWeek' is visible. The main content area is titled 'Music Week Jobs Advertising' and lists various job categories with corresponding logos and brief descriptions. On the right side, there are several promotional boxes: 'HIFLYER' with a photo of a group, 'Music Week' with a logo, and 'Get your daily news' with a 'fix' logo. At the bottom right, there's an 'INBOX' section with a 'Receive Daily' button. The overall layout is clean and professional, typical of a recruitment website.

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# Datafile. Music Upfront

## DVD reviews

**David Gilmour: Remember That Night – Live At The Royal Albert Hall (EMI 504395)**

Bearing a sticker "The voice and guitar of Pink Floyd" lest we forget, this double-disc set lensed over three nights in May 2006 features the legendary Gilmour on top form, working his way through a first-rate programme of Floyd classics and solo highlights. Stunning pictures – recorded by no fewer than 23 HD cameras – are matched by superb audio in both 2.0 and 5.1 Dolby sound. It's a real treasure chest for fans of Gilmour, with a playing time of more than five hours.

**Various: Dear Mr Fantasy – A Celebration For Jim Capaldi (Eagle Vision ERD0543)**

This celebration of the late Jim Capaldi, founder member of Traffic, was staged at London's Roundhouse in January, two years after his death. A stellar line-up takes part, with Rufus Weller, Dennis (Dr. Hook) Laferriere, Pete Townshend, Yusuf Islam, Joe Walsh and former Traffic vocalist Steve Winwood all contributing lead vocals, while Bill Wyman, Jon Lord and Gary Moore are part of a tight band, as they perform fine versions of career highlights.

**Various: Norman Granz Presents Improvisation (Eagle Vision ERD057 425)**

Improvisation was director Granz's proposed 1950 film about improvisation in jazz – but despite including dynamic footage of greats such as Charlie Parker, Ella Fitzgerald, Buddy Rich and Coleman Hawkins in a sequence of studio recordings, it never saw the light of day. Now finally completed, it includes a great deal of bonus material. Interviews and rare photographs complete an impressive package, which will be snapped up by jazz aficionados.

## Future Release



**Tarja Turunen My Winter Storm (Spinefarm)**  
Universal is to launch Finland's leading heavy metal label, Spinefarm, in the UK as it looks to take the respected brand to a larger global audience.

The Helsinki-based label has become the predominant force in Finnish metal since its formation in 1990, acquiring a roster of artists including Children Of Bodom, Malpractice and Elera. Its most successful signing, Nightwish, has gone on an attain to global sales of over 3m albums.

Dante Bonuitta, a long-time A&R consultant for Universal Music Group International, will head the UK operation and says the timing of its arrival could not be better. "Spinefarm is a very respected name in the metal community and because of the organic nature of the label's development, its integrity is intact," he explains. "We want to take what they created and grow it to a higher level."

The label's arrival in the UK will be marked with the reissue of the first live Nightwish (pictured) albums on October 1, followed by the debut album by former Nightwish singer Tarja Turunen, entitled *My Winter Storm*. A single, *I Walk Alone*, will precede the album's release.

Bonuitta says with Spinefarm's UK launch they will be able to introduce British acts to the label. "We have an opportunity to sign new, non-Finnish artists. If we feel there are artists already signed to Universal that would be appropriate to Spinefarm, we can migrate them there," he says.

**Cost 101 Radio: Adam Sagar and Neely Unger. The Noise Carter. TV: Adam Sagar and Neely Unger. The Noise Carter. Press: Adam Sagar and**

**Neely Unger. The Noise Carter. Marketing: Dante Bonuitta, Universal Music Group International. Management: Marcello Cabuti.**

marketing and promotion, depends on their views on David Bowie, Yoko Ono and Rammstein.

● **Jack Peñate Matinee (XL)**



XL-signed Jack Peñate can do no wrong with his edgy, not-too-cheesy indie-pop style. This debut album already contains three Top 40 singles, the most recent *Torn On The Platform* a recent Top 10 hit.

● **Band Of Horses Cease To Begin (Sub Pop)**  
Sub Pop favourites Band Of Horses announce a short UK tour this week which will include a date at Shepherd's Bush Hall on November 29 before returning for more dates early next year.

- **Callie Callie Callie (Island)**
- **The Fiery Furnaces Wildside City (Thrill Jockey)**
- **Supabasses Chubby (Island)**
- **Robert Wyatt Compliciera (Domino)**
- **Jennifer Lopez Brave (RCA)**
- **Unklejam Unklejam (Virgin)**

## Singles

- **Natalie Bedingfield Say It Again (Phonogenic)**
- **Metronomy Radio Ladio Need Now Future**  
More sublime electro-pop from the London-based trio and, with a little begging for airwave attention, Radio Ladio should raise interest in the band. Recently signed to French label Because, this single on Metronomy's own imprint, is a precursor to their second album, due in March 2008. They are about to embark on an autumn live schedule of support slots for CSS, Foals and Kate Nash.
- **The Hives Tick Tick Boom (Polydor)**
- **The Shapeshifters New Day (Postiva)**  
The second single from the Shapeshifters' second album arrives in the wake of the busy festival season for the dance duo. A new album and a tour in conjunction with William Morris Associates is planned for 2008.
- **Nine Black Alps Bitter End (Island)**
- **Dave Gahan Kingdom (Mute)**
- **The Hoosiers Goodbye Mr A (RCA)**

## October 15

### Albums

- **Underworld Oblivion With Belis (Underworld Live)**  
Essex boys Underworld continue to thrill with this, their fifth album since succumbing to the dance explosion in 1991. The zeitgeist they once surted has now well and truly disappeared, but the duo's musical nous and Karl Hyde's distinctive vocals will ensure this deep and varied album gets noticed. The Essex boys have just commenced a huge 31-date world tour that sees them play London's Roundhouse in mid-October.
- **Lil Mama Voice Of The Young People (RCA)**
- **James Murphy Fabricrice 36 (Fabric)**
- **Rolinn Murphy Overpowered (EMI)**
- **The Hives The Black and White Album (Polydor)**

### Singles

- **Mark Ronson feat. Amy Winehouse Valerie (Columbia)**
- **Timbaland Apologise (Interscope)**
- **Gym Class Heroes Queen & I (Atlantic)**
- **Lethal Bizzle Police On My Back (V2)**
- **The Cloud Room Hey Now Hey (A&G)**
- **Lightspeed Champion Midnight Surprise (Domino)**  
This full version of this single lasts an epic 10 minutes, but this edit is equally engaging with great backing vocals from Emmy the Great and Tilly and the Wall among others. Lightspeed Champion is embarking on a headline tour of the UK on October 1.
- **Fink Little Blue Mailbox (Ninja Tune)**
- **Kevin Michael feat. Wyclef Jean It Don't Make Any Difference (Atlantic)**
- **Gwen Stefani Now That You Got It (Interscope)**  
Stefani's world tour has just hit the UK and Now That You Got It, featuring Damian "Junior Gong" Marley, is already playlisted on Capital and Kiss 100 as well as reaching number nine in the Shazam pre-order chart.
- **Newton Faulkner All I Got (Gutty Truth)**

## October 8

### Albums

- **Ed Harcourt Until Tomorrow Then (EMI)**
- **Pet Shop Boys Disco 4 (Parlophone)**  
In a break from the previous Disco releases, *Disco 4* features Pet Shop Boys' own remixes of other artists, rather than remixes of their own songs. As such, listeners' attitude to this low-key album, which is being released with little in the way of

## The Specialists.

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



**Kevin Le Gendre, Echoes**  
*Simpfwa Dans Du Banta Bika Street (Gala)*  
A star in her native South Africa, Dans is a singer with an understated but affecting voice. Backed by a decidedly jazzy big band, she comes across as a spirited contemporary Letta Stuebe.



**Ian Anderson, Roots**  
*Yassou K'Cour, Rakku Mi Rakka (Nonesuch)*  
While all round him tumbles into the hip-hop/R'n'B crossover abyss, one of Africa's greatest voices has found a fresh, sparking new direction from his own roots, stripped back to snappy rhythms and earworm tunes. Old god invents new tracks!



**Sarah Bailey, Radio One**  
*Karl Kennedy vs MYNC Project feat. Rosabardi, Ride The Storm (CR2/Gusto)*  
I loved this record the first time I heard it! It's even better now that all the people involved have agreed on being known as this rather catchy artist name. A snuffly summer anthem the perfect way to kick off the weekend!

## Radio playlists

### 1-upfront:

**Carmina Feat. Lily Allen Street**  
*My Way, Mia Jimmy, Samini*  
Radio 1

### Radio 2

**A list:**  
*Arnie Lenon Stone Rock, Bruce Springsteen Radio 100th, Cherry Ghost 100 AM, Crowded House She Called Up, Enrique Iglesias I Got A Feeling*  
Radio 2

**Gabrielle Why, Katie Melua It's You**  
*Wine A Seabreeze, Leann Rimes Number 100 To Go, Mark Ronson feat. Amy Winehouse Valerie, The Good Lovestones, The Hoosiers Goodbye Mr A*  
**B list:**  
*All Love Late Night Sissou Any*

**MacDonald La, Beverley Knight**  
*Queen Of Starting Over, Debbie Callum, David Ford, Dharma, Mia Happy Ending, Malika Bedingfield Say It Again, Green Ants In Party, Bagladesha, Murphy Ltd, No Know, Bagladesha, All About Now, Travis My Eyes*

### C list:

**Dee Special Feat. Nel**  
*Hannah Montana Slotted Our Love Goes Deeper Than Our Legs, Major Casanova, Mako Street, Producers Anthony Song, Madonna Rausky How Do You*

**Carma, Peter Dink & John Faint**  
*Victoria Bergman Young Finks, David Bowie Young Stars, Sebans Feat. Chad Kroeger into the Night, Sheepskins It Means Nothing*



All I Got is the follow-up to Dream Catch Me, which remains in rotation at Radio One, Radio Two and virgin. It has been a phenomenal two months for Faulkner, whose debut album *Hand Built By Robots* has already reached platinum status.

