

MusicWeek

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The world in its hands?

Universal's market dominance is prompting questions about its influence – see pages 8–9

The Playlist.



Goldfrapp Clowns (Mute)
A return to the understated folk sound of their debut, on their new record Goldfrapp have delivered one of the first great albums of 2008 (from album, February 25)



Pendulum Granite (Warner Bros)
An intense, beat-driven production is the platform for this Aussie outfit's first single for Warner Bros. Vocal electronica with an industrial edge. (single, November 26)



Friendly Fires Paris (Moshi Moshi)
A year on from their first ITC performance Friendly Fires proved a highlight at the event last week and are entertaining a number of offers. (single, December 10)



Girls Aloud Call The Shots (Fascination/Polydor)
Xenomania has stepped the production back to a classic Eighties sound with the first single from Girls Aloud's new studio album. A strong start. (single, November 19)



Team Water Polo Letting Go (unsigned)
Expect a mass exodus to Preston when Team Water Polo perform their first gig. With deals on the table already, something tells us it is going to get a little competitive. (demo)



Mary J Blige Just Fine (Polydor)
First taste of Blige's new studio album Growing Pains sees a classy production backdrop her infectious lead vocal. Blige was in the country last week. (single, 2008 tbc)



Natty The Mixtape (Vibes And Pressure/Atlantic)
Before Natty hits the road with Kate Nash next month this mix tape serves as an introduction to his talents. (2008 tbc)



Kid Rock So Hott (Atlantic)
Like a classic Aerosmith track with a bit more grunt, Kid Rock's new single has the legs to re-establish his name in the UK Shamelessly addictive. (single, November 19)



Amy Studt Furniture (19)
Amy Studt's first new music in four years possesses a wilting, understated charm that strikes an emotional impact. (single, December 3)



Uniting Nations Do It Yourself (Gut)
The UK production duo look destined for another hit with this cheesy slice of dance pop which follows tradition and features an aptly sex-charged clip. (single, November 26)



Listen to and view the tracks above at www.musicweek.com/playlist

Datz.com is a new music download website. Boasting music from all major labels and many independents, it will premier new music on a weekly basis.

Atlantic drafts in the management

by Stuart Clarke

SuperVision co-founder Paul Craig steps into new role at Atlantic

Talent

Atlantic has secured the talents of one of the artist management world's leading names as it looks to develop a more viable and realistic record company model for the changing landscape.

SuperVision Management co-founder Paul Craig is to leave a 24-year career in artist management to step into a newly-created role at Atlantic Records UK as general manager, reporting to president Max Lousada. Craig will oversee the day-to-day running of the label, with a focus on developing its artist relationships and taking full advantage of new revenue streams.

Lousada, who has been aggressive in signing advanced deals with some of Atlantic's new artists over the past year, says he felt it was a very natural move. "We are entering a changing landscape with masses of opportunity and we are going to have to create different skill sets within our label to take advantage of those opportunities," he says.

"Paul shares with me an ambition and vision to develop and to start changing what people perceive a music company to be and through his experience he can truly understand the value of the additional rights we are acquiring. He also understands how you can create incremental increases through the synergy of those rights."

When signing Hadouken! this year, Atlantic entered into an innovative partnership with the group and their management that sees the major sharing in revenue streams beyond recorded music.

"There are a lot of different income streams that we are participating in and we really have to understand how we can be effective in marketing those income streams and also how we can best window that activity," says Lousada.

Craig has been involved in managing artists since he was 21 and has worked with names including Then Jerico, Michael Hutchence and Kevin Rowland.

He co-founded SuperVision Management with Stephen Budd in 1999, establishing a business model that saw artists, managers and other commercial partners co-operating across a range of creative and commercial opportunities, and providing an umbrella to other artist managers.

Since the company's sale to Channel Fly in 2001 it has helped to give birth to successful UK acts, including Franz Ferdinand, Bullet For My Valentine and Kaiser Chiefs.

More recently Craig had been co-managing Cajun



Dream team? Paul Craig (right) will report to Atlantic president Max Lousada (left) in his new role

Dance Party. Late Of The Pier and Tinseltown with Keith Anderson, who will now take up full-time residency at SuperVision and manage the bands individually.

Craig says he was ready for a new challenge. "Record companies are in a very exciting place right now," he explains. "There is no doubt the industry will change a lot in the coming years but I believe that record companies will survive and prosper."

In further changes at the major, Siona Ryan, co-founder of Sony BMG imprint Lavolta Records, will join Atlantic as marketing director, replacing Richard Hinkley who leaves to join Sony BMG in a role yet to be confirmed.

Ryan will be responsible for all aspects of marketing and promotions across Atlantic's roster, dealing with domestic and international artists.

"Siona has great experience in the UK business and brings a fresh perspective to our operations," Lousada says. "It's about giving us a spread of expertise that can give us more bandwidth."

Ryan began her career at Ministry of Sound in 1996, holding various positions across the label before leaving to set up her own marketing and management consultancy company called Parallel Lines in 2002.

There she worked with Paul Van Dyk, International Deejay Gigolos and Lizard King on the marketing campaign for The Killers' debut album Hot Fuss. Following this Ryan co-founded Lavolta with Ben Durling in 2005.

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Napster to go mobile within a month

Napster expects to sign a deal with a mobile company to launch its Napster Mobile service in Europe "within a month".

The retailer currently offers a mobile service in the US, and announced last December that it would be launching its first European mobile service in Ireland as part of a deal with Telefónica's O2 Ireland. Ireland remains, however, the only European country to offer a Napster mobile service.

Unlike Microsoft and Apple, which have - in the form of Zune and the iPod - their own dedicated portable music players to tie in with music retail models, Napster does not currently offer a dedicated device. However, the company is making it a priority to allow users to listen to music away from their PCs.

Napster Europe vice president of sales and marketing Thorsten Schliesche says the mobile market is "a very competitive, crowded market".

"You have to make sure you do the right thing at the right time," he says. "But we're investigating this

at the moment and hopefully we should be able to announce a partnership within the next month."

Schliesche's comments came as Napster last week signed a deal with Sonos, a developer of wireless multi-room music systems, which will see Napster's user interface and subscription model built into Sonos's new range of audio equipment.

The system allows purchasers of the premium hi-fi to stream tracks from Napster's service to any room in their house without having their computer terminals switched on - another development Schliesche says is key to Napster's expansion.

"What we're seeing for the first time with the Sonos software is a chance to get away from the PC and get instant access to music," he says. "Combining that with a subscription service could be the future of listening to music."

Schliesche also reveals that Napster will be focusing on its image, conceding that some people are still unclear as to what it offers nowadays.

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

MOST READ ON MUSICWEEK.COM LAST WEEK

- Universal confirms V2 redundancies
- Radiohead EP appears on iTunes

- Rive Droite goes into administration
- The cream of the pop crop stays on top (feature)
- Venue profile: The Roundhouse

Deadline looms for Midem's Talent Only showcase

The closing date for submissions to Midem's artist-discovery initiative Talent Only is little more than a week away, with all artists hoping to land a place on the bill in Cannes next year required to submit their music by Wednesday, November 7.

Talent Only is a new addition to the Midem schedule and will feature 20 of the best up and coming artists hand-picked from across the globe to perform on a dedicated stage at the music convention.

The showcases are designed to provide a focused platform for artists to make contact with managers, booking agents, promoters, labels, publishers and other music industry professionals attending the event.

The showcases will take place between January 27-30 at the Magic Mirrors marquee in front of the

Palais des Festivals. On one evening the Talent Only stage will be sponsored by US online artist promotion firm Sonicbids, which partnered with Midem on the 2006 and 2007 Buzz Bands initiative.

Sonicbids will present the showcase event on Tuesday, January 29, featuring four new artists. In the past, the firm's talent showcases have unearthed the likes of Patrick Watson, Lay Low and Marit Larsen.

Midem 2008 will take place at the Palais des Festivals in Cannes from January 27-31. It is preceded on January 26-27 by sister event MidemNet, which focuses on new technologies and new economic models in the music industry.

Keynote speakers at MidemNet will include Jean-Bernard Lévy, CEO of Universal parent company

Vivendi, who will deliver an address examining the latest in technologies and new economic models in the music industry, Saatchi & Saatchi CEO Kevin Roberts and Nokia's executive vice president and chief technology officer, Tero Ojanpera.

In addition, organisers have announced that Janus Friis, who co-founded file sharing application Kazaa, peer-to-peer telephony application Skype and internet TV platform Joost, will deliver a keynote speech at the MidemNet Forum.

China will be the country of honour at Midem 2008 and will host the Midem Opening Night Party on January 27 in the Martinez Hotel, showcasing a selection of Chinese talent. It will also have a dedicated country pavilion in the exhibition area.

Ups And Downs



- British and Dutch police shut down OiNK, "the world's biggest source of illegal pre-release chart albums"
- Nice to see the OCC keeping up with new formats by allowing JSB albums into the charts
- Six-figure sales for Leona Lewis and Take That singles bring joy to retailers and labels alike

A select few to transfer as Universal shuts V2's UK office

by Adam Benzine

V2 managing director bemoans his team's demise as Universal closes label's UK office and wields axe

Companies

The overwhelming majority of V2 staff are to lose their jobs, following parent company Universal's decision to close the label's UK office.

Music Week understands that around five members of V2's approximately 45 staff will be transferred to Universal, with the rest facing redundancy. A senior figure at Universal insists, however, that "consultation is ongoing".

It is understood that the select few V2 staff transferring will include CEO Tony Harlow and head of new media and business development Beth Appleton, although it is unclear at present what roles the pair will play.

Music Week also understands that, prior to purchasing V2 in August, Universal approached a number of key V2 staff in an attempt to lure them to the major.

Managing director David Steele will be among those made redundant, as will members of the team that worked on the chart-topping campaign for Stereophonics' current Pull The Pin album, including senior marketing manager Claire Moon.

Steele confirms that only a "small percentage" of V2 staff will transfer to Universal. "It's generally pretty much closing the whole operation down," he says.

"We thought that we would maybe continue as a feeder label, upstreaming new bands to Universal," adds Steele. "No one led us to believe that, but that's what we had hoped."

"The reality of it is that they like some of our artists and they like the Co-Op side of things - some of us hoped that they would try to re-energise the whole label and some feared that they would just asset-strip it. Obviously it appears to be the latter.

"But that's the way the whole industry is going. Labels get bought and they lose their identity, and V2 is another one that's gone."

Nevertheless, Steele says that he remains immensely proud of his V2 team, and reflects that there is a certain bitterness in the label closing during a week when its first signing, Stereophonics, have once again topped the albums chart.

"It's a real achievement in this day and age to have a band have five number one albums," says Steele. "People have put an awful lot of work into the Stereophonics campaign - it's the caring and having people that are passionate about their music that's one of the differences between an independent and a major."

"We bought into the whole spirit and idea of V2. Our original concept was to have a great label like the old Island or Virgin: based on a great roster of career artists. I was very proud of our roster and the talented staff we had working them. It's a very sad day that a company that I've been involved with for 11 years will cease to be."

While Stereophonics have undoubtedly been a success story for V2, that success belies the fact that V2 has had a difficult history financially. By 2000 the company had accumulated losses of more than £100m and, while its gradual takeover by Morgan Stanley has seen those losses reduce, from 1997 to 2006 a total turnover of £367m generated losses of £259m.

Universal did not wish to comment on how widespread redundancies would be or the timetable for transition. In a statement issued last week, it would only say that "regrettably... there will be redundancies".

"In the UK, the label will be aligned with Mercury Records under president Jason Iley, while Co-op Music will expand under the ongoing leadership of Vincent Clerly-Me in," the company adds.

Additional questions remain over a number of V2 acts, with one source telling Music Week that Paul Weller - who has been with V2 since the release of his Studio 150 album in 2004 - is still in the dark about how he will be incorporated into Universal's roster.

Music Week understands that the V2 name will remain as the label begins its new incarnation under the Mercury banner and the supervision of Iley.

Steele characterises the mood at V2 as "glum and very sad". "Everyone has a great team spirit here, and they love working for the company - we feel close to our artists and they feel close to us," he says.

"That closeness has been taken away."



Hail to the chief: Mercury president Jason Iley (inset) will oversee V2 as the label will be aligned alongside Mercury in the UK. Main photo: Paul Weller faces an uncertain future on the Universal roster

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V2 SIGNIFICANT DATES

November 1996: Virgin founder Richard Branson launches a new label, V2, in an attempt to recreate the success he enjoyed with Virgin Records. The label has two acts at

launch Stereophonics and Kings Of Infinite Space

December 2001: Managing director Jeremy Pearce leaves V2. He is later replaced by David Steele.

March 2002: Investment bank Morgan Stanley takes a 47.5% stake in V2.

August 2005: V2 launches Co-Operative Music, aimed at providing pan-European

marketing and distribution services for such labels as Wichita Recordings, City Slang and Modular Recordings.

November 2005: V2 North America sold to Sheridan for a reported \$15m

May 2006: Virgin sells the vast majority of its V2 stake to Morgan Stanley, giving the investment

bank 35% ownership of the company

February 2007: V2 releases Cold War Kids' debut album, having signed the band amid a heated bidding war

August 2007: V2 sold for £7m to Universal - a deal which the OFT is currently investigating

Sharewatch

Chrysalis: 106.25p (0.23%)
 Emap: 872.50p (-0.51%)
 GCap: 182.75p (-1.21%)
 HMV: 123.31p (3.38%)
 Sainsburys: 565.5p (-2.83%)
 SMG: 25.25p (-9.00%)
 Tesco: 465p (0.21%)
 UBC: 10p (17.67%)
 WHSmith: 394.25p (0.76%)
 Woolworths: 20.25p (-4.70%)

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

Quote Of The Week

"A lot of people want 360 degrees because their business is going down the toilet. Major record companies are not investing in new acts. Nowadays if you need tour support you have to give back a percentage of the live income to the major. They are there to sell records. That is why they are called record companies. That is what they should do."

Artist manager John Glover on the 360-degree model

Illegal MP3 source site closed down by police

● British and Dutch police have shut down **OINK**, the world's biggest source of illegal pre-release chart albums and arrested a man, in an operation coordinated between Middlesbrough and Amsterdam.

● **Chrysalis** is to return £96.5m to shareholders in a deal worth around 57.5p per share, following the sale of its radio arm.

● Apple has removed **Radiohead's** My Iron Lung bundle from its **iTunes Music Store**, after offering it for sale without the band's permission. The decision to sell the EP is understood to have been a mistake on Apple's part. Meanwhile, the band's new album *In Rainbows* will reportedly be marketed internationally through **XL Recordings**.

● The UK Government may introduce legislation to crack down on **illegal filesharing**, a senior official told the BBC. Lord Triesman, the Parliamentary Under Secretary for Innovation, Universities and Skills, called on internet service providers to take a "more activist role" in the problem of filesharing.

● **Apple** has seen its Q3 profits increase 67% to \$904m (£445m), far surpassing stock market expectations. The group reported sales for the three months to September 29 of \$6.22bn (£3.04bn) - 29% higher than for the same period in 2006.

● A report examining the **fall in UK recording revenues** since 2004 has blamed Apple and Tesco ahead of illegal filesharing services. The private study, by Capgemini for the Value Recognition Strategy Group, suggested format changes and the low retail price of supermarket CDs were to blame.

● The **OCC** is expanding the range of formats eligible for the charts, including making USB albums and vinyl hybrid formats chart eligible.

Bloc Party single to get NME covermount treatment

● **NME** is to continue its artist covermounting campaign, by offering **Bloc Party's** forthcoming CD EP *Flux* with its November 14 issue.

● Rive Droite Music Publishing, which administers songs performed by artists including Enrique Iglesias and Cher, has gone into administration.

● British mobile music provider **Omnifone** has reportedly signed a deal that will give BlackBerry users access to music downloads.

● Executives from GCap, Emap Radio, Global Radio and GMG have called on **Ofcom** to consider slashing their local content to three hours a day as part of the regulator's Future Of Radio consultation.

● **Killing Joke** bassist Paul Raven has died unexpectedly in his sleep at the age of 46.

● **UMTV** is to release what it says is the first JSB memory card format album in the UK, in the form of The Rolling Stones' *Roller Gold +*.

● The findings of **Ofcom's** study into the future of radio have been delayed due to the high volume of industry feedback.

● **Microsoft** has seen off competition from Google in the battle to stake a claim on Facebook, paying \$240m (£117m) for a 1.6% share in the social networking site.

● **Simply Red** are to split up in 2009.

● **Warner Music Group** is reportedly considering a change of contract with **Apple** which could see the music group entering into a rolling month-to-month deal for iTunes Music Store downloads.

● Xfm drivetime presenter **Ian Camfield** is leaving the station to present the drivetime show at New York's *K Rock*.

● **Sony BMG** has posted a net loss of \$4m (£2m) on sales of \$851m (£425m) in its third quarter results

● Contrary to the story in last week's *Music Week*, the Official Charts Company has no plans to produce a music retail value chart. It is, however, publishing total market value data on a weekly basis, as well as product value data, which will be made available subject to a month's delay.

● Craig McClintock of Size Nine handed national promotion for Robyn with Kleerup's *With Every Heartbeat*, not Intermedia as stated in last week's issue.

Capital begins to claw Magic dominates quarter

by Anna Goldie

Neil Fox delivers blow by leapfrogging former employers in race for listeners

Radio

GCap says its flagship station **Capital** is reaching out to a "lost generation" of radio listeners, as the station bounced back from its worst Rajar showing to date in quarter two to reclaim the position of London's third most popular commercial station.

In last week's Rajar figures for the third quarter of 2007, Capital claimed a 4.7% audience share in the London market. This was up by 0.6 percentage points from the second quarter of 2007, when it dropped out of the top three London stations for the first time in its history, behind Kiss 100.

GCap group operations director Steve Orchard credited Capital's return to the top three on "revisiting its roots as a contemporary hit radio station. "We have been growing our 15- to 25-year-old demographic, which was the lost generation of listeners that we had to get back, and the station looks and feels more connected to the 24/7 buzz of London."

Orchard also defended Capital's sister station Xfm, whose audience share fell from 2.0% in the previous quarter to 1.2%, claiming that it is too early to tell whether this was the result of its switch to XU programming, using no daytime presenters.

"We've seen a 4.2% increase in audience reach year-on-year and, although it's a disappointment, we're quietly confident that Xfm will come back," he says.

Capital was, however, still far behind Emap's **Magic 105.4**, which broke through the 2m listener mark for the first time as it registered an audience share of 6.2%.

Global Radio's **Heart 106.2** also registered a 6.2% audience share, although Magic was ahead on reach, with 2.03m listeners, an increase of 80,000 over the quarter, to Heart's 1.95m.

The result means that Magic has been the most listened-to commercial radio station in



Neat trick: Magic FM's Neil Fox becomes London's most popular breakfast

London for the last three quarters, the first time in three years that any station has enjoyed such a run.

In addition, Neil Fox's breakfast show pulled in 935,000 listeners a week, 5,000 more than Johnny Vaughan's Capital breakfast show, to become London's most popular breakfast show.

Emap head of programming Mark Storey says the success of Fox's show, which has increased its audience by 50% in the last two years, is

Radio success is all about t

Viewpoint

Andy Miles is head of music for UTV Radio, which owns 18 stations, including 107.6 Juice FM, Signal One and 96.4 FM The Wave in Swansea. In his viewpoint piece he explains why radio stations should listen to their local audiences, rather than relying on central programming.

"The Top 10 air-play songs should be the Top 10 most-played songs on any radio station's playlist, shouldn't they? In years gone by this would have been the case for a head of music at many stations across the UK.

Over the course of a week, my diary would have been filled with visits from record-company pluggers, coffee with retail reps on their way to the next independent record store and, of course, trips to London for yet another showcase, some posh nosh and the milk train home.

Now all that has changed. When I became head of music for UTV Radio's many stations



The extra mile: UTV Radio's Andy Miles believes his station asks the right questions to the right people

RAJAR KEY POINTS

- 15% of radio listening is now undertaken via a digital platform
- Radio Two added 270,000 listeners since last year
- 6.2m people are

- listening to digital-only stations, 29% more than last year
- 77% of local radio listening is to commercial stations
- 45m adults listen to UK radio stations each week

- Terry Wogan's Radio Two breakfast show lost 240,000 listeners since last quarter.
 - 2.8m adults listen to radio podcasts on MP3 players
- SOURCE: RAJAR



back listeners as ter three Rajar results

, despite GCap delivering encouraging figures after bad Q2 showing



fast show host, overtaking Heart and Capital



No laughing matter: Chris Moyles' breakfast show lost more than 0.25m listeners, despite Radio One showing slight year-on-year increase

with a 4.3% market share and an audience that increased by 140,000 new listeners over the quarter. However, Radio Two remains the UK's most popular station with a 15.8% market share, up 0.3 percentage points from this time last year.

Despite Chris Moyles losing 280,000 listeners in the last quarter, Radio One's fortunes saw an increase of 0.8 percentage points in market share year-on-year, but its reach remained unchanged year-on-year at 10.58m listeners a week.

Other Rajar results revealed that 15% of all radio listening is now done via digital platforms, with 2.8m of listeners using MP3 players to listen to downloaded podcasts.

● Full Rajar analysis next week

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down to steady word-of-mouth growth.

"It's gone up gradually without much advertising, compared to a station like Heart. I think Magic has understood its position as a 'designed station'; one that attracts both a slightly older crowd and a younger audience who are listening to their mum and dad's music collection."

Outside London, Classic FM retained its grasp as the UK's most listened to commercial station,

uning in to your audience

across England, Scotland and Wales, there came the opportunity to build a strong music brand.

Outside of London there are fewer pluggers from fewer labels, but there are more artists than ever before and more stations to compete with. Then there's the way people consume their music, via iPods and the internet, as well as increasingly easy access to the artists themselves via YouTube, Facebook and MySpace. It's all very different. Or is it?

Our success at UTV Radio so far has been due to a huge inward investment guided by our group programme director John Dash. While more and more networks are looking to centralise their music research to the larger cities and then roll out the results across every nook and cranny of the UK, we have always ensured that we ask our audience what they think of the music we play. Why would we be interested in the views of a 30-year-old from London's East End, when the station we programme is in Swansea or Stoke or Dundee? Agreed, outside the M25 there are no

independent record shops anymore, no retail sales teams and precious few pluggers, but a good head of music will still want all the facts from all the relevant sources in time for the playlist meeting. It's a great comfort to know that in the Top 10 of the airplay chart there are normally around five tracks that don't work for our listeners and I know which ones they are. People consume music in a different way, as their lifestyles are still very different from those on the other side of the Chiswick roundabout.

There are stations across the UK who target the same demographics as we do, but are they asking the right questions to the wrong people? Listeners trust us to play the best music all the time; and we trust them to tell us what that music is.

It's not rocket science, it's common sense: the best way to find out what the person in the street wants is to ask them. Just make sure that person is walking down your street, hasn't got their headphones on and isn't afraid to make eye contact."

Editorial

Paul Williams



Good songs + primetime TV exposure = big sales

This week's big hits are an example of how sensible A&R and some mainstream TV exposure gets results

Bill Shankly once famously observed that football was a simple game complicated by fools. Sometimes you wonder whether he could equally have been talking about the music industry. At a time when artist album sales are 13.5% down on the year to date and the now month-old fourth quarter shows no sign of turning those depressing numbers around, some much-needed positive sales news finally arrived last week in the shape of the new singles from Leona Lewis and Take That.

In just two days, Lewis's second single Bleeding Love had achieved what only one other single - The Proclaimers' Comic Relief offering - had previously managed across an entire week this year by smashing through 100,000 sales, while in almost any other week this year Take That's huge sales for new single Rule The World would have been enough to make it the nation's number one by a country mile.

So what are the complicated ingredients that have enabled these two tracks to defy the usual sales trends of a singles market where number ones on average this year have sold little more than 40,000 units each week? Whisper this radical formula quietly, but both are great pop records that landed primetime terrestrial TV exposure in the immediate run-up to their respective releases - factors that used to be something of the norm but have become a rarity these days as the industry focus on pop has waned and there is no weekly high-profile music programming on any of the five terrestrial TV networks.

In these pages last week X Factor judge Louis Walsh, whose programme made Lewis a star in the first place and then gave her a slot on which to perform the new single a weekend ago, decried what he deemed as the attitude of an A&R sector "all hip and trendy, chasing around after the new Arctic Monkeys". The same article had Parlophone's Jamie Nelson bemoaning the lack of TV slots to expose new pop acts whose labels, not too long ago, could have looked to the likes of Top Of The Pops and CD:UK as potential routes to success.

Both executives make very sound points at a time when, despite the continuing influx of new, often indistinguishable British guitar bands, just one of them (The View) has managed to sell more than 300,000 units of a 2007-issued debut. By contrast, the continuing public appetite for pop is demonstrated by a midweek singles chart top five last week that was exclusively all-pop, with McFly, Sugababes and Britney Spears joining Lewis and Take That (who incidentally secured one of prime-time TV's few music slots with a performance of their new single on BBC1's Friday Night With Jonathan Ross on the day of its digital release). However, besides Lewis, whose breakthrough last year came via a TV talent show rather than being label-originated, the others have at the very least a few years on the clock, which only further highlights the failure of the industry to develop and support new pop talent when there is clearly still a public appetite for it.

Lewis and Take That's impressive single sales are the exceptions to the rule in the current climate. But they go to show that songs with wide appeal and, just as importantly, a chance for a mainstream TV audience to hear them, can still realise the big sales that the industry took for granted only a few years ago. It is a fact that some of those labels looking to turn the next buzz band into mainstream career artists should bear in mind.

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

MusicWeek. online poll

Last week, we asked: Who is set to gain more out of Madonna's deal with Live Nation?

Live Nation | 13%

Madonna | 87%

QThis week we ask: In light of Leona Lewis's huge sales last week, is pop's potential being fully met by labels?



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News.



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What's On This Week

Monday

- Music Industry Trust Dinner honouring Kylie Minogue at London's Grosvenor House Hotel

Thursday

- MTV Europe Awards, Munich

Friday-Sunday

- Music Live 2007 at Birmingham NEC

ITC Live Schedule Highlights

Saturday

- Clarky Cat at Joshua Brooks
 - Does It Offend You Yeah? at Studio
 - Ell s'appelle at Night & Day
 - Amy Macdonald at Academy 3
- Sunday
- Connan and the Mockasins at Squares
 - The Flaws at Bar 38
 - The Lounges at The Kings Arms
 - Rosalita at One Central
 - Twisted Wheel at One Central

Monday

- Friendly Fires at Squares
- Godwits at Squares
- Sam Isaac at Bedlam
- The Moths at One Central

● Alan Pownall at Bedlam

● The Wombats/The Courteeners at Roadhouse

In The City looks at a po

by Ben Cardew

Tony Wilson's 'big boots' to be replaced by advisory panel from 2008, with this y

Events

In The City director Yvette Livesey is looking to fill the huge void left by the death of the event's co-founder Tony Wilson by setting up an advisory panel to oversee future conferences.

Livesey, who was also Wilson's long-time partner, says she has already received offers from "key people in the international business" to participate in helping to organise the event, which took place for the first time without the Factory Records founder in Manchester a weekend ago.

Livesey describes this year's event, which included Mute Records founder Daniel Miller, promoter Harvey Goldsmith and Sub Pop co-founder Jonathan Poneman as speakers, as "really lovely", with organisers and attendees rallying round to give their support following Wilson's death in August. However, she concedes that his "boots are going to be big to fill" and the structure of In The City will have to change. From this comes the idea of an advisory board.

"We are thinking of setting one up," she says. "There are key people in the international business who have offered their services. It has been a very positive."

Livesey will not say who these people are, but hints that they are "old friends of In The City". "This is really important," she adds. "In The City is quite fluid anyway. It re-invents itself every year. If we are to remain cutting edge we have to keep refocusing."

Livesey says that attendance at In The City this year was roughly the same as 2006 – around 2,000 people – despite the difficult economic climate of the UK music industry. And she explains that the



Setting Manchester alight: Friendly Fires impressed at In The City 2007.

conference will continue to play a vital role for the music industry, whatever problems it faces, as it allows for face-to-face contact.

"In The City allows people to get together," she says. "That element of hanging out together is the most important thing in the business. Yes there is the internet, but developing these relationships is just as important."

One area of the industry that is flourishing is the live sector, and this was reflected in the make-up of the panels at ITC 2007, which included a discussion on the changing face of live agents and a keynote speech from Harvey Goldsmith, as well as lengthy

Delegates engage in the 360-degree Dance

The idea of the 360-degree model dominated a lively In The City, with in-fighting breaking out between label representatives, managers, live agents and lawyers.

The event's theme – "There's A Brand New Dance But I Don't Know It's Name" – was intended to reflect a period of change in the music industry.

Topics for debate included everything from using the internet 2.0 to sell music to the wisdom of covermounts. But by far the dominant theme was, to quote promoter Harvey Goldsmith, "the infamous 360-degree approach", by which labels seek to exploit revenue streams other than traditional recorded music.

And yet, while there was general agreement that the 360-degree model will increasingly influence the music business, it remained a controversial matter.

"We have got to look at a different model because the industry is changing," said artist manager John Glover, effectively summarising the thoughts of many ITC participants. "But a lot of people want 360 degrees because their business is going down the toilet. Major record companies are not investing in new acts."