- **Take That** Live The World (Polydor)
- **Nike** Happy Ending Casablanca/Island

## October 22

### Albums

● **The Hoosiers** *Trick To Life* RCA  
As debut single *Worried About Ray* continues to reverberate, The Hoosiers follow up with their much anticipated album. Their second single *Goodye Mr*

A, which is playlisted at Radio One, Radio Two and Capital and is featured on EA Sports' *Fifa 08* soundtrack, should further generate interest in the refreshing mix of melodies on the album. The tracks will also get an airing among the UK student population as the Hoosiers embark on the *Get Fresh With Freshers* Tour of university venues in October.

- **Unklejam** *Unklejam* Virgin
  - **Nine Black Alps** *Love/Pate* (Island)
- Album number two from the Manchester rockers is released to coincide with a UK tour. This offering is more mature than their debut, while still staying true to their grungy pop style. The one single released so far, *Burn Foster*, bagged them a top 30 spot.
- **To Rococo** *Rot ABC123* (Domino)

### Singles

- **Mulca** *Buena Just A Little Bit* (4th & Broadway) (Domino)
- **Lightstep** *Champion Midnight Surprise* (Domino)
- **Avril Lavigne** *Hot* (RCA)
- **Sigur Ros** *Hjómaldin* (EMI)
- **Kings Of Leon** *Charmer* (Hand Me Down)

## October 29

### Albums

● **Kevin Michael Kevin Michael** (Atlantic)  
● **The Wombats** *A Guide to Love, Loss and Desperation* (4th Floor)  
Liverpool trio The Wombats have announced a headline tour of the UK which will include a date at London's Koko on December 7 and their first-ever gig at the Lake District's Coronation Hall in Uverston. This is the band's debut album and is preceded by a new single, *Let's Dance To Joy Division*, on October 15.

## The Panel.

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



**Casper Lewellyn-Smith, Observer Music Monthly**  
**David Jordan, Place In My Heart (Mercury)**  
This 21-year-old record very well be Kerth Landor's answer to Justin Timberlake. Killer production, led from Trevor Horn. Take the album that follows and add the no-prisoners-taken live experience, and you'll realize he should be a superstar.



**Mel Armstrong, HMV**  
**Yessayer: 2030 We Are Free (Monitor)**  
This Brooklyn four-piece have been causing a X-Factor splash! It appears to have paid off for last year's winner Big, brass beats sit neatly alongside a fantastic performance from Leona. This is a straight-up pop/RnB tune that could see a successful return for Leona. Bring it on.



**Lusa Evans, Heart 105.2**  
**Ross Lewis: Bleeding Love (Syco)**  
A spell away from the X-Factor spotlight, Ross Lewis appears to have paid off for last year's winner Big, brass beats sit neatly alongside a fantastic performance from Leona. This is a straight-up pop/RnB tune that could see a successful return for Leona. Bring it on.

- **The Hold Steady** *Boys & Girls in America* (Fuel Time Hobby)

### Singles

- **Half Cousin** *The Absentee* (Gronland)
  - **Celine Dion** *Taking Chances* (Sony)
  - **Kanye West** *The Good Life* (Def Jam)
  - **Westlife** *Home* (Syco Music/Sony/BMG)
- Westlife will be hoping to continue their success – 14 number one singles in the UK and 36m records worldwide sales to date – with a cover of Michael Buble's *Home*. The single will be taken from the quartet's as-yet-unfilled ninth studio album, set for release early November.
- **Akon** *Sorry Blame It On Me* (Universal)
  - **Britney Spears** *Gimme More* (Jive)
- Playlisted at Kiss 100 and the One Network, Spears' comeback single will precede the November release of her long-awaited new album. Her recent VMA performance aside, this is a great track and the album is an important release for Sony BMG going into the fourth quarter.
- **Sons And Daughters** *Gill Complex* (Domino)

## November 5

### Albums

- **Wyctel Jean** *The Carnival 2* (RCA)
- **Whitey Gato** *Snakes* (Marquis Cha Cha)
- **Leona Lewis** *Ice* (Syco)
- **Duran Duran** *Red Carpet Massacre* (RCA)
- **Sigur Ros** *Hvarf/Heim* (EM)

### Singles

- **Alicia Keys** *No One* (RCA)
  - **Seal** *Amazing* (Warner Bros)
  - **Scanners** *Roo* (Dim Mak/Influx)
- The debut single from the UK-formed, US-signed Scanners will be released on Dim Mak in the UK, a year since they signed to the American label. The band will be touring the UK with Asobu Seku throughout October and November ahead of their debut album release, *Violence Is Golden*, in January.
- **Craig David** *Hot Stuff* (Warner Bros)
  - **Chris Brown** *Kiss Kiss* (RCA)
  - **Hard-Fi** *Can't Get Along* (Necessary/Atlantic)

## DVD reviews

**Isaac Hayes: Live At Montreux 2005** (Eagle Vision EREVD55)

The DVD documents Hayes' most recent set at Switzerland's prestigious Montreux Festival. In 2005, playing to his strengths, the admirable star pulls out all the stops, with a line set revisiting his major works including *Shaft*, and lengthy reworkings of *By The Time I Get To Phoenix* and *Walk On By*, among others. Audio and video quality throughout is outstanding.

**Ja Rule: 2005** (Charly/Liberation CHFF02ZLFD); **Various: The Inc Records** (CHFF01FL)

Ja Rule is the flagship artist for In God's Murder Inc. label and is featured here in concert footage filmed on his 2005 European tour. A bonus DVD features a handful of recordings from a Manchester gig in 2002, plus promotional videos, bringing the playing time to 210 minutes. The more modestly proportioned *The Inc Records* tells the inside story of God's controversial label punctuated by promo clips for his by several protégés including Ashanti and Ja Rule.

**Various: Respect Yourself: The Stax Records Story** (Universal 7270293)

This DVD explores the legendary Stax label, which celebrates its 50th birthday this year. On limited cinema release in America and screened on PBS, it is a beautifully presented and engaging film about the second most important black music label of all-time (behind Motown). Superb archive footage, new interviews and a generous helping of classics from the likes of Otis Redding, Sam & Dave and The Staple Singers are reinforced by footage of the 40th anniversary *Stax Volt* Revue and the inclusion of previously unreleased recordings.

Alan Jones

## Future Release



Cast List Radio: Gordon Campbell and Stuart Wood, The Music Kitchen, Press

Gordon Campbell and Stuart Wood, The Music Kitchen, TV: Sonoya Munro, The Music Kitchen, Interview

Kitchen, Interview: Gordon Campbell and Stuart Wood, The Music Kitchen, Interview

### Capital

● **Alan Lamb** *Light Session*, Any  
● **Madeline Le**, *Andi Longue*, *Any*  
● **Billy Ocean** *Mr. Music*, *Any*  
● **David Hasselhoff**, *My Heart, David*  
● **Jordan** *In My Heart*, *David*  
● **Wendie** *Used To Be*, *Any*

● **Grease** *Armed And Dangerous* (Dot)  
● **David Byrne** *Into The Sunlight* (Capitol)  
● **David Byrne** *Into The Sunlight* (Capitol)  
● **David Byrne** *Into The Sunlight* (Capitol)  
● **David Byrne** *Into The Sunlight* (Capitol)

● **Katy** *Wild* (Capitol)  
● **Katy** *Wild* (Capitol)  
● **Katy** *Wild* (Capitol)  
● **Katy** *Wild* (Capitol)

● **Cher** *Brave New Girl* (Capitol)  
● **Cher** *Brave New Girl* (Capitol)  
● **Cher** *Brave New Girl* (Capitol)

**The MacDonald Brothers** *The World Outside* (The Music Kitchen)

X Factor 2006 runners-up the MacDonald Brothers will follow their record-breaking debut – apparently the first Scottish chart-topper by a Scottish act on a Scottish label – with an set featuring the talents of Elton John, who has penned a song for the album. The duo expressed their desire for John to write a track for the album and, to their surprise, the piano man got in touch with an original song, *Runaway*, which will now be released as the lead single on September 30. The album also features the writing talents of Evertly Brothers collaborators *Felice and Boulevarde* Bryant.

Gordon Campbell, founder of the duo's label The Music Kitchen, says it is a great start for the sophomore set. "It gives us an incredible buzz to work with the MacDonald Brothers and leave the majors trailing in our wake," he says.

"We're a very small company, but we're very proactive and we're very aware of the importance of the marketing side of things."

The Music Kitchen is an independent operation run by Campbell and former Bay City Roller Stuart Wood. Until recently, the company's business had focused on the Celtic Scottish market, with releases including *The Scottish Chivalry* Album and *Scottish And Proud Of It*. The MacDonald Brothers are only the second act to sign to the label.

**John Lee** *Victoria* (Capitol)  
● **John Lee** *Victoria* (Capitol)  
● **John Lee** *Victoria* (Capitol)

● **John Lee** *Victoria* (Capitol)  
● **John Lee** *Victoria* (Capitol)  
● **John Lee** *Victoria* (Capitol)

# Datafile. Exposure

by Alan Jones

Securing its third straight week atop the radio airplay chart, Plain White T's' Hey There Delilah saw its audience fall 17.81% to 52.66 million last week, despite the fact it reached a new peak on plays, which increased by 10.61% from 1,770 to 1,919. The reason its audience declined was that Radio Two cut support from 16 to seven plays, logging 13.05m off its audience as a result. Taking Radio Two out of the equation, Hey There Delilah had a 1.64m increase in listeners.