"Nowadays if you need tour support you have to give back a percentage of the live income to the major. They are there to sell records. That is why they are called record companies."

This was not the only criticism of the 360 model. A panel entitled If The Hat Fits, F&*k It posed the question of whether labels buying up management companies, – as Universal did with Sanctuary's management arm – created a conflict of interests.

Sugababes co-manager Sarah Stennett, a partner at SSB solicitors, explained that it would be necessary to monitor such situations.

"Every deal that we are looking after has some aspect of a major record company being involved in income streams they are not traditionally used to," she said. "My advice is to be pragmatic. The whole future of the business depends on artists being successful."

In a heavily-divided conference, labels came in for the majority of the flack. Relentless co-owner Shabs Jobanputra – one of few major-label representatives – was moved to defend his label's adoption of the 360-degree model in front of an angry panel of live agents, who suggested that record companies are ill-equipped to deal with the live industry.

"The future of record companies doesn't exist any more. There are music companies that have other income streams," Jobanputra said. "We are not trying to keep all the income."

Wall Of Sound managing director Mark Jones, who took part in a panel examining alternative funding models for music, also sprang to the defence of labels, after a question from the floor suggested that label A&R was "shit".

"When your bands get to a level, who is A&R-ing the record?" Jones countered. "A lot of these things [alternative funding models] are tax breaks, for people who want to get involved with the record industry. Who cares?"

His comments brought a smattering of applause from the floor.

"What does In The City need to do to remain relevant?"

Jon Webster, Music Managers Forum

"The thing that In The City does have that others don't is innovative and thoughtful

panels. It is very easy to say that they are going to do another panel on DRM, but life's too short. They have to keep doing that. But the moderators need to keep people on the subject too."

Alexander Ross, Wiggin "ITC has always been two events glued together: a music business convention and an A&R org. Neither necessarily needs the other. I think Yvette should pin her colours to one or

the other mast and, because it's Manchester and because it's Tony's legacy, I think it should be the music. If she does want to continue the ITC talking shop, she should head high and call in





Post-Wilson future

Year's event focusing increasingly on a 360-degree model



re-igniting record company and publisher A&R interest in the band

discussion of the 360-degree model, resulting in labels entering into the live business and visa versa.

"We have had a lot more live industry people here this year," Livesey says. "It is the most booming part of the industry at the moment. We have reflected that this year."

She adds that next year's event may see an expansion of the live side. Organisers are also planning to grow Break In The City, ITC's partner event for new band managers.

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Who caused a stir in 2007

As In The City returned to the city of Manchester last week, many of those in attendance were still suffering the effects of jetlag after a week spent chasing bands in New York at CMJ.

For the first time, the New York event immediately preceded ITC, with barely a day between the two. But the bad timing did not dampen the enthusiasm of the A&R community, who were out in force in Manchester to catch the latest batch of new talent.

Of the unsigned shows, the most keenly-attended was for local group Twisted Wheel, who performed with Noah & The Whale and The Naturals at One Central on the Sunday night.

The group amplified their potential with a blistering live show and more than justified the current interest the band are enjoying from management, publishing and record labels, many of whom were locking to their ITC performance to back up early judgements.

"There are always a few buzz acts at ITC that the event is really beneficial for," says Universal Music Publishing senior A&R manager Dugie Bruce, who counts Twisted Wheel as one of this year's top three.

"I saw a lot of bands that I wanted to see and it gives a strong perspective of what's out there, who's following trends and who's making their own trends. And you always meet new people, young managers."

Friercly Fires also impressed, showing a marked improvement from their performance at Squares last year. The group are now firmly back on the agenda of major labels and publishers, and currently entertaining offers from both sides of the business.

This year 58 unsigned bands graced the schedule, with official showcases taking place across nine of the city's venues.

talking heads from the ISPs, the computer games industry, the social network sites and others who consume music, because they will determine the future of the music business"

David Steele, V2 "I think it needs to attract a few more of the bigger players. It needs to be somewhere more compelling to go to. Have more interesting, longer debates than short,

uninteresting ones. It's always good for a bit of networking, but no more so than you'd get hanging around Camden with the A&Rs. It just needs to offer a lot more for £500 than it does at the moment."

Will Tang, Zen Music "Remain open-minded and be creative in stimulating interest in new music. Look at making more opportunities for folks to talk and work together."

Carly Martin, Lockout Music "There should be more diverse panels, more organised networking opportunities and more diversity of live acts. At In The City you have a whole load of different people

coming down. I thought it was a massive shame that they didn't set up a networking event."



Where is the love, Manchester?

Dooley left In The City 2007 wondering why on earth we can't all just get along? We're glad that director Yvette Livesey found everyone "lovely" at the conference. But everywhere we looked, agents were slugging off labels, retailers were having a go at newspapers and lawyers were getting it in the neck from managers. Still, it made for an interesting time. One particularly lively panel swung alarmingly between love and hate, with Wall Of Sound MD Mark Jones engaging in a verbal battle with a member of the audience (who had earlier claimed we were all working just to fund three chefs for Universal CEO Doug Morris) before pretending to shag/lapdance (it was hard to tell with our eyes hidden behind our hands) solicitor Dean Marsh, after he expressed his admiration for indie labels... still at ITC, we laughed when Elbow's Guy Garvey compared his panel to an AA meeting, adding "Not that I've been - mummy didn't raise a quitter." Garvey, who also presents a show on 6Music, later revealed that due to the current climate of fear at the BBC, presenters on pre-recorded shows aren't even allowed to say the word "now", as it gives the false impression that the show is live... Later in the day, Tommy Boy founder Tom Silverman revealed just how passionate he is about the illegal copying of music. "I hear people in record shops saying, 'Don't buy it honey - daddy can copy it in the office.' I feel like punching them out." And full credit to Sub Pop founder Jonathan Poneman for some choice grunge gossip. Apparently, on first listen Mudhoney's Mark Arm described Nirvana as sounding like rubbishy local band Skinnyard "only not as good" - such vision - and Kurt Cobain did actually like Soundgarden all along but only pretended he didn't. As is tradition at ITC, the Malmaison was the accommodation /afterhours destination of choice but the slumber wasn't quite so sweet this year, with the fire alarm going off in the earlier hours of both Sunday and Monday... Mary J Blige was in the country last week to give her UK label Polydor a sneak listen to her new studio album, due next year. The ever-engaging Interscope Geffen A&M head honcho Jimmy Iovine was in tow and the two are pictured here.... We're glad to see in The Guardian that Dizzee Rascal has a copy of Music Week up on his wall (one with him on the front, natch), but slightly concerned that he's put it just below his dartboard. What are you saying Dizzee?... It took almost 40 years, but Paul McCartney finally got his wish granted last Thursday night as he played The Roundhouse in Camden as part of the

BBC's second Electric Proms. Back in 1968 Macca, eager to get The Beatles performing live again, had led plans for the band to play three shows at the venue, but that idea got scrapped. Fast forward to 2007, and a crowd including BBC execs Andy Parfitt, Lesley Douglas and Jenny Abramsky plus presenters Chris Evans and Stephen Merchant were part of the packed crowd as McCartney, backed by a string quartet, delivered Beatles, Wings, solo classics and current album tracks... While we're on the BBC, could the Beeb's music stations' podcasts actually finally have music



in them shortly?... Dooley is somewhat puzzled about the news Simply Red are to split, as he recalls a few years ago the act was categorised as a solo artist at the Brits. Does this mean Mick Hucknall is spitting with himself? (not that we can blame him)... Despite the New York Times reporting that XL will be handling the physical CD release of Radiohead's In Rainbows, neither the record label nor the band's manager, Courtyard's Chris Hufford, would confirm or deny the story; but we have been told to expect a press release next week that will reveal all... Which red top tabloid is planning to launch a dedicated online music presence which will aim to deliver exclusive editorial and music downloads?... Despite looking like sleepy hamsters on the flight out to Reykjavik for their Coke-sponsored performance on the last night of the Iceland Airwaves festival, The Magic Numbers' (pictured above) frontman Romeo Stodard was in party mood by the gig's end, declaring that the band would be up drinking all night to celebrate their soundman's birthday and inviting the entire audience to join them... Guy Hands has vowed not to sell off EMI's assets, but he is flogging off part of the major's portfolio. Apparently, the sell-off will leave at least one US-based EMI executive with accommodation problems when he visits London in future... In the unlikely collaboration stakes, we have it on good authority that Franz Ferdinand have been working with pop powerhouse Xenomania on their forthcoming studio album... Capital Radio's claim that Johnny Vaughan has been robbed of commercial radio's breakfast show crown in London because Rajar only considers 6.00-9.00am audiences and Vaughan adds more listeners by broadcasting for an additional hour is causing some consternation in radio circles. Still, following Capital's logic, Dooley has hit upon a plan to help your breakfast DJ increase his figures and save money by slashing the head count at the same time. Just extend his show to 12 hours...



Universal: a dominant force or a model for the industry?



by Robert Ashton

Universal's status as the UK's most successful music operation is undisputed, but its recent purchases of leading independents Sanctuary and V2 have prompted questions from rivals about its size. With the Office of Fair Trading about to prepare its report on Universal's acquisition of V2, *Music Week* examines the market leader's dominance and its potential consequences

The Office of Fair Trading is expected to report on Universal's acquisition of V2 shortly. Few are expecting many fireworks, while a referral to the Competition Commission seems unlikely.

There are two reasons for this. Those who have provided evidence – they claim it demonstrates Universal is already too powerful – privately believe the OFT terms of reference are hopelessly misjudged, asking questions about genres of music rather than getting into the nitty gritty of market share and dominant market behaviour.

One of these suggests that it is not overall market share that the OFT should use as a yardstick, but share of the current hits market. He also claims that under current UK competition laws "dominance is allowable, provided the consumer is not being penalised". Some are now pressing the Government to review competition in the creative industries, but in the meantime the industry continues to operate with one big player with nearly one third of the market in the UK.

Then there is the "evidence" itself. Competitors have been lining up to offer their thoughts to the OFT on Universal, its position in the market and what they think of its behaviour. Not much of it is complimentary, but not much is irrefutable either.

And this is the problem for third parties, who believe that with size comes a unique responsibility to act with propriety. "Proving" Universal is less than a responsible market leader is difficult because one man's heavy-handed tactics is another man's good business acumen. Even one of Universal's severest critics describes much of the evidence they have gathered as "apocryphal".

With this, the OFT investigation has intensified a huge debate within the business with many asking questions about Universal's size and whether it

(Picture above) Universal's influence is a dominant force in the industry with interests in companies and artists including Polydor (Take That), Island (Amy Winehouse), Mercury (Stereophonics), Universal Classics & Jazz (Katherine Jenkins), Universal Music Publishing (Foo Fighters, Coldplay), Helter Skelter (Corinne Bailey Rae, Dido) and Bravado merchandising (Oasis, Beyonce) as well as artist management of acts such as James Blunt

conducts itself appropriately for a market leader. Is it too big? What does that mean for the rest of the industry? And is it throwing its weight around or simply enjoying the fruits of good management, prescient A&R and the benefits of scale afforded a strong market leader?

Universal's competitors and critics have no doubts. "The point is it is getting into a monopoly position. The evidence is on the shelves and the playlists of radio," argues Impala chairman Martin Mills, who nevertheless acknowledges Universal's transformation when it combined with PolyGram in the late Nineties to become a model 21st Century marketing machine. "But we are at a point where the consequences have become unacceptable."

"Twenty years ago, the record industry was made up of many sizeable companies, all competing healthily for radio, retail, media and, crucially, paying customers," adds Aim chairman and CEO Alison Wenham. "Today, Universal has become so dominant that its reach across the market is all-powerful."

This issue is not simply an indies-versus-Universal grudge match. There is a surprisingly broad church, including senior executives from other majors, within retail, radio and artist managers, voicing potential concerns. "They are market dominant and have done a good job getting there," says a leading player in a competing major. "But I think they are going too far."

Universal itself has restricted its contribution to this article to a short statement, which it believes sums up its take on the issue: "Our success is the result of organic growth over the past five years or more, achieved through the unique talents of our staff and the artists they work for. We're very proud of that. It's what every music company aspires to."

says a Universal spokesman.

Over the last couple of years, the market has become significantly tougher and many have pointed up Universal's size as a contributing factor. Those concerns have become more vocal as Universal has become stronger while smaller majors such as EMI and Warner have found it harder to adapt to the new business models necessary to compete in the 21st Century recording industry. City analysts and many within the industry now perceive Sony BMG as the only real possible challenger to Universal's might in the UK.

Sources from rivals have suggested that, because of Universal's size, when the major decides – quite legitimately – to cut prices in the market to try to boost its own sales everyone else has to follow suit to keep pace. When this reportedly happened in the Christmas before last – "albums were cropping up in Tesco at £7.99" – insiders say the supermarkets insisted other companies, some enjoying particularly fruitful releases, had to match them. This drove down their margins, hurting their bottom lines.

Also, with so much product from one company spilling onto the market week-in week-out, there is pressure on the finite space available at retail and through promotional outlets such as radio.

A big company with a key artist release can demand prominent in-store racking. This can prevent other companies gaining window space. One highly-placed source points to concerns from a well-known distributor, which spent a long time building its retail story only to be told at the last moment by the retailer that it had no promotional space left because it had been taken up by Universal. This is not the experience of Entertainment Retailers Association chairman Paul

MARKET SHARES: Q3 2007:

Albums					
Universal	31.8%	Sanctuary	1.1%	EMI	13.6%
Sony BMG	19.6%	Demon Music Group	1.0%	Warner	10.5%
EMI	16.8%	Gut	0.7%	Unknown d'loads	2.0%
Warner	12.1%	V2	0.6%	Ministry Of Sound	1.9%
Ministry Of Sound	3.7%	Singles		Beggars Group	1.7%
Beggars Group	1.2%	Universal	35.1%	V2 Music	1.6%
		Sony BMG	24.0%	Domino	1.0%
				Sanctuary	0.6%

Source: OCC

Quirk. "They have a surfeit of quality product. That is cyclical and it is Universal's turn at the top," he says.

Radio playlists are chocker with Universal releases. That is because they are good, Universal would claim. There are also a lot of them. One senior source suggests this is only part of the story, pointing to at least one radio station recently being put under pressure to support one of Universal's key acts. But a senior radio executive at another station says all record company pluggers use similar tactics, intimating that a play for a less-well-known act now will be rewarded with an exclusive on forthcoming, higher-profile product. Universal, he says, has never to his knowledge given an ultimatum and is no different from any other apart from the fact that it has more artists it can bargain with.

Within digital, smaller players also complain Universal can unfairly penalise them just because of the clout it has in the marketplace. Some see Universal's forthcoming launch of its Total Music service, the subscription-based model it hopes can compete with iTunes, as an example of the industry taking back control of its principal assets in a market where Apple's iTunes Music Store totally dominates. Ironically, it is Universal's size that makes this possible and it has been the most aggressive company to stand up to the might of Apple.

However, PlayLouder co-founder Paul Hitchman does not recognise a benign operator. In fact, he is concerned about Total Music because he believes it parallels his own service, selling broadband internet access alongside music. And, significantly, Universal is unique among "every rights owner, including publishers", because it has not signed up to PlayLouder.

Hitchman concedes not having such a large rights owner on board is "not a great selling point" for his company, which is attempting a full commercial launch shortly. And he believes the major's reluctance to engage with him is because Total Music will eventually be a direct competitor.

With scale comes money. Competing majors suggest Universal has become the Chelsea of the music industry, outbidding others for a star signing. More seriously, they suggest Universal's cash is not just pricing some solo artists and groups out of the market for labels but, it is alleged, also establishing an inflated market rate for acts. When it came to an auction for talent, according to one very senior record executive, we "sometimes used to put things in for the sake of seeing if they (Universal) would swallow the bait. It didn't matter how mad we got they were always madder".

Again, Universal could legitimately argue that outbidding competitors are business decisions and tactics it can afford. Former Warner chairman Nick Phillips, who has run up against Universal in talent auctions, acknowledges, "It's like a card table where there's a \$100 dollar minimum stake and you only want to bet \$20. Part of deal making is having a big pair of balls. No doubt, they [Universal] have the confidence. We probably made excuses. Everybody makes the excuse, 'We didn't get this because they paid more'."

Snapping up talent is one matter, but that also puts pressure on resources within Universal itself when trying to deal with countless new artist projects at the same time. Although the group's record companies, including Mercury, Polydor and Island, compete with each other on chart placings, Universal UK is presumably happy as long as one of its operations makes top spot. But only one record can be number one in a given week, which means a lot of Universal records do not make it. One industry player says, "They might have a big pipeline, but that is an awful tight squeeze. And even if they have 40% of the market each week, there are only 40 places in the charts."

Universal's huge roster is causing some in the artist and management community to question whether an act may suffer in the fight to gain attention within the group. And expensive deals also do not necessarily result in success, judging by the experiences of The Twang and Remi Nicole, both the subject of heavy bidding wars. But alongside pricier deals Universal can also point to successes with more modest deals, such as Kate Nash, one of the year's biggest new finds, not to mention Amy Winehouse who is breaking off her second album,



Small fish in a big pond? Critics point out that Universal's huge roster means some artists may fight for attention, such as The Twang (left) who were signed after a heavy bidding war. But Universal can point to the success of Kate Nash (inset) even though her deal was more modest

and Scissor Sisters. And Take That's phenomenal return to the charts last year proves the Universal marketing machine can be turned to great effect on acts once written off.

Deep pockets means Universal can outbid competitors on acts. It also means the major can grow quicker because it can outbid them for catalogue. Universal was big last year with essentially the same structure it had eight years ago. However, it has recently begun to buy up a number of large-ish independents. Last year, it acquired Spain's leading player Vae Music and, in August this year, snapped up Sweden's Lionheart and the UK's Sanctuary groups. The OFT is expected to give the green light to Universal's acquisition of V2 in early November.

Universal would argue that it saved the struggling Sanctuary and V2 labels when few others were willing to do so. One V2 suitor says others interested in the indie were outbid by Universal – he alleges they overpaid for it – because of its financial muscle. This is disputed by V2 CEO Tony Harlow, who provides a different motivation for linking with Universal. "We looked at everybody and one [Universal] saw people, artists, an innovative structure and a business going forward. Others saw us simply as an asset."

However, less kind observers will see Universal's decision to move Stereophonics on to Mercury and dispense with the majority of V2's staff as little more than asset stripping and heaping more pressure on Universal's staff.

With physical sales plummeting Universal, like the other majors, is also now pursuing a 360-degree model by getting its fingers into all sorts of pies. Therefore, its acquisition of Sanctuary, once lauded for inventing the model with operations from management to merchandising, looks smart. It might, though, alarm, say, Warner, whose signing James Blunt is managed by the now Universal-owned 21st Artists.

The move has also thrown up red flags for some artist managers. With live group Heltar Skelter and Bravo merchandising going to Universal under the Sanctuary deal, they worry that too much consolidation in these areas could spell too much control for Universal. A manager explains, "It's like Clear Channel and Live Nation dominating the live sector, giving us only one place to go."

Naturally, those in the indie sector are alarmed by Universal's recent spate of acquisitions. Wenham warns such deals risk stifling creativity within the industry. "The independents are the acknowledged music laboratories for the industry, and to further marginalise a vital part of entrepreneurial activity will only lead to more of less – not a prospect that flatters such a busy, buzzy industry as ours," she says.

Universal has bought in the past without such an outcry. It can also point to an impressive record in

buying and turning around labels. Whereas Chrysalis Records quickly disappeared as a standalone operation after being bought by EMI Records in the Nineties and Warner did little to develop London Records which it acquired in 1999, Universal has breathed new life into acquisitions, such as Island, which has the year's two biggest-selling albums to date with new UK talent Amy Winehouse and Mika.

Universal has also enjoyed huge success with its long-owned operations such as Polydor, which in the early Nineties was something of a basket case with a reputation of being unable to break domestic acts. Under Lucian Grainge, Polydor was turned around to become arguably the UK's most successful record company of the past decade. Former Warner chairman Nick Phillips believes the group deserves those achievements. He says, "You have to give them a bit of credit. If you look at the PolyGram business that merged with the MCA/Universal business, certainly they have upped their game from that point."

"They've done a tremendous job of becoming the dominant player in the market and they have very, very good people working for them and they're very good at what they do."

However, some continue to question how the regulators have dealt with the expansion plans of Universal and, indeed, other majors. Impala president Patrick Zelnik accuses EC competition commissioner Neelie Kroes of wantonly abandoning his sector. "If Universal continues to buy up the independent sector...how many [labels] will be left when Commissioner Kroes retires?" he asks.

But the indie body and others have a real job on their hands in persuading the relevant authorities to take their worries over Universal's size seriously. The OFT cleared Universal's previous UK acquisition. It concluded the £55m-turnover Sanctuary deal raised no competition concerns because of the "continued presence of other majors and independents, the small increments in all relevant segments".

For the time being, the EC also appears to have no reason to clamp down on Universal. Despite complaints that cultural diversity will suffer and that consumer choice could be under threat, an EC competition spokesman says none of the acquisitions "have a community dimension" and, therefore, do not fall under its jurisdiction but that of national competition authorities.

He adds, "If there is a merger or takeover that affects three or more countries then we will look at it. It is only a problem if they are abusing a dominant position and we don't have that evidence."

The indie sector has called for the EC to review fundamentally the European music market, re-assess its approach to mergers and investigate the divestments ordered by the Universal/BMG publishing merger. Wenham and Mills are also hoping the Government will review competition law in the UK because they believe concentrated power is bad for the market, the fans, and the artists. Wenham says, "At the moment it is all about the consumer and not the variety of product, but we feel the creative industries work in a different dynamic and there should be a change in the rules relating to them."

Again the EC spokesman seems unimpressed by the arguments. "Impala might not be happy with the commitments, but they were scrutinised thoroughly by us. They are sufficient to remedy the competition concerns we had," he says.

Some observers suggest that if the independent community does not want Universal to grow bigger it should not sell out to it. Mills concedes this last point and says his sector would not have raised any objections if EMI or Warner had bought V2, but adds that Universal's involvement "has aggravated an already bad situation".

As for the OFT, it will have plenty to think about over the next week or so as it prepares its report on Universal's acquisition of V2. There is only one certainly in the ruling. Whichever way it calls it, the debate about Universal and its position and behaviour in the market is unlikely to end any time soon.



Impala president Patrick Zelnik accuses the EC and commissioner Neelie Kroes of abandoning the independent sector



"They've done a tremendous job of becoming the dominant player in the market and they have very, very good people working for them and they're very good at what they do..."

Nick Phillips, former Warner chairman

robert@musicweek.com

UNIVERSAL'S UK ASSETS INCLUDE:
Recorded music
Polydor
Mercury
Island
UMTV

Universal Classics & Jazz
V2
Sanctuary

Publishing
Universal Publishing
BMG Publishing
Sanctuary Publishing

Management
Sanctuary Artist Management (Trinifold and Twenty First Artists)

Merchandising
Bravado International group

Live
Heltar Skelter

Studios
Sanctuary Town House



by Paul Williams

With an unrivalled songwriting CV for acts as diverse as Aerosmith, Whitney Houston and Sugababes, Diane Warren remains at the top of her game after two decades in the business. Here she talks to *Music Week* about her working methods and plans for the future

She's written some of the most famous love songs of the past two decades, but don't mistake Diane Warren's gift for flogging at the heart strings for being a soft touch. Warren is a straight shooter and a hustler and when it comes to personally pushing her own compositions, she is not afraid of getting her hands dirty.

After ending a near 20-year relationship with EMI Music Publishing, the writer of smashes such as How Do I Live and I Don't Want To Miss A Thing was recently reunited with her former boss and EMI chief Marty Bandier when she inked a new worldwide administration deal with Sony/ATV, ex North America.

And while Bandier's team will relish getting to work on the catalogue of arguably the most successful contemporary non-performing songwriter, there is no greater advocate in promoting the songs than Warren herself.

"My job is not just to write songs, my job is to get the songs to artists as well," says Warren, citing Daniel Powter as a case in point. The Canadian's own talents as a songwriter were ably demonstrated on Bad Day, America's top-ranked song of 2006. But, if Warren is on a mission with one of her songs, she has no hesitation in who she approaches.

"I just wrote a great song a few months back and called Daniel's manager and said 'I'd like he wants to come over and hear it because he's the only artist I'm hearing really for this'. I know he writes his own songs, but he came by and loved it and we went in the studio and did it and I think it's a number one record," she says. "I love to do that; if I feel it I have the right song for somebody I don't mind calling them or people call me. It's fun. It's great to sit in a room and say 'Hey check the song out!'"

She also confesses to approaching India.Arie a few weeks back. The Warren touch worked its magic and Arie was persuaded to follow in the

footsteps of other typically self-contained artists – Lenny Kravitz and Aerosmith included – to record a Warren-penned song.

"India came over, she's another artist that writes her own songs and I said 'I have this amazing song for you' and she loved it so we're going to do it, but that song wrote itself. It's a beautiful song. When those songs happen it's cool; you're just sitting and watching it. You're just experiencing it. It's writing it by itself. You're outside of it and inside of it at the same time," she says.

Warren's attitude of going directly to an artist herself if she believes they can be successfully paired with a new composition is typical of the drive of the Californian who, despite placing more than 100 songs across various Billboard Top 10 charts in her career, is not yet ready to sit back and dwell on her many successes. In fact, she starts work at 9 o'clock every morning in constant search of that next smash hit.

"I'm pretty disciplined. I come in and I get to work," she says. "If you show up, inspiration shows up too. I get to work and some days I'm doing better than others, as long as I come up with something better another day. It's like working out, your muscles are good. If you're working out every day then you're going to have good muscles. To me it's working out my writing muscles every day and I'm writing some of my best stuff right now so I'm not complaining."

Warren's dedication to the art of songwriting can be traced back to her time as a young girl when she poured over the songwriting credits on her records. The names of Leiber and Stoller, Bacharach and David and Goffin and King cropped up time and again and Warren dreamed of following in their footsteps. "I wanted to see my name on there in those little parenthesis on the records," she explains. "I remember clearly

thinking that when I was seven: 'I want to be there, I want to be that person writing that song', but I hadn't even written a song yet."

It actually took until 1983 for that childhood dream to turn into reality when the Laura Branigan US Top 10 hit Solitaire became her first songwriting success. Two years later she had a worldwide audience listening to her work with the international success of the DeBarge-recorded Rhythm Of The Night. "That was so exciting because I wrote it myself and it was such a huge international song and it was so exciting," she says.

Warren's early songwriting heroes were typically pairings, among them Leiber and Stoller who, coincidentally, were the subject of Bandier's first deal as Sony/ATV's global chairman/CEO when the company acquired their catalogue, including the evergreens Jailhouse Rock, Hound Dog and Stand By Me.

However, unlike her songwriting inspirations Warren, echoing that first hit Solitaire, has almost always written in isolation. The discipline of working alone and the total control this offers seems to suit her fine. "I love writing by myself. I'm not really a co-writing kind of writer. I've done it before, but it's not really what I do best. If you want the best from me I'll get it on my own," says Warren, who jokes her most successful songwriting collaborator is herself. "I try to talk to myself a lot," she admits. "I beat myself up, argue with myself, but I always win. 'No you can't do that, it sucks'. I love being in a room by myself and doing that."

Arguing with yourself is one thing, but Warren rigidly sticks to working on one song at a time "otherwise, it's schizophrenic". "It would be like an actor doing two parts at the same time," she says, jokingly adding, "I'm confused anyway."

As well as giving birth to songs, Warren is also keen to see her songwriting 'babies' first steps and she will continue her involvement into a recording studio and beyond.

"I always prefer to be in the studio, if nothing else to experience the song coming to life. It's like the Daniel Powter song," she says. "It's so cool, I had the vision and then the next thing is he's in there doing it. And we're in the studio working it up. Just seeing it come alive and he's singing it, just seeing it come alive, perfect."

Among her most recent projects she has reunited with Whitney Houston, whose many Warren-performed recordings include Could I Have This Kiss Forever and I Learned From The Best, for what is looking like the singer's comeback single. "It's really exciting. Whitney's great; she's singing great," enthuses Warren, whose bulky resume of projects with UK-based artists is swelling further with new compositions for the likes of Ronan Keating and Joss Stone. "There are some really great singers [from the UK]," she says. "I would love to work with James Morrison; I think he's great. He's a great singer."

Another artist set to benefit from Warren's magic is US soul singer Anthony Hamilton who has recorded her song Do You Feel Me for the new Ridley Scott movie American Gangster, which is due for Stateside release in November.

"He's a great singer. He's like the modern Bill Withers. He's a really great soul singer. He should do well out there, you guys love your soul singers, and he's in the movie singing the song," she says.

As excited as she is about discussing new projects, for a seasoned hustler like Warren she also knows when to keep quiet about a project until the right moment. "I'm doing a project right now, a classical project, really flipping into romantic and classical, and it's really exciting," she says, only revealing that it will take in both new songs and some reworkings of some of her old compositions. "I don't want to say [which songs]," she cautions. "I don't want Simon Cowell to get it. Divo to do them yet! It's a secret."

And with that she is heading back to work to finish the bridge on another new song that many of us will no doubt be humming in a few months' time.

"I don't want to say what songs I'm reworking. I don't want Simon Cowell to get it. Divo to do them yet!"