Hey There Delilah's dip means that James Blunt drew closer with 1973 – but not much. The introductory single from Blunt's new album *All The Lost Souls* had held runners-up slot for three weeks but is still way behind; its audience of 37.39m is 40.8% adrift of that of Hey There Delilah. Do It Well will be Jennifer Lopez's first single

for more than two years, and it wins immediate affirmation from radio, as it rockets 112-16. The highest new entry to the Top 50, it finds Lopez radiating an urban vibe, and secured 525 plays from 48 supporters last week. Eight plays from Radio One and four from Radio Two provide a hefty 64.08% of its 22.4m audience but its leading supporters were all members of the Kiss family of stations, from which Kiss 100 FM and Kiss 105/108 both provided 28 spins, while Kiss 101 aired the track 24 times.

50 Cent's Ayo Technology has moved 10-11-8-5-2 on the sales chart but is only beginning to hit its stride on the radio airplay chart, where it has improved 129-47-67-53-26 in the same timeframe. It was aired 520 times on 62 stations last week. Surprisingly, Radio One, which is usually a big

supporter of 50 Cent and his sidekicks Justin Timberlake and Timbaland, is also fairly late and light on the track, which it aired 10 times last week – a total beaten by 74 other songs.

Meanwhile, after sharing pole position on the TV airplay chart with Kanye West's Stronger last week, the Foo Fighters go clear at the top with Pretender. The track gives rock a rare number one on the TV airplay chart, which usually favours R&B and dance cuts. Its tally of 350 airings on the Music Control panel earn the clip for The Pretender an 18-play majority over strings, and includes top contributions of 58 plays from MTV2, 48 from Kerrang! and 44 from Scuzz.

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## TV Airplay Chart

The List	Artist/Title/Label	Plays	This List	Artist/Title/Label	Plays
1	1 Foo Fighters Pretender / RCA	350	21	21 Gym Class Heroes Clothes Off! / Decaydance/Red Bull	184
2	1 Kanye West Stronger / Def Jam	332	22	22 Jack Pennate Second, Minute Or Hour / XL	176
3	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	209	23	23 Sugababes About You Now / Island	174
4	4 Ida Corr Vs Fedde Le Grand Let Me Think About It / Bats	262	24	24 Chamillionaire Hip Hop Polite / Island	171
5	54 Mark Ronson Feat. Amy Winehouse Valerie / Columbia	260	25	25 Awell! Found You / Festival/Interscope	168
6	6 Sean Kingston Beautiful Girls / Epic	264	26	26 Stereophonics It Means Nothing / V2	167
7	3 Rihanna Shut Up And Drive / Def Jam	268	26	26 Akon Sorry Blame It On Me / Universal	167
8	8 Plain White T's Hey There Delilah / Hollywood/Angel	225	27	27 The Hoosiers Goodbye Mr A / A&M	165
9	9 Booty Luv Don't Mess With My Man / Red Hand	222	29	29 KT Tunstall Hold On / Real Gone	164
10	10 Hard-Fi Suburban Knights / Necessary/Mutual	219	30	30 Freaks The Creeps (Get On The Dancefloor) / Data	162
11	23 Jennifer Lopez Do It Well / RCA	219	31	31 Aly & AJ Potential Break Up Song / Angel	156
12	12 Gwen Stefani Now That You Got It / Interscope	218	31	31 Sonny J Can't Stop Moving / Stateside	156
13	11 Kate Nash Mouthwash / Fiction	213	33	33 Kanye West Feat. Pain Good Life / Def Jam	152
14	14 Girls Aloud Sexy No No No / Festival	207	34	34 Luan Plazas Rimes Not Her Better To Do / Virgin	144
15	15 James Blunt 1973 / Atlantic	206	35	35 The Shapeshifters New Day / Polygram	143
16	22 Timbaland Feat. Doe/Keri Wilson The Way I Are / Interscope	205	35	35 Gabrielle Why / Polygram	143
17	29 Kano Feat. Craig David This Is The Girl / EMI	204	37	37 Shayne Ward No U Hang Up/That's Ok With You / Sony	141
18	118 Jack Rosska Vs. Betty Boo Take Off / Def	200	38	38 The Chemical Brothers Salmon Dance / Virgin	137
19	19 David Guetta Feat. Chris Willis Love Is Gone / Chelina	194	39	39 Linkin Park Blood In The Water / Warner Brothers	135
20	17 Robyn With Kleerup With Every Heartbeat / Kalsbeek	185	39	39 Maroon 5 Wake Up Call / A&M	135

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays by the following stations: the Arts, 5, Chart Show TV, Fiat, Kerrang! TV, Kiss TV, MTV Base, MTV Hits, MTV News, MTV One, MTV Two, MTV Three, MTV Four, MTV Five, MTV Six, MTV Seven, MTV Eight, MTV Nine, MTV Ten, MTV Eleven, MTV Twelve, MTV Thirteen, MTV Fourteen, MTV Fifteen, MTV Sixteen, MTV Seventeen, MTV Eighteen, MTV Nineteen, MTV Twenty, MTV Twenty One, MTV Twenty Two, MTV Twenty Three, MTV Twenty Four, MTV Twenty Five, MTV Twenty Six, MTV Twenty Seven, MTV Twenty Eight, MTV Twenty Nine, MTV Thirty, MTV Thirty One, MTV Thirty Two, MTV Thirty Three, MTV Thirty Four, MTV Thirty Five, MTV Thirty Six, MTV Thirty Seven, MTV Thirty Eight, MTV Thirty Nine, MTV Forty, MTV Forty One, MTV Forty Two, MTV Forty Three, MTV Forty Four, MTV Forty Five, MTV Forty Six, MTV Forty Seven, MTV Forty Eight, MTV Forty Nine, MTV Fifty, MTV Fifty One, MTV Fifty Two, MTV Fifty Three, MTV Fifty Four, MTV Fifty Five, MTV Fifty Six, MTV Fifty Seven, MTV Fifty Eight, MTV Fifty Nine, MTV Sixty, MTV Sixty One, MTV Sixty Two, MTV Sixty Three, MTV Sixty Four, MTV Sixty Five, MTV Sixty Six, MTV Sixty Seven, MTV Sixty Eight, MTV Sixty Nine, MTV Seventy, MTV Seventy One, MTV Seventy Two, MTV Seventy Three, MTV Seventy Four, MTV Seventy Five, MTV Seventy Six, MTV Seventy Seven, MTV Seventy Eight, MTV Seventy Nine, MTV Eighty, MTV Eighty One, MTV Eighty Two, MTV Eighty Three, MTV Eighty Four, MTV Eighty Five, MTV Eighty Six, MTV Eighty Seven, MTV Eighty Eight, MTV Eighty Nine, MTV Ninety, MTV Ninety One, MTV Ninety Two, MTV Ninety Three, MTV Ninety Four, MTV Ninety Five, MTV Ninety Six, MTV Ninety Seven, MTV Ninety Eight, MTV Ninety Nine, MTV One Hundred.

### MTV Top 10

The List	Artist/Title/Label
1	1 Robyn With Kleerup With Every Heartbeat / Kalsbeek
2	2 Foo Fighters Pretender / RCA
3	1 Kanye West Stronger / Def Jam
4	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope
5	Hard-Fi Suburban Knights / Necessary/Mutual
6	Y'a White Shugs You Don't Know What Love Is / XL
7	Kano Feat. Craig David This Is The Girl / EMI
8	Adelle Hurricane / Polygram
9	Kaiser Chiefs The Angry Mob / Universal/Virgin
10	18 Linkin Park Blood In The Water / Warner Brothers

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

### The Box Top 10

The List	Artist/Title/Label
1	1 Sean Kingston Beautiful Girls / Epic
2	54 Mark Ronson Feat. Amy Winehouse Valerie / Columbia
3	11 Chris Will Not Have To Take Our Clothes Off / RCA
4	12 Gwen Stefani Now That You Got It / Interscope
5	14 Girls Aloud Sexy No No No / Festival
6	15 James Blunt 1973 / Atlantic
7	16 Akon Sorry Blame It On Me / Universal
8	17 Kanye West Stronger / Def Jam
9	19 Booty Luv Don't Mess With My Man / Red Hand
10	1 Jennifer Lopez Do It Well / RCA

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

### Radio Playlists (cont)

#### XFM

Daytime list:  
10 Songs To Hear The Kill:  
Arctic Monkeys Fluorescent Adolescent, Ash Ed O'Riada

Billy Ciro Machines, Editors An End Has A Start, Foo Fighters Pretender, Funeral For A Friend The Great Wide Open, Hard-Fi Suburban Knights, Ian Brown Feat. Sinead O'Connor (Legal Attacks, Jack Packe Second, Nicole O'Neir, Joy

Division Love Will Tear Us Apart, Kaiser Chiefs The Angry Mob, Kate Nash Mouthwash, Mameo Park Girls Who Play Guitar, Victoria Wood Will You Be (When The Money Goes), Peter Byrne & John Fret, Nicole Burman Young Folks,

Plain White T's Hey There Delilah, Revere & The Mekans He Said He Loved Me, Scooping For Girls She's So Lowly, Stereophonics It Means Nothing, The Great Justice, The Enemy You're Not Alone, The Nines Tick Tack Band,

Paper Doves Take Me Back, The White Stripes You Don't Know What Love Is





MusicWeek  
23.01.07

# Datfile Exposure

## Radio One Top 30

Pos	Last	Artist / Title / Label	Days	This	Last	Address
1	1	<b>Ida Corr</b> Vs <b>Fedde Le Grand</b> Let Me Think About It / <i>Isle</i>		25	10	21233
2	4	The Enemy You're Not Alone / <i>Warner Brothers</i>		22	62	17949
3	26	<b>Fall Out Boy</b> Like A Lawyer With The Way I'm Always Tying... / <i>History 20</i>		10	17616	
4	1	The White Stripes You Don't Know What Love Is / <i>XL</i>		17	27	12474
5	7	<b>Kaiser Chiefs</b> The Angry Mob / <i>Virgin/Playboy</i>		17	10	14813
6	16	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>		17	19	15522
7	16	<b>Scouting For Girls</b> She's So Lovely / <i>Isle</i>		17	19	15736
8	10	<b>Armand Van Helden</b> I Want Your Soul / <i>Selena's Field</i>		17	19	12791
9	1	<b>Kate Nash</b> Foundations / <i>Fiction</i>		16	21	18222
10	7	<b>Kanye West</b> Stronger / <i>Del Jam</i>		16	20	15317
11	7	The Pigeon Detectives Take Her Back / <i>Dance To The Rhyth</i>		16	20	14281
12	15	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>		16	17	12812
13	13	<b>Peter Bjorn &amp; John</b> Feat. Victoria Bergamas Young Folks / <i>Wichita</i>		15	18	11738
14	21	<b>Steeplebush</b> It Means Nothing / <i>V2</i>		15	17	15348
15	34	<b>Kate Nash</b> Mouthwash / <i>Fiction</i>		14	9	16639
16	4	<b>Hard-Fi</b> Suburban Knights / <i>Necessary/Atlantic</i>		12	22	10224
17	3	<b>Body Lu</b> Don't Mess With My Man / <i>Red Kandi</i>		12	18	11619
18	15	<b>KT Tunstall</b> Hold On / <i>Real Gone</i>		12	11	12158
19	23	<b>Rihanna</b> Shut Up And Drive / <i>Del Jam</i>		12	11	10224
20	18	<b>Jack &amp; Ryan</b> Second Minute Of Your / <i>XL</i>		11	15	8385
21	20	<b>Girls Aloud</b> Sweet No No / <i>Feminine</i>		11	11	8532
22	35	<b>Sugababes</b> About You Now / <i>Isle</i>		11	8	8674
23	35	<b>Robyn</b> With Kierup With Every Heartbeat / <i>Konkisha</i>		11	8	11221
24	18	The Flys All At Once / <i>REA</i>		11	8	10222
25	23	<b>The Hollwavs</b> Two Left Feet / <i>Hi</i>		10	13	8764
26	14	<b>50 Cent</b> Feat. Timberlake & Timbaland Ayo Technology / <i>Playboy</i>		10	6	7426
27	23	<b>WILL.i.am</b> I Got It From My Mama / <i>Interscope</i>		10	11	7086
28	15	The Hoosiers Goodbye Mr A / <i>REA</i>		9	10	8617
29	35	<b>30 Seconds To Mars</b> The Kill / <i>Virgin</i>		8	8	7855
30	14	<b>Jennifer Lopez</b> Do It Well / <i>REA</i>		8	1	8174

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

## Radio Two Top 30

Pos	Last	Artist / Title / Label
1	1	<b>Bruce Springsteen</b> Radio Nowhere / <i>Columbia</i>
2	1	The Coral Jacqueline's / <i>Belletronic</i>
3	1	<b>Enrique Iglesias</b> Iried Of Being Sorry / <i>Interscope</i>
4	11	<b>Cherry Ghost</b> 430 AM / <i>Bessets</i>
5	1	<b>Crematorium</b> She Called Up / <i>Parlaytone</i>
6	3	<b>Travis</b> My Eyes / <i>Independent</i>
7	3	<b>Leann Rimes</b> Nothin' Better To Do / <i>Dura</i>
8	3	<b>Katie Melua</b> If You Were A Sailboat / <i>Dramatics</i>
9	13	<b>Rolain Murphy</b> Let Me Know / <i>Isle</i>
10	13	<b>Mika</b> Hazy Ending / <i>Casablanca/Island</i>
11	11	<b>The Hoosiers</b> Goodbye Mr A / <i>REA</i>
12	11	All Love Lasts Night Sessions / <i>Columbia</i>
13	18	<b>Orson</b> Am'N'C Party / <i>Mercury</i>
14	8	<b>Annie Lennox</b> Rock Rock / <i>REA</i>
15	16	<b>Colbie Caillat</b> Bubble / <i>Island</i>
16	20	<b>Sugababes</b> About You Now / <i>Isle</i>
17	28	<b>Duke Special</b> Our Love Goes Deeper Than This / <i>V2</i>
18	3	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>
19	24	<b>Siouxsie</b> Here Comes That Day / <i>Isle</i>
20	18	<b>Natasha Bedingfield</b> Say It Again / <i>Parlaytone</i>
21	8	<b>Peter Bjorn &amp; John</b> Feat. Victoria Bergamas Young Folks / <i>Wichita</i>
22	15	<b>Damian Rice</b> Dog's In The Floor
23	18	<b>Gabriel Byrne</b> The Fire
24	20	<b>Manc Street</b> Preachers Indian Summer / <i>Columbia</i>
25	28	<b>David Ford</b> Decadent / <i>Independent</i>
26	20	<b>Jennifer Lopez</b> Do It Well / <i>REA</i>
27	11	<b>Robert Plant &amp; Alison Krauss</b> Gone Gone Gone (Done Moved On) / <i>Reverend</i>
28	3	<b>Adelle Houghton</b> Glory / <i>XL</i>
29	63	<b>Eagles</b> How Long / <i>Polygram</i>

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

## Last.fm Top 10

Pos	Last	Artist / Title / Label
1	1	<b>Kanye West</b> Stronger / <i>Del Jam</i>
2	1	<b>Kate Nash</b> Foundations / <i>Fiction</i>
3	3	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>
4	5	<b>Paramore</b> Misery Business / <i>Feared By Ramen</i>
5	1	<b>Foo Fighters</b> The Pretender / <i>REA</i>
6	1	<b>Rihanna</b> Golden Skyliner / <i>Isle</i>
7	1	<b>Kate Nash</b> Mouthwash / <i>Fiction</i>
8	1	<b>Muse</b> Supermassive Black Hole / <i>Helium 2/Warner Bros</i>
9	1	<b>Muse</b> Stairlift / <i>Helium 2/Warner Bros</i>
10	1	<b>Kanye West</b> Champion / <i>Del Jam</i>

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

## Commercial Radio

Pos	Last	Artist / Title / Label	Page	This	Last	Address
1	7	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>	1475	351	27862	
2	1	<b>Fergie</b> Big Girls Don't Cry / <i>AMM</i>	1679	117	24133	
3	3	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>	1553	1423	21265	
4	6	<b>Rihanna</b> Shut Up And Drive / <i>Del Jam</i>	1444	1156	27845	
5	4	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>	1553	1418	18549	
6	8	<b>KT Tunstall</b> Hold On / <i>Real Gone</i>	1228	1271	18662	
7	7	<b>The Hoosiers</b> Worried About Ray / <i>REA</i>	1188	1306	18613	
8	8	<b>Kate Nash</b> Foundations / <i>Fiction</i>	1183	1422	15883	
9	10	<b>Avril Lavigne</b> When You're Gone / <i>REA</i>	1536	899	16545	
10	11	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>	1629	974	16443	
11	11	<b>Sugababes</b> About You Now / <i>Isle</i>	824	793	12886	
12	13	<b>Enrique Iglesias</b> Do You Know? / <i>Interscope</i>	917	1017	12662	
13	13	<b>Scouting For Girls</b> She's So Lovely / <i>Isle</i>	897	107	12562	
14	16	<b>Mike B</b> Wake Up Call / <i>AMM/Dotols</i>	896	645	14267	
15	17	<b>Amy Winehouse</b> Love Don't Run On Their Own / <i>Isle</i>	891	925	15756	
16	18	<b>Kanye West</b> Stronger / <i>Del Jam</i>	851	826	15667	
17	14	<b>Bobby Luv</b> Don't Mess With My Man / <i>Red Kandi</i>	848	924	14907	
18	20	<b>Yake That Shine</b> / <i>Playboy</i>	729	788	17550	
19	24	<b>Hard-Fi</b> Suburban Knights / <i>Necessary/Atlantic</i>	727	783	16912	
20	26	<b>Justin Timberlake</b> What Goes Around Comes Around / <i>Jive</i>	720	518	9550	
21	28	<b>Groove Armada</b> Something Gonna Get You / <i>Control Of Columbia</i>	891	842	91330	
22	29	<b>Class Heroes</b> Cupid's Checkhold / <i>DanceClass/Feared By Ramen</i>	693	818	12431	
23	35	<b>Mika</b> Big Girl (You Are Beautiful) / <i>Casablanca/Island</i>	596	657	12729	
24	21	<b>Kaiser Chiefs</b> The Angry Mob / <i>Virgin/Playboy</i>	593	519	8514	
25	23	<b>Green Day</b> Feat. Akon This Sweet Escape / <i>Interscope</i>	588	583	8481	
26	15	<b>Natalie Imbruglia</b> Clorious / <i>Warner</i>	566	512	8110	
27	27	<b>Scissor Sisters</b> Don't Let Me Be Like a Dinah / <i>Playboy</i>	564	593	13168	
28	30	<b>Snape</b> Pardon Chasing Cars / <i>Fiction</i>	525	517	8168	