Diane Warren on her forthcoming classical project



(Picture above) Direct hit: Warren with Aerosmith's Steven Tyler, singer of one of her best-known songs, I Don't Want To Miss A Thing

DIANE WARREN TIMELINE
1956 Born on September 7, 1956 in Van Nuys, California
1983 Scores first hit when Laura Branigan takes her song Solitaire to seven on the US Billboard Hot 100

1985 First big UK hit with DeBarge's Rhythm Of The Night, a UK number four which also tops Hot 100
1987 Her song Nothing's Gonna Stop Us Now is a number one for Starship in the UK and US

1988 Aswad's reworking of Don't Turn Around, written by Warren and Albert Hammond, tops UK chart
1996 Toni Braxton's Warren-penned Un-break My Heart tops US chart for 11 weeks
1997 Celine Dion's Because

You Loved Me, taken from the movie Up Close & Personal, wins Grammy Award for best song written for a motion picture, televison or other visual media and nominated for an Oscar and Golden Globe

1998 Warren's How Do I Live becomes LeAnn Rimes' breakthrough hit and the longest-running track in the history of the Hot 100; Aerosmith score first US number one and first UK Top 10 hit with Warren's I Don't

Want To Miss A Thing
1999 Music Of My Heart, performed by 'N Sync and Gloria Estefan, picks up Academy Award and Grammy nominations
2001 Faith Hill scores her biggest: JK hit with Warren's

There You'll Be, which reaches number three
2004 Daniel Bedingfield reaches top three in UK with Warren's Nothing Hurts Like Love
2007 Pens Do You Feel Me for movie American Gangster

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Music Upfront

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

This Week

Singles

- **Akon** Sorry Blame It On Me (Island)
- **Cinematic Orchestra** To Build A Home (Ninja Tune)
- **Mr Hudson & The Library** 2x2 (Mercury)
- **David Jordan** Place In My Heart (Mercury)
- **Kula Shaker** Out On The Highway (Strangefolk)
- **Eugene McGuinness** Bold Street (Double Six)
- **Elliot Minor** White One Is Evil (Repossession)
- **One Night Only** You And Me (Mercury)
- **Timbaland presents One Republic** Apologize (Interscope)
- **Super Furry Animals** Run Away (Rough Trade)
- **The Thrills** The Midnight Choir (Virgin)
- **Rufus Wainwright** Tiergarten (Polydor)

Albums

- **Backstreet Boys** Unbreakable (RCA)
- **Eagles** Long Road Out Of Eden (Polydor)
- **Groove Armada** Greatest Hits (Columbia)
- **Gabrielle** The Collection (Universal)
- **Youssou N'Dour** Rokku Mi Rokka (Give And Take) (Warner Brothers)
- **Queen** Queen Rock Montreal (EMI)
- **Britney Spears** Blackout (Jive)
- **Unklejam** Unklejam (Virgin)
- **Louie Vega** Back In The Box (NRK)

November 5

Singles

- **Duran Duran** Falling Down (RCA)
- **David Gray** You're The World To Me (Atlantic)
- **Hard-Fi** Can't Get Along (Without You) (Necessary/Atlantic)
- **Calvin Harris** Colours (Columbia)
- **Alicia Keys** No One (RCA)
- **Nelly Furtado** Do It (Geffen)
- **Elvis Perkins** All The Night Without Love (XL)
- **The Pigeon Detectives** I Found Out (Dance To The Radio)

The Pigeon Detectives were the talk of the summer and are now knocking down with a mammoth tour of the UK, supported by this re-recorded version of I Found Out, produced by Stephen Street, which has already graced Radio One's B list.

- **Nicole Scherzinger** Baby Love (Interscope)
- **Seal** Amazing (Warner Brothers)
- **Tracey Thorn** Grand Canyon (Virgin)
- **The Violets** The Lost Pages (Angular)
- **Patrick Watson** The Great Escape (V2)
- **Kanye West feat. T.Pain** Good Life (Def Jam)
- **Wet Wet Wet** Too Many People (Dry)

Albums

- **The Beautiful South/The Housemartins** Soup (Mercury)
 - **Blake Blake** (UCJ)
 - **Chris Brown** Exclusive (RCA)
 - **Freemasons** Unmixed (Loaded)
- Unmixed is a special edition of the Freemason's debut album Shakedown, released earlier this year, which allows users to mix their own versions of any track on the album. The CD is Mac- and PC-compatible and contains production effects as well as an a cappella version of the entire album.
- **Jay-Z** American Gangster (Def Jam)
 - **Jaymay** Autumn Fallin' (EMI)
 - **David Jordan** Set The Mood (Mercury)
 - **McFly** All The Greatest Hits (Island)

Radio playlists

Radio 1

A list:

- Avril Lavigne Hol.
- Bloc Party Flux.
- Freemasons feat. Bailey Tzuke
- Uninvited.
- Hard-Fi Can't Get Along (Without You).
- Ida Corr Vs Fedde Le

- Grand Let Me Think About It.
- Kanye West feat. T.Pain Good Life.
- Kylie Minogue 2 Hearts.
- Leona Lewis Bleeding Love.
- Mark Ronson feat. Amy Winehouse Valerie.
- Mika Happy Ending.
- N-Dubz You Better Not Wastie My Time.
- Oasis Lord Don't Slow Me Down.
- Pigeon Detectives I

Future Release



Girls Aloud Tangled Up (Fascination)

Fascination is to target the home towns of each member of Girls Aloud with a unique taxi promotion to publicise the band's new album Tangled Up, released on November 19.

Anyone catching one of the Girls Aloud cabs in the respective areas will receive a receipt, offering the chance to win tickets to meet the group and see them play in 2008.

The Polydor label is also banking on a new ITV2 documentary series, The Passions Of Girls Aloud, to drive the campaign into the new year.

Each hour-long episode in the five-part series, which will air in 2008, will be dedicated to a different member of the group.

While transmission dates are yet to be confirmed, the series will coincide with the release of the second single from Tangled Up.

Fascination general manager Peter Loraine says the series will be a springboard for the second phase of the album's campaign.

"We see this campaign going well into 2008. The sales of their best of really reflect the mass appeal of their music now and we want to capitalise on that," he explains. Girls Aloud's greatest hits, The Sound Of Girls Aloud, has sold 800,000 copies in the UK to date.

The group will perform live on X Factor on November 17 and their lead single Call The Shots is released digitally on November 26.

Cast list Management:	Barlow and Jordan Jay, Hilary Shaw, Shaw Thing Management.	A&R: Colin	Polydor. Press: Sundraj Sreenivasan and Asha Oojage, Supersonic PR.	Label: Peter Loraine and Poppy Stanton, Fascination.
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● The Pyramids The Pyramids (Domino)

This side project by the guitarist and drummer of the Archie Bronson Outfit is winning friends among the garage rock fraternity. Lead single Hunch Your Body, Love Somebody is receiving regular plays on BBC6 Music, Radio One and Xfm, with the video featured on Pitchfork. The single is also released as a seven-inch pyramid-shaped vinyl and is NME's vinyl of the week.

- **Sigur Ros** Hvarf/Heim (EMI)
- **Sebastien Tellier, Mr Oizo & Sebastian** Steak (Ed Banger)
- **Various** The Cake Sale (Oxfam)
- **Westlife** Back Home (RCA)

● Bloc Party Flux (Wichita)

NME are to covermount this single - which is not included on the band's A Weekend In The City album - on its week of release. CD one will come with the magazine, while CD two and two vinyl formats will boast new tracks and remixes. A Power Rangers-influenced video directed by Ace Norton supports the track.

- **Michael Buble** Lost (Warner Brothers)
- **Estelle** Wait A Minute (Just A Touch) (Home School)

Boasting production from will.i.am and released on John Legend's label, Wait A Minute is evidence of how far Estelle has come far from the humble London roots of her debut album. She is playing live dates in London to support the single, including a headlining slot at the BBC Electric Proms last Sunday (Oct 28).

- **Fergie** Clumsy (A&M)
 - **Goo Goo Dolls** Before It's Too Late (Warner Brothers)
 - **Hellogoodbye** Oh It's Love (Drive Thru)
 - **Kaiser Chiefs** Love's Not A Competition (But I'm Winning) (3 Unique/Polydor)
 - **Linkin Park** Shadow Of The Day (Warner Brothers)
 - **Kylie Minogue** 2 Hearts (Parlophone)
 - **Leo Minor** You Can't Drag Me Down (Platinum Soul)
- Leo Minor is dipping his toe into the UK market with

November 12

Singles

- **Christina Aguilera** Oh Mother (RCA)
 - **Dave Armstrong & Redroche** feat. H-Boogie Love Has Gone (Data)
 - **Ben's Brother** Carry On (Relentless)
- Ben's Brother continue their upward trajectory with Carry On, which is now A-listed on Radio Two. The band are enjoying a wave of US interest after a new song Stuttering - not featured on their current album - was chosen to soundtrack the advertising campaign for Dentyne Ice. They play London's Scala on December 10

- Found Out.
- Rihanna feat. Ne-Yo Hate That I Love You.
- Robyn Handle Me.
- Sugababes About You Now.
- Take That Rule The World.
- The Hoosiers Goodbye Mr A.
- Timbaland presents One Republic Apologize
- B list: Alicia Keys No One.
- Britney Spears

- Gimme More.
- Craig David Hot Stuff.
- Dizzee Rascal Flex.
- Gym Class Heroes Queen & I.
- Justice Dance.
- Kaiser Chiefs Love's Not A Competition (But I'm Winning).
- Linkin Park Shadow Of The Day.
- Maroon 5 Won't Go Home Without You.
- McFly The Heart Never Lies.

- Nicole Scherzinger feat. will.i.am Baby Love.
- Palladium High 5.
- Samim Heavier.
- T2 & Jodie Heartbroken.
- The Wombats Let's Dance To Joy Division.
- Young Knives Terra Firma
- C list: Gallows Staring At The Rude Bois.
- Justin Timberlake & Beyonce Unifil

- The End Of Time.
- Kings Of Leon Charmer.
- KT Tunstall Saving My Face.
- Nelly Furtado Do It.
- Reverend & The Makers Open Your Window.
- SeSa Like This Like That.
- Spice Girls Headlines.
- The Crips Our Bovine Public.
- The Killers Tranquilize

Single of the week



David Jordan: Place In My Heart (Mercury)

Rising star Jordan has just secured a promotion with *The Sun*, which will make this single available as a free download to its readers. The public will also be able to hear tracks from his November 5-released album *Set The Mood* on the newspaper's website this week, with the promotion winning high-profile backing from *Bizarre* editor Victoria Newton. He is also appearing on *This Morning* today (Monday).
Released this week (29/10)

Album of the week



Britney Spears: Blackout (Jive)

The star's fifth album is on the shelves today (Monday), as the release date was brought forward three weeks to satisfy demand. This time round Britney has collaborated with top producer's Freeasna, Danja and Kara DioGuardi, and the first single Gimme More (which debuted in the UK at number three) went straight to number one in the US iTunes chart. Although there is little promotional activity planned, the video for Gimme More is riding high in the TV Airplay chart and is getting heavy rotation on *Galaxy* and *Capital*.
Released this week (29/10)

This week's reviewers

Anita Awbi, Chris Barrett, Jimmy Brown, Ben Cardew, Stuart Clarke, Anna Goldie, Ed Miller, Nick Tesco, Simon Ward and Anna Winston

For a full list of new releases updated every Monday, go to www.musicweek.com

Catalogue reviews

The Sex Pistols: Never Mind The Bollocks... Here's The Sex Pistols (Virgin V2086)

It is a sobering thought that we are now chronologically as far away from the punk era as it was from the end of World War Two. Marking the 30th anniversary of the defining punk statement *Never Mind The Bollocks*, the album is back on limited edition vinyl, with the original poster insert and a seven-inch of Submission. ...Bollocks both set and captured the mood of punk perfectly and it still sounds fresh and menacing today, but it is also remarkably disciplined and structured considering its pose. Awesome.

Miles Davis: The Complete On The Corner Sessions (Columbia / Legacy 88697062392)

The last in Sony's series of Miles Davis boxed sets is a doozie, packing nearly seven hours of music from his acclaimed 1972-1975 studio work onto six CDs and adding a superb 120-page booklet in a tin box. Much of the music here was released as part of the albums *On The Corner* and *Big Fun*, but more than two hours of new material has been unearthed here with some previously butchered tracks getting their first full-length outings.

Shakin' Stevens: Chronology – The Epic Hit Singles (Music Club Deluxe MCDLX055)

Rock 'n' roll revivalist Stevens was massively popular throughout the Eighties, eventually racking up 37 hits in total. All are included on this double-disc set, which is arranged more or less chronologically and includes the chart-toppers *This Ole House*, *Green Door*, *Oh Julie* and *Merry Christmas Everyone*. His less comprehensive 2005 set *The Collection* sold 173,000 copies following his role in TV show *Hit Me Baby One More Time*.

Future Release



The Verve (label tbc)

Despite the band still being some weeks away from completing a new album deal, the campaign for The Verve's new studio set got off to a positive start last week, with more than 40,000 people downloading a free 14-minute recording, showcasing the band's first new material in 10 years.

The track, dubbed *The Thaw Sessions*, was recorded when the band returned to the studio together for the first time in nine years earlier this month and was made available via the NME website, www.nme.com, last Monday (October 22).

NME editor Conor McNicholas says its success reflects the ongoing popularity of the group and the interest in their reunion. "The very idea that a band would let you in on that first, very private moment was just amazing and I think a very forward-thinking move on the part of the band and Jazz [Summers]. It's not the sort of thing that a band just looking to cash in on any nostalgia that might exist would consider at all, so a smart move for them."

The band's reunion tour, which kicks off at the Glasgow Academy on November 2, is also proving popular, with extra dates added last week.

The band are expected to deliver their new studio album in the first quarter of 2008, with their new deal with a major record label to be finalised in the coming weeks.

Cast list Press: Sophie Williams, Management: Jazz Summers, Some Friendly, National radio: Big Life, Booking agent: Rod AI James, AI James PR, Maccsween, ITB.

a debut EP and a series of live gigs around London. A buzz is already building around the LA-born former hip-hop producer. Among his supporters is Rob Da Bank, who is supporting *You Can't Drag Me Down* on his Radio One show.