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

## Adult Contemporary Top 10

Pos	Last	Artist / Title / Label
1	1	<b>Enrique Iglesias</b> 1973 / <i>Atlantic</i>
2	2	<b>Fergie</b> Big Girls Don't Cry / <i>AMM</i>
3	1	<b>Enrique Iglesias</b> Do You Know? / <i>Interscope</i>
4	4	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>
5	1	<b>Avril Lavigne</b> When You're Gone / <i>REA</i>
6	5	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>
7	11	<b>Rihanna</b> Shut Up And Drive / <i>Del Jam</i>
8	8	<b>KT Tunstall</b> Hold On / <i>Real Gone</i>
9	9	<b>Nelly Furtado</b> Say It Right / <i>Isle</i>
10	6	<b>Maroon 5</b> Wake Up Call / <i>AMM/Dotols</i>

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

## Contemporary Hit Radio Top 10

Pos	Last	Artist / Title / Label
1	1	<b>Plain White T's</b> Hey There Delilah / <i>Hollywood/Angel</i>
2	1	<b>Fergie</b> Big Girls Don't Cry / <i>AMM</i>
3	5	<b>Rihanna</b> Shut Up And Drive / <i>Del Jam</i>
4	4	<b>Enrique Iglesias</b> 1973 / <i>Atlantic</i>
5	3	<b>The Hoosiers</b> Worried About Ray / <i>REA</i>
6	7	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>
7	10	<b>Mika</b> Big Girl (You Are Beautiful) / <i>Casablanca/Island</i>
8	6	<b>KT Tunstall</b> Hold On / <i>Real Gone</i>
9	9	<b>Kate Nash</b> Foundations / <i>Fiction</i>
10	12	<b>Avril Lavigne</b> When You're Gone / <i>REA</i>

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

## Rhythmic Top 10

Pos	Last	Artist / Title / Label
1	1	<b>50 Cent</b> Feat. Timberlake & Timbaland Ayo Technology / <i>Playboy</i>
2	1	<b>Timbaland</b> Feat. Doe/Keri Hilson The Way I Are / <i>Interscope</i>
3	5	<b>Ida Corr</b> Vs <b>Fedde Le Grand</b> Let Me Think About It / <i>Isle</i>
4	2	<b>Kanye West</b> Stronger / <i>Del Jam</i>
5	6	<b>David Guetta</b> And Chris Willis Love Is Gone / <i>Cherrytree</i>
6	7	<b>Robyn</b> With Kierup With Every Heartbeat / <i>Konkisha</i>
7	4	<b>Sean Kingston</b> Beautiful Girls / <i>Epic</i>
8	11	<b>Freaks</b> The Creeps (Get On The Dancefloor) / <i>Dota</i>
9	13	<b>Koellie</b> Found U / <i>Isle</i>
10	1	<b>Rihanna</b> Shut Up And Drive / <i>Del Jam</i>

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

Key  
■ Highest new entry  
■ Highest climber

## MusicWeek Datasite

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For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check MusicWeek's new Datasite at www.musicweek.com

by Alan Jones

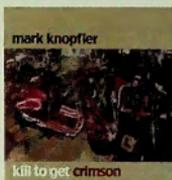
With new albums from James Blunt, Reverend & The Makers and Mark Knopfler all making Top 10 debuts, and Pavarotti's The Ultimate Collection jumping 17-8, album sales improved last week to 2,145,235.

It's the third week in a row album sales have increased, and they are at their highest level for seven weeks, but it wasn't actually that good a week in real terms - it ranks only 21st (out of 38 weeks) in 2007, and it is a massive 16.87% below the same week sales in 2006, when The Scissor Sisters' second album To Do List gave the market a considerable boost, selling 288,167 copies on its debut.

Given that Blunt's debut album, Back To Bedlam, has sold more copies than the Scissor Sisters' self-titled debut (3,045,780 versus 2,668,417), all The Lost Souls might have been expected to sell more than 17,956 copies last week.

Blunt's arrival at the summit forced Kanye West's Graduation down to second place, with sales of 56.3% at 36,956. West was the leading light in an all-new top three last week but the other members of the trio also see their albums' sales slump by more than half in the latest chart - 50 Cent's Curly Clips 2-4 on sales of 36,956 (down 56.3%), while KT Tunstall's Drastic Fantastic sees sales 3-6 on sales of 25,450, a 55.1% fall.

Pavarotti's The Ultimate Collection, which was released following his death, has moved 17-10-8, and has so far sold 29,598 copies, including 16,760 last week. It gives the late tenor the fifth Top 10 album of his career, with



Albums entering the Top 10: (l-r) James Blunt (number one), Reverend & The Makers (5) and Mark Knopfler (nine)

all of the others reaching number one.

Meanwhile, Mark Knopfler secures the 15th Top 10 album of his career, debuting at number nine with Kill to Get Crimson, on sales of 16,049. Ten of Knopfler's Top 10 albums were as leader of Dire Straits, while his most recent success, All The Roadrunning, was a 2009 collaboration with Emmylou Harris, that reached number eight and had first-week sales of 21,981.

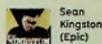
Although artist albums increased sales by 5.2% last week, compilations suffered a 9.4% decline. In an unchanged top five, the only album to actually increase its sales was High School Musical 2, which remains at number one, and registers a 39.4% rebound, week-on-

week, with sales of 28,896.

Singles sales fell by just 284 units (0.2%) to 1,335,402. Only the top two singles, by Sean Kingston and 50 Cent, sold more than 20,000 copies but the qualifying tally for the chart was 1,561 - the number of copies An End Has A Start by The Editors sold as it retreated 49-75. That's 19.2% more than the 1,301 copies The Pussycat Dolls' Buttons sold to take anchor position in this week last year, and 53.7% above the 1,009 sales that secured Sheryl Crow's Good Is Good a number 75 debut exactly two years ago.

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## Number One Single



Finally released on CD and 12-inch, 50 Cent's Ayo Technology jumps 5-2 on sales of 24,643 but it's not enough to catch Sean Kingston, whose Beautiful Girls secures its fourth straight week of number one. Kingston's single is beginning to run out of steam, however, and sold just 26,248 copies last week, the lowest tally for a number one single since Untrota topped with sales of 22,143 some nine weeks ago. Overall, Beautiful Girls has sold 183,274 copies; Kingston's self-titled debut album has fallen 8-13-21 since its release, selling 44,399 copies, including 10,784 last week.

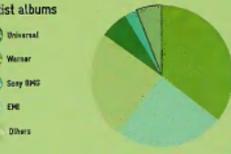
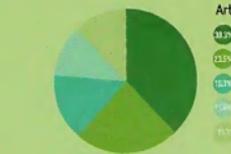
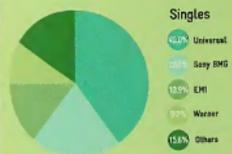
## Number One Album



James Blunt's debut album, Back To Bedlam, racked up just 462 copies and failed to chart the week it was released in 2004 - but it reached number one 37 weeks later and has since become the biggest-selling album of the 21st Century, with 3,045,780 sales to close of business last Saturday. Blunt's follow-up, All The Lost Souls, was released last Monday (September 17), and makes its expected debut at number one on sales of 17,956. Meanwhile, Back To Bedlam is currently available for as little as £5.17 at Woolworth's, and climbs to number 42 - its highest chart placing for 30 weeks.

## The Market At A Glance.

### Company shares



### Sales statistics

	Singles	Artist albums	Compilations	Total albums
Last week	1,335,402	1,765,813	379,422	2,145,235
vs previous week	1,335,686	1,678,492	478,672	2,097,164
% change	0.0%	+5.2%	-9.4%	+2.3%

	Singles	Artist albums	Compilations	Total albums
Year to date	42,931,095	66,937,811	18,305,560	85,243,371
Sales	35,213,641	76,746,149	18,052,461	94,808,610
vs week last year	+21.9%	-12.8%	+1.3%	-10.1%

### 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 of origin for all product sales. Source: Official UK Charts Company/Music Week.

# Datafile Singles

## Kingston hit becomes third-longest number one this year

by Alan Jones



### 06. Babysambles

Acting as a timely reminder that before becoming the tabloids' favourite whipping boy, Pete Doherty made his name as a musician. Babysambles return with their debut, Parlophone single Delivery, which takes highest debut honours this week, entering at number six on sales of 12,883 – a combination of physical and download sales. The band's fifth Top 20 single, it thus reverses the number 17 placing of their previous single, Janie Jones, and is a promising first effort from their upcoming album, *Shelter's Nation*, which is released next Monday (October 1).

### 09. Peter Bjorn & John

**Young folks**  
A number 35 hit last August, Swedish trio Peter, Bjorn & John's quirky Young Folks single was climbing the chart on download sales for several weeks ahead of physical release, which finally took place last Monday. The single, which has moved 84–56–39, now jumps to number 13 on sales of 8,732. The track, which also features vocals from former Concrete Sizer Victoria Bergman, is taken from the band's third album, *Writer's Block*, which has sold 24,566 copies since its release 13 months ago, without making the Top 75.

Sean Kingston's Beautiful Girls becomes the third longest-running number one of 2007, spending its fourth straight week at the summit. Only Mika's debut hit Grace Kelly (five weeks) and Rihanna's Umbrella (10 weeks) have lasted longer.

The last Anguiano male soloist to start his career with a longer reign at number one was Little Jimmy Osmond, whose introductory single Long Haird Cover From Liverpool spent five weeks at the apex in 1972/3.

Debuting at number six, Babysambles' first single for more than a year, Delivery, is the Top 75's highest placed new arrival since Beautiful Girls debuted at number two five weeks ago. It fares even better on the seven-inch chart, where it enters



at number one in an all-new top five. Its sales of 3,247 seven-inches beats introductory tallies of You're No Alone (The Enemy), 2,612 for Illegal Actions (No Broken Beat, Sinead O'Connor), 1,530 for In The Belly Of A Shark (The Gallows), and 1,227 for The Pretender (The Foo Fighters).

The latter act, incidentally, secure their 18th hit in all but only their fourth Top 10 hit with The Pretender, which vaults 21–8 on the overall singles chart with sales of 11,901. It's the introductory single from the band's new album, *Echoes, Silence, Patience & Grace*, which is released today (Monday).

alan@musicweek.com

### HIT 40 UK

This Week	Last Week	Artist / Title / Label
1	1	Sean Kingston Beautiful Girls / Epic
2	3	50 Cent feat. Justin Timberlake & Timbaland Ayo Technology / Interscope
3	2	Plain White T's Hey There Delilah / Hollywood/Angel
4	4	Kanye West Stronger / Def Jam
5	6	James Blunt 1973 / Atlantic
6	5	Babysambles Delivery / Parlophone
7	16	Scouting For Girls She's So Lovely / Epic
8	7	Foo Fighters The Pretender / RCA
9	8	Rihanna Shut Up And Drive / Def Jam
10	9	Timbaland feat. Dae/Keirri Linton The Way I Are / Interscope
11	11	Fergie Big Girls Don't Cry / RCA
12	8	Robyn With Every Heartbeat / Kanikwa
13	14	Kate Nash Foundations / Reflex
14	14	The Hoodlums Violent About Ray / EMI
15	16	KIT Unstall Hold On / Real Gone
16	15	Enrique Iglesias Do You Know? / Interscope
17	13	Boozy Lucent Mess With My Man / Red Kandi
18	7	Girls Aloud Sexy No No No / Fascination
19	10	Peter Bjorn & John feat. Victoria Bergman Young Folks / Wichita
20	18	Elvis Presley Don't Let Me Be This Way / RCA
21	18	Sugababes About You Now / Island
22	22	David Guetta feat. Chris Willis Love Is Gone / Cherryana
23	21	Mika Big Girl (You Are Beautiful) / Casablanca/Island
24	25	Avril Lavigne When You Grow Up / Jive
25	18	Breaks The Creeps Get On The Dancefloor / Bala
26	19	Hard 2i Bourbon Knights / Necessary/Mutual
27	24	Amy Winehouse Tears Dry On Their Own / Island
28	21	Gym Class Heroes Clothes Off! / Goodfella/Real Gone
29	24	Kano feat. Craig David This Is The Girl / 4th
30	30	Sean Kingston Beautiful Girls / Epic
31	25	Maroon 5 Wake Up Call / A&M
32	31	Phil Collins In The Air Tonight / Virgin
33	31	Nelly Furtado Say I Right / Benetton
34	31	The Enemy You're Not Alone / Warner Brothers
35	33	Newton Faulkner Dream Catch Me / Sony Trak
36	27	Armand Van Helden I Want Your Soul / Southern Feed
37	36	Take That Shiny / Mercury
38	31	Natalie Imbruglia Scars / Englishman
39	41	Taio Cruz Moving On / Jive & Real Gone
40	41	Da Cora vs Fedde Le Grand Let Me Think About It / Bala

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

### Indie Singles Top 10

This Week	Last Week	Artist / Title / Label
1	1	Fightstar The Apologies For Nothing / Instincts / PI
2	1	The White Stripes You Don't Know What Love Is / XL (WHL)
3	1	Andy Lewis & Paul Weller Are You Trying To Be Lonely / Acid Jazz (S&P)
4	3	Hi-Tack Let's Dance / Bala / PI
5	2	Hi-Tack Metal Gun / EMI (S&P)
6	5	Armand Van Helden I Want Your Soul / Southern Feed
7	6	Reverend & The Makers He Had Love / Wall Of Sound (WHL)
8	4	Elvis Presley My Baby Left Me / Memphis CD
9	6	Dan Le Sac vs Scroobius Pip The Best That My Heart Slipped / Lew (WHL)
10	10	The Get! Team Doing It Right / Memphis Instincts (WHL)

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

### Dance Singles Top 10

This Week	Last Week	Artist / Title / Label
1	1	Aswell / Found You / Festival/Island
2	2	Armand Van Helden I Want Your Soul / Southern Feed
3	3	Breaks The Creeps Get On The Dancefloor / Bala
4	4	Dave Spoon feat. Lisa Maffia Bad Girl (At Night) / Fascination
5	5	David Guetta feat. Chris Willis Love Is Gone / Cheryana
6	6	Samim Heater / Set Physical
7	7	The Chemical Brothers Northern Dance / Virgin
8	8	Digitalism Idealistic / Armin
9	9	Spectrum Kinza Now (We Live & Die) / Bala
10	10	Hi-Tack Let's Dance / Bala

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

### Downloads Top 10

This Week	Last Week	Artist / Title / Label
1	1	Plain White T's Hey There Delilah / Hollywood/Angel
2	2	Sean Kingston Beautiful Girls / Epic
3	3	50 Cent feat. Justin Timberlake & Timbaland Ayo Technology / Interscope
4	4	Kanye West Stronger / Def Jam
5	5	James Blunt 1973 / Atlantic
6	7	Rihanna Shut Up And Drive / Def Jam
7	8	Scouting For Girls She's So Lovely / Epic
8	17	Ludovic Navarre's Nelson Dharma / Bala
9	6	Girls Aloud Sexy No No No / Fascination
10	8	Robyn With Every Heartbeat / Kanikwa

Nelson Dharma/Island. Covers period from last Sunday to Saturday.

### Year So Far: Singles Top 10

This Week	Artist / Title / Label
1	Mika Grace Kelly / Casablanca/Island
2	Rihanna feat. Jay-Z Umbrella / Def Jam
3	The Proclaimers/B Potter/A Pipkin In My Own Way 500 Miles / EMI
4	Kaiser Chiefs Ruby / B Unions/Polygram
5	The Fray How To Save A Life / Epic
6	Beyoncé & Shakira Beautiful Liar / Columbia
7	Gwen Stefani feat. Akon The Sweet Escape / Interscope
8	Timbaland feat. Dae/Keirri Linton The Way I Are / Interscope
9	Avril Lavigne Girlfriend / RCA
10	Take That Shine / Polygram

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

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

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

11th Dec 07  
12th Dec  
13th Dec  
14th Dec  
15th Dec  
16th Dec  
17th Dec  
18th Dec  
19th Dec  
20th Dec  
21st Dec  
22nd Dec  
23rd Dec  
24th Dec  
25th Dec  
26th Dec  
27th Dec  
28th Dec  
29th Dec  
30th Dec  
31st Dec

# The Official UK Singles Chart

**MusicWeek**  
29.09.07



**THE OFFICIAL UK SINGLES CHART**

The Week	Artist	Title	Label
1	Sean Kingston	Beautiful Girls	Mercury
2	50 Cent Feat. T.I. & Timberlake	My Technology	Interscope
3	Plain White T's	Hey There Delilah	Interscope
4	Kanye West	Stronger	Mercury
5	James Blunt	1973	Atlantic
6	Babysmash	Deliverance	Parlophone
7	Scouting For Girls	She's So Lovely	ARV
8	Foo Fighters	The Pretender	ARV
9	Rihanna	Shut Up And Drive	Mercury
10	Timbaland Feat. Doo/Dee/Ron	The Way I Are	Mercury
11	Robyn With Kleerup	With Every Heartbeat	Mercury
12	Girls Aloud	Sexy! No No No	Mercury
13	Peter Dinklage	John Feat. Victoria Bergeman	Young Folks
14	Elvis Presley	Don't	Mercury
15	Fergie	Big Girls Don't Stop	Mercury
16	Iron Brown	Ft. Shineda O'Connor	Illegal Attacks
17	Phil Collins	In The Air Tonight	Mercury
18	The Enemy	You're Not Alone	Mercury
19	Kate Nash	Foundations	Mercury
20	Boaty Lou	Don't Mess With My Man	Mercury
21	Gym Class Heroes	Clothes Off!	Mercury
22	Kano Feat. Craig David	This Is The Girl	Mercury
23	Freaks	The Creeps (Get On The Dancefloor)	Mercury
24	David Guetta Feat. Chris Willis	Love Is Gone	Mercury
25	Rihanna Feat. Jay-Z	Umbrella	Mercury
26	Amy Winehouse	Tears Dry On Their Own	Mercury
27	Enrique Iglesias	Do You Know?	Mercury
28	The Hoosiers	Wonder About Ray	Mercury
29	Luciano Pavarotti	Nessun Dorma	Mercury
30	Newton Faulkner	Creep Catch Me	Mercury
31	Akon	Sorry Blame It On Me	Mercury
32	William Beattie	One's	Mercury
33	Hard-Fi	Suburban Nights	Mercury
34	Taio Cruz	Moving On	Mercury
35	Sugababes	About You Now	Mercury
36	The Chemical Brothers	Salmon Dance	Mercury
37	Armand Van Helden	I Want Your Soul	Mercury
38	Reverend & The Makers	He Said He Loved Me	Mercury