- **My Chemical Romance** *Mama* (Reprise)
- **Nelly** *Wadsyaname* (Island)
- **Paramore** *Crush Crush Crush* (Fueled By Ramen)
- **Rihanna** feat. **Ne-Yo** *Hate That I Love You* (Def Jam)

Albums

- **Tom Brosseau** *Cavalier* (FatCat)
- **Craig David** *Trust Me* (Warner Brothers)
- **Celine Dion** *Taking Chances* (Columbia)
- **Duran Duran** *Red Carpet Massacre* (RCA)

Fast approaching their 30th anniversary and following two key stadium performances at the Diana Tribute and Live Earth, Duran Duran return with this 12th studio album in which they enlisted help from producer Timbaland and co-writers Nate Hills and Jimmy Douglass. A substantial press and TV campaign is in place which should help generate healthy sales in Q4, while a media buzz is expected around their two-week residency at New York's Barrymore Theater. The album's lead single *Falling Down* – featuring vocals by Justin Timberlake – is released on November 5.

- **Enter Shikari** *The Zone* (Ambush Reality)

Considering it is only eight months since the release of their gold-selling debut album *Take To The Skies*, it seems



The Specialists.

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



Roger Trapp (*The Independent*)

Ojos De Brujo: Techari Live (Diquela)
Few styles fuse in quite such an electrifying way as Barcelona collective Ojos de Brujo, who are responsible for this vibrant new CD/DVD. Flamenco, reggae, hip hop and much more are thrown together to brilliant effect.



One Samurai (Radio One)

Durty Goodz: Axiom EP (Awkward/Universal)
UK rapper Durty Goodz has once again taken the scene back with this EP. His music is hard to describe so I'll make it simple: it's the nuts! I've played Goodz tracks from back in the day on *Deja Vu*. Goodz is, in my opinion, one of the best rappers in the UK without a doubt!



Joe Gamp (Clash)

Plump DJs: System Addict (Finger Lickin')
Another finely-cut tune that contains searing bass, clarion effects and hard melody hooks enhancing the vocal line to sound even more synthetically funky. I can't believe it's been so long since these breaks heroes took the reins.

Radio playlists

1-Upfront:

Elliott Minor *While One Is Evil*, **Hadouken!** *Leap Of Faith*, **Madina Lake** *One Last Kiss*, **One Night Only** *You And Me*, **Peter Gelderblom** *Waiting 4*

Radio 2

A list:

Ben's Brother *Carry On*, **David Gray** *You're The World To Me*, **Duran Duran** *Falling Down*, **KT Tunstall** *Saving My Face*, **Kylie Minogue** *2 Hearts*, **Leona Lewis** *Bleeding Love*

Michael Buble

Lost, **Paul McCartney** *Ever Present Past*, **Seal** *Amazing*, **Take That** *Rule The World*
B list:
Celine Dion *Taking Chances*, **David Jordan** *Place In My Heart*, **Eagles** *Long Road Out Of Eden*, **Kaiser Chiefs** *Love's Not A Competition*

(But I'm Winning), Richard

Fleeshman *Coming Down*, **Rihanna** *feat. Ne-Yo* *Hate That I Love You*, **Robert Plant & Alison Krauss** *Gone Gone Gone (Done Moved On)*, **Spice Girls** *Headlines*, **Timbaland** *presents One Republic* *Apologize*, **Wet Wet Wet** *Too Many People*

Too Soon

Capital

Avril Lavigne *Hoi*, **Biffy Clyro** *Machines*, **Britney Spears** *Gimme More*, **Craig David** *Hot Stuff*, **David Gray** *You're The World To Me*, **David Guetta** *Baby When The Light*, **David**

somewhat early for a mini-album of B-sides and rarities. But, released on the back of a sold-out 15-date tour – which included Brixton Academy and a "fans only" date at London's Electric Ballroom – and airplay support from Xfm, 6music and Kerrang! Radio and TV, it seems demand for their frenetic rock remains high.

- **David Gray** *Greatest Hits* (Atlantic)
- **Alicia Keys** *As I Am* (J)
- **The Killers** *Sawdust* (Vertigo)
- **LCD Soundsystem** *4S:33:00* (DFA)

Originally released as an iTunes-only download release in collaboration with Nike, this release – of which the song's length is also the title – is essentially a mega-mix containing snatches of LCD tracks plus unreleased material. Their stock is at an all-time high following positive press for their recent UK mini-tour of the UK, while a LCD Fabric mix CD was also released in October.

- **Leona Lewis** *Spirit* (Syco)



After sales of *Bleeding Love* outstripped *Take That's Rule The World* by more than two units to one, the second single from the former X Factor contestant looks set to guarantee this debut album plenty of pre-Christmas sales and airplay. She was recently a *Sunday Times Magazine* cover star and will perform on Jo Whitley's *Live Lounge* this Wednesday.

- **The Mitchell Brothers** *Dressed For The Occasion* (Warner Brothers)
- **The Rolling Stones** *Rolled Gold +* (UMTV)
- **Nicole Scherzinger** *Her Name Is Nicole* (Polydor)
- **Seal** *System* (Warner Brothers)
- **Paul Simon** *The Essential Paul Simon* (Warner Brothers)
- **Led Zeppelin** *Mothership* (Atlantic)
- **Wet Wet Wet** *Timeless* (Dry)

November 19

Singles

- **Athlete** *Tokyo* (Parlophone)
- **Electrelane** *In Berlin* (Too Pure)
- **The Go! Team** *The Wrath Of Marcie* (Memphis Industries)

A horn-led mix of rap and guitars culled from the Brighton sextet's second album *Proof Of Youth*, *The Wrath Of Marcie* has been added to Xfm's Upfront List and won specialist support on Radio One. Currently touring the US, the band are scheduled to play an Xfm live from Leicester Square session on November 16 and a Radio Two Radcliffe and Maconie session in late November.

- **Wyclef Jean** feat. **Akon, Lil Wayne & Nïia** *Sweetest Girl (Dollar Bill)* (Jive)
 - **Maroon 5** *Won't Go Home Without You* (A&M/Octone)
 - **Milburn** *Genius And The Tramp* (Mercury)
 - **Operator Please** *Leave It Alone* (Brille)
 - **Reverend & The Makers** *Open Your Window* (Wall Of Sound)
 - **The Twang** *Push The Ghost* (B Unique/Polydor)
- Featuring an incongruous sample from Salt-N-Pepa's *Push It*, *The Twang's* latest, *Push The Ghost*, has won spins on Radio One and its promo was picked as the *Hot New One* on MTV2's new NME chart. The band are currently on a UK tour.

Albums

- **Ryan Adams** *Everybody Knows* (Lost Highway)
- **Bonnie 'Prince' Billy** *Ask Forgiveness* (Domino)
- **Daft Punk** *Alive 2007* (Virgin)
- **Dan Deacon** *Spiderman Of The Rings* (WayOutWest)
- **Girls Aloud** *Tangled Up* (Fascination)
- **Kd Lang** *Dream Of Spring* (Sire)
- **Led Zeppelin** *The Song Remains The Same* (Atlantic)
- **Remi Nicole** *My Conscience & I* (Island)

November 26

Singles

- **James Blunt** *Same Mistake* (Atlantic)
- **Duke Special** *No Cover Up* (V2)

Taken from last year's *Songs From The Deep Forest* album, *No Cover Up's* release will be accompanied



Exposure

by Alan Jones

Radio and sales chart placings rarely coincide, but this week – for the first time in 2007 – the two biggest-selling singles are also the two records with the largest radio listenerships, albeit in reverse order.

Leona Lewis' *Bleeding Love* is number one by a massive margin on sales but has to settle for runners-up slot on the radio airplay chart.

Take That – who are Lewis' runners-up on the sales tally – gain a small measure of revenge, with *Rule The World* taking pole position by dint of having a 1.16% larger audience than Lewis' single. *Bleeding Love* had more plays – 1,853 – but its audience of 59.60m is 700,000 less than Take That's single secured from 1,723 plays.

Fourteen plays from Radio Two and 16 from Radio One provided 51.04% of Take That's

audience. Lewis' single got better support from Radio Two (19 plays) but less from Radio One (13), for a combined 53.38% share. Lewis' top supporter in terms of plays was Capital 95.8 FM, where *Bleeding Love* was aired 49 times – one fewer than Take That's top tally of 50 plays on Cool FM.

It is seven years since radio DJs were able to announce a new single from The Spice Girls but Headlines (*Friendship Never Ends*) – the group's first single since 2000's *Holler* – naturally attracted a lot of attention after receiving its premier last Wednesday (24th).

It is this week's highest new entry, debuting at number 26 with 216 plays from 64 supporters. Five plays apiece from Radio One and Radio Two secured The Spice Girls a 76.78% slice of their 19.11m audience but the track's biggest supporters

were West FM (13 plays), SGR Colchester (10) and 97.6 Chiltern FM (eight).

While Mark Ronson and Amy Winehouse's *Valerie* is knocked off the top of the radio airplay chart after two weeks in pole position, it remains well ahead of the TV airplay chart, where – as on the radio chart – Leona Lewis is the new runner-up.

The video clip for Lewis' *Bleeding Love* was aired 447 times last week by 15 supporters but *Valerie* secured 494 airings from 16 stations, with top tallies of 56 plays from the Box, 50 from Kiss TV and 48 from The Hits.

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	1	Mark Ronson Feat. Amy Winehouse <i>Valerie / Columbia</i>	494	21	13	Plain White T's <i>Hey There Delilah / Hollywood/Angel</i>	213
2	36	Leona Lewis <i>Bleeding Love / Syco</i>	447	22	39	Westlife <i>Home / RCA</i>	205
3	9	Timbaland Presents One Republic <i>Apologize / Interscope</i>	336	23	New	Sean Kingston <i>Me Love / RCA</i>	203
4	6	Kylie Minogue <i>2 Hearts / Parlophone</i>	317	24	20	Nickelback <i>Rockstar / Roadrunner</i>	137
5	14	Britney Spears <i>Gimme More / Jive</i>	309	25	51	Paramore <i>Crush Crush Crush / Fueled By Ramen</i>	130
6	11	Nicole Scherzinger <i>Baby Love / Interscope</i>	288	26	10	Kanye West <i>Stronger / Def Jam</i>	182
7	3	Sugababes <i>About You Now / Island</i>	284	27	New	Se:Sa <i>Like This Like That / Positiva</i>	181
8	3	Ida Corr Vs Fedde Le Grand <i>Let Me Think About It / Data</i>	283	28	17	Orson <i>Ain't No Party / Mercury</i>	180
9	13	Rihanna Feat. Ne-Yo <i>Hate That I Love You / Def Jam</i>	279	29	23	Take That <i>Rule The World / Polydor</i>	177
10	7	Foo Fighters <i>The Pretender / RCA</i>	272	30	57	Hard-Fi <i>Can't Get Along (Without You) / Necessary/Atlantic</i>	172
11	21	Freemasons Feat. Bailey Tzuke <i>Uninvited / Loaded</i>	271	31	21	Samim Heater / Data	171
12	12	Mika <i>Happy Ending / Casablanca/Island</i>	249	32	30	Scouting For Girls <i>She's So Lovely / Epic</i>	139
13	7	Nelly Furtado <i>Do It / Geffen</i>	244	32	34	Newton Faulkner <i>All I Got / Ugly Truth</i>	139
14	5	50 Cent Feat. Justin Timberlake & Timbaland <i>Ayo Technology / Interscope</i>	242	34	15	Jennifer Lopez <i>Do It Well / RCA</i>	138
15	16	Alicia Keys <i>No One / RCA</i>	241	35	37	Craig David <i>Hot Stuff / Warner 3rthers</i>	137
16	New	T2 <i>Heartbroken / Powerhouse</i>	236	36	27	James Blunt <i>1973 / Atlantic</i>	153
16	New	Fergie <i>Clumsy / A&M</i>	236	37	New	Linkin Park <i>Shadow Of The Day / Warner 3rthers</i>	155
18	8	Kanye West Feat. T.Pain <i>Good Life / Def Jam</i>	235	38	New	Bodyrox Feat. Luciana <i>What Planet You On / Phonetic</i>	153
19	18	The Hoosiers <i>Goodbye Mr A / RCA</i>	224	39	New	McFly <i>The Heart Never Lies / Island</i>	152
20	New	Girls Aloud <i>Call The Shots / Fascination</i>	221	40	26	Avril Lavigne <i>Hot / RCA</i>	148

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Chart Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2.

MTV Top 10

This	Last	Artist Title / Label
1	36	Leona Lewis <i>Bleeding Love / Syco</i>
2	1	Mark Ronson Feat. Amy Winehouse <i>Valerie / Columbia</i>
3	7	Kanye West Feat. T.Pain <i>Good Life / Def Jam</i>
4	8	The Hoosiers <i>Goodbye Mr A / RCA</i>
5	9	Sugababes <i>About You Now / Island</i>
6	4	Orson <i>Ain't No Party / Mercury</i>
6	19	Timbaland Presents One Republic <i>Apologize / Interscope</i>
8	2	Ida Corr Vs Fedde Le Grand <i>Let Me Think About It / Data</i>
9	5	Foo Fighters <i>The Pretender / RCA</i>
9	17	Avril Lavigne <i>Hot / RCA</i>

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

The Box Top 10

This	Last	Artist Title / Label (Distributor)
1	54	Freemasons Feat. Bailey Tzuke <i>Uninvited / Loaded</i>
2	3	Mark Ronson Feat. Amy Winehouse <i>Valerie / Columbia</i>
3	3	Mika <i>Happy Ending / Casablanca/Island</i>
4	1	Kylie Minogue <i>2 Hearts / Parlophone</i>
5	7	Sugababes <i>About You Now / Island</i>
6	25	Leona Lewis <i>Bleeding Love / Syco</i>
7	8	Rihanna Feat. Ne-Yo <i>Hate That I Love You / Def Jam</i>
8	7	Britney Spears <i>Gimme More / Jive</i>
8	28	Girls Aloud <i>Call The Shots / Fascination</i>
10	66	Fergie <i>Clumsy / A&M</i>

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

Radio Playlists (cont)

Galaxy

A list:

50 Cent feat. Justin Timberlake *Ayo Technology* | Axwell | Found U | David Guetta *Love Is Gone* | Freaks The Creeps (Get On The Dancefloor) | Ida

Corr Vs Fedde Le Grand *Let Me Think About It* | Justin Timberlake *Investment* | Kano feat. Craig David *This Is The Girl* | Kanye West *Stronger* | Leona Lewis *Bleeding Love* | Mark Ronson feat. Amy Winehouse *Valerie*, Robyn with Kleeup *With Every Heartbeat*

Sugababes *About You Now*, Timbaland feat. One/Ke\$ha *Hilson The Way I Are*, Timbaland presents One Republic *Apologize*
B list:
Britney Spears *Gimme More*, David Guetta *Baby When The Light*, Freemasons *Uninvited*, Nelly Furtado

Do It, Rihanna feat. Ne-Yo *Hate That I Love You*, Robyn *Handle Me*
C list:
Akon *Sorry Blame It On Me*, Kanye West feat. T.Pain *Good Life*, Nicole Scherzinger feat. William *Baby Love*, Sean Kingston *Me Love*, Wyclef Jean *Sweetest Girl*