39	KT Tunstall	Hold On	Mercury
40	Feist	1,2,3,4	Mercury
41	Mark Ronson Feat. Amy Winehouse	Valerie	Mercury
42	Mika	Big Girl (You Are Beautiful)	Mercury
43	The White Stripes	You Don't Know What Love Is	Mercury
44	Milburn	What Will You Do (When The Money Goes)	Mercury
45	Kanye West Feat. T.I.	Amazing Grace	Mercury
46	Dave Spooner Feat. Lisa Maffia	Bad Girl (At Night)	Mercury
47	Maroon 5	Wake Up Call	Mercury
48	Jack Penate	Second, Minute Or Hour	Mercury
49	H-Tek	Let's Dance	Mercury
50	The Pigeon Detectives	I'm A Hero	Mercury
51	Natalie Imbruglia	Gone With The Wind	Mercury
52	30 Seconds To Mars	The Kill	Mercury
53	The Fray	How To Save A Life	Mercury
54	Awful	I Found You	Mercury
55	WILLiAM	I Got It From My Mama	Mercury
56	Gallows	In The Belly Of A Shark	Mercury
57	Kate Nash	Monthwash	Mercury
58	Enrique Iglesias	Tired Of Being Sorry	Mercury
59	Arivie	Lavigne When You're Gone	Mercury
60	Travis My Eyes	Travis My Eyes	Mercury
61	Moby	Extreme Ways	Mercury
62	Eve	Tambourine	Mercury
63	Fightstar	We Apologise For Nothing	Mercury
64	Ida Corr	Vs Fedde Le Grand	Mercury
65	Linkin Park	Bleed It Out	Mercury
66	Kaiser Chiefs	The Angry Mob	Mercury
67	Snow Patrol	Chasing Cars	Mercury
68	Li'l Chris	We Don't Have To Take Our Clothes Off	Mercury
69	Ryland Liu	The Sun	Mercury
70	Natalie Imbruglia	Torn	Mercury
71	Justin Timberlake	Lovesy	Mercury
72	Arthie Hurricane	Arthie Hurricane	Mercury
73	Amy Winehouse	Rehab	Mercury
74	Out Of Office Hands	Out Of Office Hands	Mercury
75	Editors	On The Border	Mercury



14. Elvis Presley  
A number two hit in 1956, behind Perry Como's 'Magnetic Moments', Don't is the latest classic Elvis Presley release and re-enters the chart at number 14 on sales of 8,715. It's the fourth week in a row that 09 different Presley single has ranked at number 14 on the UK charts.

15. Fergie  
A number two hit in 2006, Don't Mess With My Man peaked at number 14 in the last three weeks, on respective sales of 9,462, 8,866 and 9,059. So far in 2007, Presley has sold a total of 22,535 sales for subsequent Missy Misdemeanors.



40. Feist  
For the first time in chart history, two concurrent hits have titles consisting only of numbers. While James Blunt's 1973 cuts 4-5 on sales of 14,938, Canadian singer-songwriter Feist's 1234 debuts at number 40 on sales of 3,239, eight weeks after it was fully released. Feist's late surge is largely due to the use of the song in TV advertising for Apple's new iPod Nano, and consequent sales from the company's iTunes site. It's Feist's first chart entry in the UK, and also provides a boost for parent album The Reminder. The album, which peaked at number 52 in May, re-enters at number 137 on sales of 1,446.

Good Life 53	In The Air Tonight 17	Rehab 73	Tears Dry On Their Own 25
Hands Up 16	In The Body Of A Shark 58	Salmon Dance 36	The Way We Live Now 48
Hey There Delilah 3	Let Me Take About It 14	She's So Lovely 7	Stronger 4
Hold On 39	Like The Sun 69	Shut Up And Drive 9	Suburban Nights 33
How Do I Love A Little 53	Love Is Gone 24	Sorry Blame It On Me 31	Take Her Back 30
Hurricane 72	Lovesy 71	Stronger 4	Take Her Back 30
I Found My Soul 54	Monthwash 37	Suburban Nights 33	Take Her Back 30
I Got It From My Mama 55	Monthwash 37	Suburban Nights 33	Take Her Back 30
I Want Your Soul 37	Nessun Dorma 29	Tambourine 62	Umbrella 25
Illegal Attacks 18			

Wake Up Call 47	Key
We Apologise For Nothing 63	● Platinum (500,000)
We Don't Have To Take Our Clothes Off 68	● Gold (100,000)
What Will You Do (When The Money Goes) 44	● Silver (20,000)
When You're Gone 50	● Download only
With Every Heartbeat 11	■ Sales increase +50%
Wrote About A Girl 20	■ Highest new entry
You're Not Alone 18	■ Highest climber
Young Folks 13	

As used by Radio One  
The Official UK Charts Company is pleased to be the UK Official Charts Company, based on a sample of more than 400 retail outlets. The chart is compiled from sales data from the UK Official Charts Company, incorporating sales from all retailers, including CD and download sales. The Official UK Charts Company is a subsidiary of the BBC.



# The Official UK Albums Chart



MusicWeek  
23.08.07

Pos	Weeks in chart	Artist	Title	Label
1	1	James Blunt	All The Lost Souls	Atlantic / BMG 7599853 (CNR)
2	1	Kanye West	Graduation	(West/Interscope/Paisley) / Roc-A-Fella 1745562 (C)
3	47	Amy Winehouse	Back To Black	(Roc-A-Fella/Salsoul/Con) / Island 1713031 (C)
4	2	50 Cent	Curtis	(50 Cent/Sony/Interscope) / Interscope 1723404 (C)
5	1	Reverend & The Makers	The State Of Things	(Reverend) / Self Released 0000000 (C)
6	3	KT Tunstall	Drastic Fantastic	(Dakota) / Self Released 0000000 (C)
7	3	Plain White T's	Every Second Counts	(Verve) / Hollywood/Angel 00033702 (C)
8	17	Luciano Pavarotti	The Ultimate Collection	(Decca) / UCA 944272 (C)
9	1	Mark Knopfler	Kill To Get Crimson	(Mercury/Paisley/Atlantic) / Mercury 1725106 (C)
10	1	Phil Collins	Hits	(A&M/Interscope/Paisley/Atlantic/Columbia/Rainforest/Mercury/Decca) / Virgin CD24810 (C)
11	1	Boyz II Men	Boyz II Men	(Jive/Atlantic/Interscope/Paisley/Atlantic/Columbia/Rainforest/Mercury/Decca) / Jive 8218781662 (AR)
12	1	Scouting For Girls	Scouting For Girls	(Epic) / Epic 9885155192 (AR)
13	2	Ultrasab	Ultrasab	(Atlantic) / A&M 01800204 (AR/Decca)
14	2	Natalie Imbruglia	Glorious The Singles 7-07	(Atlantic) / Brightstar 8897318762 (AR)
15	1	Status Quo	In Search Of The Fourth Chord	(Atlantic) / Fourth Chord 80002001 (CNR)
16	10	Mika	Life In Cartoon Motion	(MCA/Interscope/Paisley/Atlantic/Columbia/Epic) 800315200 (C)
17	1	Newton Faulkner	Hand Built By Robots	(Epic/Sony) / Ugly Truth 8898711002 (AR)
18	12	Kate Nash	Made Of Bricks	(Epic) / UCA 944272 (C)
19	2	Marc Bolan & T.Rex	Greatest Hits	(Mercury/Paisley/Atlantic/Columbia) / Universal TV 5300043 (C)
20	3	Hard-Fi	Once Upon A Time In The West	(Mercury/Paisley/Atlantic) / Atlantic 914425602 (CNR)
21	13	Sean Kingston	Sean Kingston	(RCA) / RCA 8869120922 (AR)
22	11	Rihanna	Good Girl Gone Bad	(Cortez/A&M/Interscope/Paisley/Atlantic) / Jive 1720510 (AR)
23	11	The Enemy	Well Live And Die In These Towns	(Epic/Paisley/Atlantic) / Warner Brothers 254486308 (CNR)
24	14	Enrique Iglesias	Insomniac	(Mercury/Paisley/Atlantic/Interscope) / Interscope 1734426 (C)
25	16	The Police	The Police	(Mercury/Paisley/Atlantic) / A&M/Interscope 1726143 (C)
26	14	Timbaland	Shock Value	(Mercury/Paisley/Atlantic/Interscope/Paisley/Atlantic) / Interscope 1726003 (C)
27	1	Barry Manilow	Greatest Songs of the 70s	(Atlantic) / Atlantic 8897318762 (AR)
28	14	Kano	London Town	(Decca) / Decca/Columbia/Sony / 679 256489785 (CNR)
29	1	Peter Dinklage	Traditional	(Capitol/Interscope/Paisley/Atlantic) / Universal TV 1726138 (C)
30	73	Snow Patrol	Eyes Open	(Capitol) / Capitol 8897318762 (AR)
31	1	Him	Verano Dicot	(Mercury/Paisley/Atlantic) / Interscope 1734426 (C)
32	51	Paolo Nutini	In These Streets	(Decca) / Atlantic 914834 (CNR)
33	53	Amy Winehouse	Frank	(Compassion) / Sony/Warner/Bros/Interscope/Paisley/Atlantic / Island 9812818 (C)
34	18	Maroon 5	It Won't Be Soon Before Long	(Giant/Interscope/Paisley/Atlantic) / A&M 0000000 (C)
35	1	Diana Krall	Very Best Of	(Capitol/Interscope/Paisley/Atlantic) / Universal 1743931 (C)
36	1	Turin Brakes	Dark On Fire	(Linn) / Source 00000000128 (C)
37	16	The Pigeon Detectives	Wait For Me	(Lacoste) / Source To The Birds 018100 (CNR)
38	60	James Morrison	Undiscovered	(Mercury/Paisley/Atlantic) / Polygram 1726138 (C)