D list:

Craig David *Hot Stuff*, Danni Minogue *Touch Me*, Fergie *Clumsy*, Groove Armada *The Girls Say*, Kylie Minogue *2 Hearts*, Se:Sa *Like This Like That*, Uniting Nations *Do It Yourself*



MusicWeek
03.11.07

The UK Radio Airplay Chart

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
1	3	5	2	Take That Rule The World / Polydor	1723	21.77	60.31	24.84
2	8	4	1	Leona Lewis Bleeding Love / Syco	1853	32.64	59.61	49.66
3	2	7	4	Sugababes About You Now / Island	2361	2.24	58.87	-7.03
4	1	5	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	1836	4.26	51.11	-26.93
5	12	3		Kylie Minogue 2 Hearts / Parlophone	1032	18.76	43.28	29.31
6	4	7	9	The Hoosiers Goodbye Mr A / RCA	1368	7.97	40.74	-12.80
7	10	3	7	Timbaland Presents One Republic Apologize / Interscope	961	41.53	40.45	13.27
8	13	4	58	Newton Faulkner All I Got / Ugly Truth	495	46.02	37.99	18.05
9	7	13	15	Plain White T's Hey There Delilah / Hollywood/Angel	2145	-5.96	37.41	-11.91
10	5	11	18	Scouting For Girls She's So Lovely / Epic	1341	-8.71	37.14	-20.20
11	14	4	8	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	622	22.92	33.38	9.23
12	11	11	11	Ida Corr Vs Fedde Le Grand Lat Me Think About It / Data	689	-1.01	33.29	-1.65
13	9	6	12	Mika Happy Ending / Casablanca/Island	836	10.00	30.08	-16.47
14	29	2		Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	397	12.15	29.33	57.43
15	49	4	38	Kanye West Feat. T.Pain Good Life / Def Jam	532	51.14	26.38	91.02
16	New			Michael Buble Lost / Warner Brothers	173	0	25.55	0
17	21	3	43	Robyn Handle Me / Konichiwa	456	14.86	24.58	14.22
18	37	3		Seal Amazing / Warner Brothers	71	31.48	23.98	38.69
19	6	6	23	Orson Ain't No Party / Mercury	1216	6.29	23.71	-47.59
20	24	10	28	Foo Fighters The Pretender / RCA	426	-6.99	23.47	11.60
21	25	5	41	30 Seconds To Mars The Kill (Rebirth) / Virgin	134	-21.18	23.41	11.74
22	23	2		David Gray You're The World To Me / Atlantic	357	45.12	23.19	9.80
23	47	2	49	Avril Lavigne Hot / RCA	373	75.94	21.06	59.36
24	16	14	31	James Blunt 1973 / Atlantic	1058	-31.61	22.31	-24.04
25	17	16	21	Fergie Big Girls Dont Cry / A&M	1252	-9.01	21.95	-15.05

Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	Leona Lewis Bleeding Love	1853	456	
2	Rihanna Feat. Ne-Yo Hate That I Love You	609	313	
3	Take That Rule The World	1723	308	
4	Timbaland Presents One Republic Apologize	961	282	
5	Spice Girls Headlines	216	216	
6	Kanye West Feat. T.Pain Good Life	532	180	
7	Britney Spears Gimme More	842	170	
8	Kylie Minogue 2 Hearts	1032	163	
9	Avril Lavigne Hot	373	161	
10	Newton Faulkner All I Got	495	156	

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

- Key**
- Highest new entry
 - Highest climber
 - Audience increase
 - Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.6 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Radio Aire, 96.4 FM BRMB, 96.4 FM The Wave, 96.9

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
26	New			Spice Girls Headlines / Virgin	216	0	19.11	0
27	New			Britney Spears Gimme More / Jive	842	0	19.05	0
28	26	7	37	Stereophonics It Means Nothing / V2	339	-10.32	18.78	-3.05
29	32	3	29	Samim Heater / Nala	255	-26.93	18.72	3.88
30	39	2		Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	609	105.74	18.29	12.28
31	27	2		Craig David Hot Stuff / Warner Brothers	567	15.01	18.26	-5.29
32	New			Peter Dinklage Goodbye Philadelphia / Warner Brothers	53	0	18.24	0
33	18	4	10	Oasis Lord Don't Slow Me Down / Big Brother	526	-1.31	18.03	-24.24
34	New			Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Uaique/Polydor	166	0	17.63	0
35	38	3	22	The Wombats Let's Dance To Joy Division / 14th Floor	299	43.75	17.09	-0.18
36	New			N-Dubz You Better Not Waste My Time / LRC	126	0	16.76	0
37	22	12	27	Rihanna Shut Up And Drive / Def Jam	801	-26.24	15.37	-27.23
38	34	4	65	Mutya Buena Just A Little Bit / 4th & Broadway	199	-8.29	15.04	-14.79
39	46	9		Scissor Sisters I Don't Feel Like Dancin' / Polydor	540	-1.64	15.01	2.39
40	45	17	54	Kate Nash Foundations / Fiction	789	-7.18	14.33	-4.34
41	35	17	20	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope	552	-15.60	14.01	-20.62
42	New			Ben's Brother Carry On / Relentless	117	0	13.52	0
43	40	16	45	Robyn With Kleerup With Every Heartbeat / Konichiwa	849	-24.53	13.36	-17.33
44	New			David Jordan Place In My Heart / Mercury	100	0	13.16	0
45	New			KT Tunstall Saving My Face / Relentless	120	0	13.01	0
46	48	17	32	Kanye West Stronger / Def Jam	624	-7.42	13	-8.19
47	New			The Pigeon Detectives I Found Out / Dance To The Radio	208	0	12.96	0
48	30	15		KT Tunstall Hold On / Relentless	451	-32.99	12.78	-30.96
49	New			Snow Patrol Chasing Cars / Fiction	510	0	12.53	0
50	28	3	36	Feist 1234 / Polydor	478	-9.81	12.45	-34.75

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	Kylie Minogue 2 Hearts / Parlophone	43.28
2	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	29.33
3	Michael Buble Lost / Warner Brothers	25.55
4	Seal Amazing / Warner Brothers	23.99
5	David Gray You're The World To Me / Atlantic	23.19
6	Spice Girls Headlines / Virgin	19.11
7	Craig David Hot Stuff / Warner Brothers	18.25
8	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Uaique/Polydor	17.63
9	Ben's Brother Carry On / Relentless	13.52
10	KT Tunstall Saving My Face / Relentless	13.01
11	The Pigeon Detectives I Found Out / Dance To The Radio	12.96
12	Richard Fleeshman Coming Down / UMRL	12.17
13	Simply Red The World And You Tonight / Simplyred.com	12.12
14	Bloc Party Flux / V2	10.85
15	Duran Duran Falling Down / RCA	10.77
16	John Mayer Waiting On The World To Change / Columbia	10.64
17	Eagles How Long / Polydor	9.95
18	T2 Heartbroken / 2NV	9.65
19	Dizzee Rascal Flex / XL	9.02
20	Peter Gelderblom Waiting 4 / Data	8.99

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

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 106 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 132, Galaxy 102.2, Galaxy 105, Galaxy 135-106, GWR FM, Hallam FM, Heart 105.2 FM, Imagine FM, Invicta FM, iDWR Radio, Jazz FM, Juice 137.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Leaside), Manx, Manx FM, Metro Radio, MFM 133.4, Minster FM, Mix 96, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orchard FM, D102.9 FM, D103, D95, Radio City 95.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, SSR FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 102.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9

On The Radio This Week

Radio 1
Greg James Record Of The Week The Pigeon Detectives, I Found Out Sara Cox Record Of The Week Pholtek, Love & War Edith Bowman Record Of The Week Band Of Horses, Is There A Ghost South Mills Record Of The Week Peter Gelderblom, Waiting 4 Weekend Anthems Dizzee Rascal, Flex Zane Lowe Record Of The Week Pendulum, Granite Colin Murray Record Of The Week Los Campesinos!, The International Tweecore Underground Electric Proms Kaiser Chiefs, David Arnold, Blue Party, Mags

Radio 2
Record Of The Week James Blunt, Same Mistake Album Of The Week Leona Lewis, Spirit Rare And Old Funk Classics, Tues

1 Network
Kevin Ture Of The Week Peter Gelderblom, Waiting 4 Late Night Love Song Sia, Day Too Soon

6Music
Tom Robinson Session Willy Mason (Tue) Nemone Session Cinematic Orchestra (Wed) Bruce Dickinson Live Amplifier, Breed 77 (Fri) Jen Arister Record Of The Weekend The National, Apartment Story

Capital
Lucia Record Of The Week Kate Nash, Pumpkin Soup James Cunniff Album Of The Week Britney Spears, Blackout Late Night Feature Joan Mayer, Waiting On The World To Change, The Fray, Look After You, Mary J Blige, Just Fine

XFM
Alex Zane Record Of The Week The Courteeners, Acrylic Ian Camfield Record Of The Week Young Knives, Terra Firma

On The Box This Week

ITV
GMTV Today Craig David (Interview, Mon), Teatime Entertainment Today David Gray (Performance), Parkinson Jamie Davis (Performance)

Channel Four
Freshly Squeezed Nicole Scherzinger (Interview, Mon), Westlife (Interview, Tues), Backstreet Boys (Interview, Weds), Groove Armada (Interview, Thurs), Moby (Interview, Fri) Paul O'Grady Seal (Performance, Mon), Louis Walsh (Interview, Weds) 4Music Kaiser Chiefs (Performance, Thurs), The Chemical Brothers (Performance, Fri), Keane, Pet Shop Boys, Lily Allen, Magic Numbers (War Child, Sun) Video Exclusive The Killers (Thurs) Transmission Nicole Scherzinger, One Night Only, Young Knives, Enter Shikari, Freemasons (Fri) T4 Hard-Fi, Athlete, Spice Girls (Sun)

BBC2
Later with Jools Holland Hard-Fi, Richard Hawley, Siouxsie, Kaki King, Laura Marling (Fri)



Datafile Exposure

MusicWeek.
03.11.07

Radio One Top 30

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	3	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	26	25	23482	
2	3	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	25	25	21472	
3	1	Sugababes About You Now / Island	23	26	20046	
3	6	30 Seconds To Mars The Kill (Rebirth) / Virgin	23	21	21446	
5	6	The Hoosiers Goodbye Mr A / RCA	22	21	19250	
5	12	Robyn Handle Me / Konichiwa	22	20	18276	
5	16	Foo Fighters The Pretender / RCA	22	18	18215	
5	16	Avril Lavigne Hot / RCA	22	18	20648	
9	12	Timbaland Presents One Republic Apologize / Interscope	21	20	16756	
9	24	N-Dubz You Better Not Waste My Time / LRC	21	13	15687	
11	3	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	20	25	15832	
11	14	Samim Heater / Data	20	15	14734	
13	6	Mika Happy Ending / Casablanca/Island	19	23	15556	
13	16	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	19	15	15766	
13	21	Kanye West Feat. T.Pain Good Life / Def Jam	19	14	15436	
13	34	Leona Lewis Bleeding Love / Syco	19	10	16016	
17	14	The Wombats Let's Dance To Joy Division / 14th Floor	17	15	14313	
18	1	Oasis Lord Don't Slow Me Down / Big Brother	16	26	12788	
18	26	Take That Rule The World / Polydor	16	12	14240	
18	105	The Pigeon Detectives I Found Out / Dance To The Radio	16	2	11054	
21	21	Stereophonics It Means Nothing / V2	15	14	11173	
21	46	Dizzee Rascal Flex / XL	15	5	8073	
23	3	Scouting For Girls She's So Lovely / Epic	14	25	13319	
23	29	Bloc Party Flux / V2	14	11	6057	
25	29	Young Knives Terra Firma / Warner Brothers	13	11	6522	
25	39	Justice D.A.N.C.E. / Ed Banger	13	7	10184	
27	18	Newton Faulkner All I Got / Ugly Truth	12	15	6461	
28	24	Kylie Minogue 2 Hearts / Parlophone	11	13	6368	
28	26	Unklejam Stereo / Virgin	11	12	7225	
30	41	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	10	6	7236	

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

Radio Two Top 30

This	Last	Artist Title / Label
1	6	Newton Faulkner All I Got / Ugly Truth
2	6	Seal Amazing / Warner Brothers
3	10	Kylie Minogue 2 Hearts / Parlophone
3	12	Michael Buble Lost / Warner Brothers
5	16	Peter Cincotti Goodbye Philadelphia / Warner Brothers
6	4	David Gray You're The World To Me / Atlantic
6	5	Take That Rule The World / Polydor
8	11	Leona Lewis Bleeding Love / Syco
9	11	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor
9	37	KT Tunstall Saving My Face / Relentless
11	18	John Mayer Waiting On The World To Change / Columbia
11	22	Ben's Brother Carry On / Relentless
11	27	David Jordan Place In My Heart / Mercury
11	73	Richard Fleeshman Coming Down / UMRL
15	18	Timbaland Presents One Republic Apologize / Interscope
15	73	Duran Duran Falling Down / RCA
17	1	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
17	6	Simply Red The World And You Tonight / Simplyred.com
19	12	Mutya Buena Just A Little Bit / 4th & Broadway
19	22	Rufus Wainwright Tiergarten / Polydor
21	11	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic
21	3	The Eagles How Long / Polydor
21	16	Robert Plant & Alison Krauss Gone Gone Gone (Done Moved On) / Rounder
21	22	Celine Dion Taking Chances / Columbia
21	27	Wet Wet Wet Too Many People / Dry
21	35	Adele Hometown Glory / XL
27	11	Spice Girls Headlines / Virgin
27	11	Paul McCartney Ever Present Past / Hearmusic
27	27	Shayan Italia Reflection / Fm Publishing
27	33	Sia Day Too Soon / Monkey Puzzle

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

Last.fm Hype chart

This	Last	Artist Title / Label
1	New	Hundred Reasons No Way Back / V2
2	New	Foo Fighters Band On The Run / RCA
3	New	Mutya Buena Fast Car / 4th & Broadway
4	New	Keane Under Pressure / Island
5	7	Girls Aloud Teenage Dirtbag / Fascination
6	New	Natasha Bedingfield Ray Of Light / Phonogenic
7	New	Jimmy Eat World Here It Goes / Interscope
8	New	Jimmy Eat World Electable (Give It Up) / Interscope
9	New	Jimmy Eat World Always Be / Interscope
10	New	Thrice Firebreather / Vagrant