Pos	Weeks in chart	Artist	Title	Label
39	17	Take That	Never Forget - The Ultimate Collection	(Mercury) / RCA 8869120922 (AR)
40	18	Elvis Presley	The King	(Mercury) / RCA 8869120922 (AR)
41	1	Mango	Chao La Radiolina	(Epic) / Epic 9885155192 (AR)
42	129	James Blunt	Back To Back	(Atlantic) / Atlantic 1745562 (C)
43	18	Amy Macdonald	This Is The Life	(Mercury/Paisley/Atlantic) / Vertigo 1734124 (C)
44	13	Editors	An End Has A Start	(Ladbroke) / Virgin 1740870 (C)
45	14	Justin Timberlake	FutureSex/LoveSounds	(Jive) / Jive 8218781662 (AR)
46	11	The Proclaimers	Life With You	(Decca) / WEA 1740870 (C)
47	12	Fergie	The Dutchess	(Mercury/Paisley/Atlantic) / A&M 1785539 (C)
48	13	Mark Ronson	Version	(Mercury) / Columbia 8869120922 (AR)
49	17	Pink	Not Dead Yet	(Mercury/Paisley/Atlantic) / Warner Brothers/Interscope/Paisley/Atlantic / Laffont 8218781662 (AR)
50	13	Althea Boyton	The Neighbourhood	(Atlantic) / Polygram 953172 (C)
51	13	Kaiser Chiefs	Yours Truly Angry Mob	(Giant) / Virgin/Polygram 1723084 (C)
52	18	KT Tunstall	Eye To The Telescope	(Decca/Mercury/Paisley/Atlantic) / Polygram 953172 (C)
53	11	Klaxons	Myths Of The Near Future	(Verve) / EMI 1740870 (C)
54	17	Linkin Park	Minutes To Midnight	(Mercury/Paisley/Atlantic) / Warner Brothers 8869120922 (AR)
55	1	The Go! Team	Proof Of Youth	(Mercury/Paisley/Atlantic) / Polygram 953172 (C)
56	15	Kings Of Leon	Because Of The Times	(Mercury) / Hand Me Down 8869120922 (AR)
57	13	The Killers	Sam's Town	(Mercury/Paisley/Atlantic) / Vertigo 1702913 (C)
58	10	Paul Potts	One Chance	(Mercury/Paisley/Atlantic) / Sony 8869120922 (AR)
59	11	Arctic Monkeys	Favourite Position: Nowhere	(Mercury/Paisley/Atlantic) / Domino 8869120922 (AR)
60	22	Avril Lavigne	The Best Damn Thing	(Mercury/Paisley/Atlantic) / RCA 8869120922 (AR)
61	18	Lily Allen	Alright, Still	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic / Regal 3610212 (C)
62	11	Prince	Ultimate	(Mercury/Paisley/Atlantic) / Warner Brothers 8869120922 (AR)
63	17	Pop Fingers	In Your Honour	(Mercury/Paisley/Atlantic) / RCA 8869120922 (AR)
64	1	Hard-Fi	Stars Of Cctv	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (CNR)
65	1	30 Seconds To Mars	A Beautiful Lie	(Giant) / Interscope/Paisley/Atlantic / Virgin 0000000 (C)
66	14	The Fratellis	Costello Music	(Mercury) / Virgin 1702913 (C)
67	14	Kanye West	Late Registration	(Mercury/Paisley/Atlantic) / Jive 8218781662 (AR)
68	14	The White Stripes	Jack & Diane	(Mercury) / Atlantic 914834 (CNR)
69	13	Paramore	Riot	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (CNR)
70	1	The Rumble Strips	Girls And Weather	(Mercury) / Virgin 1734848 (C)
71	1	Sugababes	Overloaded - The Singles Collection	(Mercury/Paisley/Atlantic) / Island 1782834 (C)
72	1	Jamiroquai	High Times Singles 1992-2001	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (AR)
73	1	Diavo	Siempre	(Mercury) / Sony 8869120922 (AR)
74	1	The Kooks	Inside In/Inside Out	(Mercury) / Virgin CD20116 (C)
75	11	The Chemical Brothers	We Are The Night	(Mercury/Paisley/Atlantic) / Virgin 82051209 (C)

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



## 12. Scouting For Girls

It is an excellent week for Scouting For Girls, whose self-titled debut album enters the chart at number 12 on sales of 15,159, while their second hit single She's So Lovely reaches 10-7, reaching a new peak on sales of 12,039. The London trio, primarily all male, made their chart debut in June when they reached number 31 with It's Not About You, which is also included on their debut album. The band started a 19-date tour of the UK on Newcastle last Thursday and remain on the road until October 25 when they play Loughborough.



## 15. Status Quo

Although introductory single Beginning Of The End fell short of the Top 40, Status Quo's new album in Search Of The Fourth Chord debuts at number 15 on sales of 13,942. The first album on the veteran band's own Fourth Chord label, it beats the mark set by their last album, The Party Ain't Over Yet, which debuted at number 18 on sales of 14,793 in 2005. In Search Of The Fourth Chord provides the band with its 36th chart album in total, and is its 26th Top 20 album - the same as The Electric Blue. The only group with more erae The Rolling Stones, with 39.

Pos	Weeks in chart	Artist	Title	Label
39	17	Take That	Never Forget - The Ultimate Collection	(Mercury) / RCA 8869120922 (AR)
40	18	Elvis Presley	The King	(Mercury) / RCA 8869120922 (AR)
41	1	Mango	Chao La Radiolina	(Epic) / Epic 9885155192 (AR)
42	129	James Blunt	Back To Back	(Atlantic) / Atlantic 1745562 (C)
43	18	Amy Macdonald	This Is The Life	(Mercury/Paisley/Atlantic) / Vertigo 1734124 (C)
44	13	Editors	An End Has A Start	(Ladbroke) / Virgin 1740870 (C)
45	14	Justin Timberlake	FutureSex/LoveSounds	(Jive) / Jive 8218781662 (AR)
46	11	The Proclaimers	Life With You	(Decca) / WEA 1740870 (C)
47	12	Fergie	The Dutchess	(Mercury/Paisley/Atlantic) / A&M 1785539 (C)
48	13	Mark Ronson	Version	(Mercury) / Columbia 8869120922 (AR)
49	17	Pink	Not Dead Yet	(Mercury/Paisley/Atlantic) / Warner Brothers/Interscope/Paisley/Atlantic / Laffont 8218781662 (AR)
50	13	Althea Boyton	The Neighbourhood	(Atlantic) / Polygram 953172 (C)
51	13	Kaiser Chiefs	Yours Truly Angry Mob	(Giant) / Virgin/Polygram 1723084 (C)
52	18	KT Tunstall	Eye To The Telescope	(Decca/Mercury/Paisley/Atlantic) / Polygram 953172 (C)
53	11	Klaxons	Myths Of The Near Future	(Verve) / EMI 1740870 (C)
54	17	Linkin Park	Minutes To Midnight	(Mercury/Paisley/Atlantic) / Warner Brothers 8869120922 (AR)
55	1	The Go! Team	Proof Of Youth	(Mercury/Paisley/Atlantic) / Polygram 953172 (C)
56	15	Kings Of Leon	Because Of The Times	(Mercury) / Hand Me Down 8869120922 (AR)
57	13	The Killers	Sam's Town	(Mercury/Paisley/Atlantic) / Vertigo 1702913 (C)
58	10	Paul Potts	One Chance	(Mercury/Paisley/Atlantic) / Sony 8869120922 (AR)
59	11	Arctic Monkeys	Favourite Position: Nowhere	(Mercury/Paisley/Atlantic) / Domino 8869120922 (AR)
60	22	Avril Lavigne	The Best Damn Thing	(Mercury/Paisley/Atlantic) / RCA 8869120922 (AR)
61	18	Lily Allen	Alright, Still	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic / Regal 3610212 (C)
62	11	Prince	Ultimate	(Mercury/Paisley/Atlantic) / Warner Brothers 8869120922 (AR)
63	17	Pop Fingers	In Your Honour	(Mercury/Paisley/Atlantic) / RCA 8869120922 (AR)
64	1	Hard-Fi	Stars Of Cctv	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (CNR)
65	1	30 Seconds To Mars	A Beautiful Lie	(Giant) / Interscope/Paisley/Atlantic / Virgin 0000000 (C)
66	14	The Fratellis	Costello Music	(Mercury) / Virgin 1702913 (C)
67	14	Kanye West	Late Registration	(Mercury/Paisley/Atlantic) / Jive 8218781662 (AR)
68	14	The White Stripes	Jack & Diane	(Mercury) / Atlantic 914834 (CNR)
69	13	Paramore	Riot	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (CNR)
70	1	The Rumble Strips	Girls And Weather	(Mercury) / Virgin 1734848 (C)
71	1	Sugababes	Overloaded - The Singles Collection	(Mercury/Paisley/Atlantic) / Island 1782834 (C)
72	1	Jamiroquai	High Times Singles 1992-2001	(Mercury/Paisley/Atlantic) / Mercury/Paisley/Atlantic 054709311 (AR)
73	1	Diavo	Siempre	(Mercury) / Sony 8869120922 (AR)
74	1	The Kooks	Inside In/Inside Out	(Mercury) / Virgin CD20116 (C)
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Key	Label
●	Platinum (380,000)
●	Gold (100,000)
●	Silver (50,000)
●	IFPI Platinum Europe (Platinum in European sales)
●	Sales increase
●	Sales increase >5%
●	Highest new entry
●	Highest climber

The Official UK Albums Chart is produced by the Official Charts Company, based on a sample of more than 4,000 retailers. It is compiled from last Sunday's sales, based on actual sales of digital downloads, CDs, DVDs and cassette. © The Official UK Charts Company 2007.



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