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

Commercial Radio

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	1	Sugababes About You Now / Island	2314	2244	38357	
2	2	Plain White T's Hey There Delilah / Hollywood/Angel	2085	2211	34842	
3	7	Leona Lewis Bleeding Love / Syco	1816	1374	27734	
4	3	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	1687	1613	29693	
5	6	Take That Rule The World / Polydor	1678	1375	29215	
6	5	The Hoosiers Goodbye Mr A / RCA	1314	1212	20222	
7	5	Scouting For Girls She's So Lovely / Epic	1267	1384	22305	
8	8	Fergie Big Girls Don't Cry / A&M	1214	1342	19013	
9	11	Orson Ain't No Party / Mercury	1206	1118	15754	
10	4	James Blunt 1973 / Atlantic	1027	1516	20242	
11	13	Kylie Minogue 2 Hearts / Parlophone	1003	843	13045	
12	25	Timbaland Presents One Republic Apologize / Interscope	930	652	13745	
13	10	Robyn With Kleerup With Every Heartbeat / Konichiwa	847	1123	12216	
14	23	Britney Spears Gimme More / Jive	831	665	11583	
15	16	Mika Happy Ending / Casablanca/Island	801	721	10084	
16	12	Rihanna Shut Up And Drive / Def Jam	798	1083	14122	
17	15	The Hoosiers Worried About Ray / RCA	785	827	11028	
18	14	Kate Nash Foundations / Fiction	775	838	10638	
19	20	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	664	671	11822	
20	21	Enrique Iglesias Tired Of Being Sorry / Interscope	636	670	8155	
21	40	Nicole Scherzinger Baby Love / Interscope	630	478	7283	
22	22	Kanye West Stronger / Def Jam	615	668	10333	
23	39	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	596	481	9900	
24	78	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	594	278	10253	
25	38	Craig David Hot Stuff / Warner Brothers	558	482	6800	
26	28	Gwen Stefani Feat. Akon The Sweet Escape / Interscope	553	560	6902	
27	30	Nelly Furtado Say It Right / Geffen	545	546	7870	
28	26	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope	539	637	11059	
28	32	Gym Class Heroes Cupid's Chokehold / Decaydance/Fueled By Ramen	539	534	9079	
30	19	Jennifer Lopez Do It Well / RCA	535	684	6882	

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

Adult Contemporary Top 10

This	Last	Artist Title / Label
1	3	Take That Rule The World / Polydor
2	8	Leona Lewis Bleeding Love / Syco
3	2	Sugababes About You Now / Island
4	1	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
5	12	Kylie Minogue 2 Hearts / Parlophone
6	4	The Hoosiers Goodbye Mr A / RCA
7	10	Timbaland Presents One Republic Apologize / Interscope
8	13	Newton Faulkner All I Got / Ugly Truth
9	7	Plain White T's Hey There Delilah / Hollywood/Angel
10	5	Scouting For Girls She's So Lovely / Epic

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

Contemporary Hit Radio Top 10

This	Last	Artist Title / Label
1	1	Sugababes About You Now / Island
2	2	Plain White T's Hey There Delilah / Hollywood/Angel
3	6	Take That Rule The World / Polydor
4	4	Scouting For Girls She's So Lovely / Epic
5	5	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
6	9	Leona Lewis Bleeding Love / Syco
7	7	The Hoosiers Goodbye Mr A / RCA
8	3	James Blunt 1973 / Atlantic
9	11	Fergie Big Girls Don't Cry / A&M
10	21	Kylie Minogue 2 Hearts / Parlophone

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

Rhythmic Top 10

This	Last	Artist Title / Label
1	2	50 Cent Feat. Timberlake & Timbaland Ayo Technology / Interscope
2	3	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
3	1	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope
4	18	J Holiday Bed / Angel
5	4	Sugababes About You Now / Island
6	5	Kanye West Stronger / Def Jam
7	11	Leona Lewis Bleeding Love / Syco
8	12	Axwell I Found U / Positiva/Xtone
9	8	Freemasons Feat Bailey Tzuke Uninvited / Loaded
10	9	Rihanna Shut Up And Drive / Def Jam

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

Top 10 Play.com Pre-order

This	Artist / Title
1	The Eagles / Long Road Out Of Eden
2	Leona Lewis / Spirit
3	Westlife / Back Home
4	Robert Plant & Alison Krauss / Raising Sand
5	The Killers / Sawdust
6	Shayne Ward / Breathless
7	Led Zeppelin / Mothership: Best Of
8	Kylie Minogue / X
9	Avenged Sevenfold / Avenged Sevenfold
10	Various / Now That's What I Call Music: 68

Top 10 Shazam Pre-order

This	Artist / Title
1	T2 / Heartbroken
2	Samim / Heater
3	Timbaland presents One Republic / Apologize
4	J Holiday / Bed
5	Robyn / Handle Me
6	Rihanna feat. Ne-Yo / Hate That I Love You
7	SeSa / Like This Like That
8	Justice / Genesis
9	Akon / Sorry, Blame It On Me
10	Craig David / Hot Stuff

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	The Eagles / Long Road Out Of Eden
2	Robert Plant & Alison Krauss / Raising Sand
3	Leona Lewis / Spirit
4	Westlife / Back Home
5	Katherine Jenkins / Rejoice
6	Sigur Ros / Hvarf - Heim
7	Mike Oldfield / Music Of The Spheres
8	Murray Gold / Doctor Who Series 3
9	Various / Now That's What I Call Music: 68
10	Blake / Blake

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

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

by Alan Jones

Market conditions continue to be tough but last week brought a double-digit rise in album and singles sales.

Combined album sales climbed 11.8% to reach 2,175,767. Their highest level for three weeks, it nevertheless leaves them far behind same week sales of 2,696,025 in 2006 and 2,832,250 in 2005. The last time sales were lower than this in the comparable week (week 43) of the year was way back in 1998, when just 1,922,363 albums were sold.

Although the arrival of The Hoosiers' debut album – number one on sales of 55,135 – helped the artist album sector to a 6.9% improvement week-on-week to 1,670,932, the compilations sector was the star performer, with sales increasing 32.1% week-on-week to 504,835.

Much of the credit for that must go to the new number one compilation, Radio One's Live Lounge Volume 2, which outsold even The Hoosiers, attracting 64,320 purchases. It is the second number one compilation in a row for a Radio One franchise, replacing three week chart champ Radio One – Established 1967. The first Live Lounge album debuted at number one last October on sales of 31,267 and ultimately spent seven weeks at number one, attracting sales of 835,314 to date.

New releases from Leona Lewis, Take That and McFly gave the singles sector a major boost last week, with sales up 27% to 1,899,979 – by far the highest tally of 2007. They were last higher – at 1,579,547 – in Christmas week last year. In that week, of course, Lewis' debut single accounted for a massive 571,253 sales, compared to her new single



Sales up, but no upward chart movement: Britney Spears (3-6), Timbaland (6-7) and Freemasons (8-8) saw increased sales, but this was not reflected in their chart positions

Bleeding Love's 218,805 contribution. Factoring Lewis out, last week was bigger than Christmas 2006 – 15 singles sold more than 10,000 copies last week, compared to 14 that week. Even more impressively, sales at positions 40 and 75 last week – 4,001 and 1,750 – far exceed the 3,422 and 1,182 tallies of songs in those positions last Christmas.

Singles by Britney Spears, Timbaland Presents One Republic and Freemasons all increased sales by more than 50% last week without benefiting from improved chart positions. Spears' Gimme More dives 3-6 despite an 82.5% increase in sales to 32,901, while Timbaland's Apologize slips 6-7 despite improving sales 67% to 23,689. Freemasons' Uninvited at least holds its own, remaining at

number eight, with sales up an impressive 83.2% at 23,013. Gimme More and Uninvited were released physically last week, but Apologize was still only available digitally.

Meanwhile, Handle Me – Robyn's follow-up to the number one hit With Every Heartbeat – is off to a slow start, debuting at number 43 on sales of 2,389 downloads. With Every Heartbeat arrived at number five on sales of 14,779 downloads 12 weeks ago, and jumped to number one the following week, when it was released physically.

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Number One Single



Leona Lewis (Syco)

X Factor 2005 winner Leona Lewis' A Moment Like This enjoyed the highest ever first-week sales for a debut single by a female solo artist (571,253) and has sold 300,044 copies to date. Lewis returned to the show nine days ago to sing follow-up Bleeding Love, which duly debuts at number one on sales of 218,805 – well below its predecessor but by far the biggest weekly sales tally of 2007, replacing the 126,211 sales made by The Proclaimers' new version of (I'm Gonna Be) 500 Miles 31 weeks ago.

Number One Album

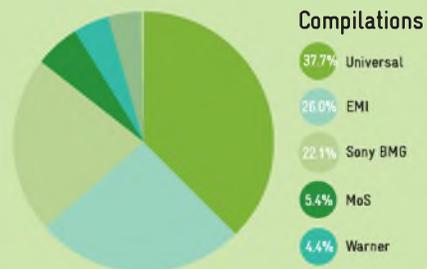
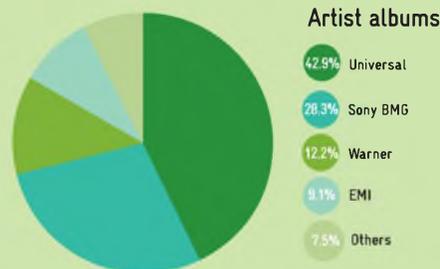
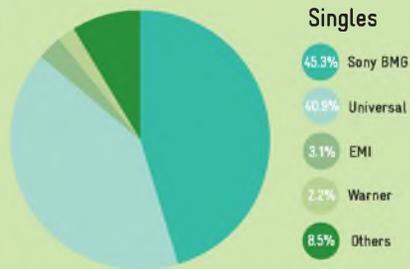


The Hoosiers (RCA)

The Hoosiers' debut album, The Trick To Life, enters the chart at number one on sales of 55,135, following the success of their first two singles, Worried About Ray (number five in June) and Goodbye Mr A, which reached number four last week. The Hoosiers are natives of the US state of Indiana but the band is made up of two Englishmen and a Swede. The Trick To Life is the eighth album to debut at number one in as many weeks – the longest such run since March/May 2005, when there were 12 in a row.

The Market At A Glance.

Company shares



Sales statistics

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	1,899,979	1,670,932	504,835	2,175,767
vs previous week	1,373,627	1,563,098	382,172	1,945,270
% change	27.0%	6.9%	32.1%	11.84%
Year to date				
Sales	50,791,453	75,466,560	20,435,005	95,901,565
vs last year	38,837,738	87,558,078	20,219,763	107,777,841
% change	+30.7%	-13.8%	+1.06%	-11.01%

Origin



Company shares reflect sales for the Top 75 across both artist albums and singles and the Top 20 across compilations.

Source: Official UK Charts Company/Music Week.

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

Origin statistics cover Top 75 singles and albums charts. Source: Official UK Charts Company/Music Week.

Leona Lewis reaches number one as Sugababes reign comes to an end

by Alan Jones



02. Take That
Leona Lewis ended the four-week reign of Take That's comeback single *Fatience* last December with *A Moment Like This*. This week, her follow-up *Bleeding Love* deprives the Mancunian quartet of an 11th number one single with their new single *Rule The World*, which jumps 46-2 on sales of 97,832 – enough to have secured it the number one slot in 41 of 42 prior weeks in 2007, and the highest sale for a number two single since Nizlopi's *JCB Song* sold 169,815 copies when runner-up to another X Factor winner, Shayne Ward, 95 weeks ago.



03. McFly
A sale of just 30,693 secured McFly their seventh number one in May with *Baby's Coming Back/Transylvania*. Their new single *The Heart Never Lies* – from their upcoming *Creast Hits* set – raises its game, and sold a more healthy 39,737 copies last week but has to settle for a number three debut behind Leona Lewis and *Take That*. McFly's 13th Top 10 single from as many releases, it has the highest sale of a number three single since *Girls Aloud's Something Kinda Oooh* sold 42,114 copies to fill the slot some 51 weeks ago.

Becoming the first single to debut at number one since *Umbrella* some 23 weeks ago, Leona Lewis' second single *Bleeding Love* arrives in style with a 2007 best tally of 218,805 first-week sales. Its B-side, *Forgiveness*, also debuts at number 46 after selling 3,760 downloads in its own right.

It is not clear if the *Forgiveness* downloads were due to purchases from buyers who didn't fancy *Bleeding Love*, or whether they initially downloaded *Bleeding Love*, and then came back for more. Online purchases of the digital bundle, containing both *Bleeding Love* and *Forgiveness*, had their sales included with *Bleeding Love's* total.

Lewis' debut single *A Moment Like This* was also in demand following the release of her new single,



and rebounds 127-55 on the chart, with sales up 223.5% week-on-week at 2,395.

Bleeding Love's physical sales – 112,776 – were slightly higher than its downloads, and helped CD singles sales to almost treble week-on-week, from 93,519 to 290,172. *Bleeding Love* provides Sony BMG with the number one slot in a Top 40 where it and Universal's duopoly reaches a new peak. Between them, the two fill all but seven places in the list. Although Sony BMG has "only" 14 chart hits, compared to Universal's 19, they command a 50.71% slice of Top 40 sales, with Universal on 39.40%.

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Hit 40 UK

This	Last	Artist	Title	Label
33		Leona Lewis	<i>Bleeding Love</i>	Syco
2	20	Take That	<i>Rule The World</i>	Polydor
3	N	McFly	<i>The Heart Never Lies</i>	Island
4	1	Sugababes	<i>About You Now</i>	Island
5	2	Mark Ronson Feat. Amy Winehouse	<i>Valerie</i>	Columbia
6	3	Britney Spears	<i>Gimme More</i>	Jive
7	6	Timbaland Presents One Republic	<i>Apologize</i>	Interscope
8	8	Freemasons Feat. Bailey Tzuke	<i>Uninvited</i>	Loaded
9	4	The Hoosiers	<i>Goodbye Mr A</i>	RCA
10		Oasis	<i>Lord Don't Slow Me Down</i>	Big Brother
11	11	Plain White T's	<i>Hey There Delilah</i>	Hollywood/Angel
12	12	Scouting For Girls	<i>She's So Lovely</i>	Epic
13	5	Ida Corr Vs Fedde Le Grand	<i>Let Me Think About It</i>	Data
14	7	Mika	<i>Happy Ending</i>	Casablanca/Island
15	9	50 Cent Feat. Justin Timberlake & Timbaland	<i>Ayo Technology</i>	Interscope
16	14	Fergie	<i>Big Girls Don't Cry</i>	A&M
17	10	Shayne Ward	<i>No U Hang Up/If That's OK With You</i>	Syco
18	13	James Blunt	<i>1973</i>	Atlantic
19	15	Orson	<i>Ain't No Party</i>	Mercury
20	17	Timbaland Feat. Doe/Keri Hilson	<i>The Way I Are</i>	Interscope
21	16	Rihanna	<i>Shut Up And Drive</i>	Def Jam
22	26	Phil Collins	<i>In The Air Tonight</i>	Virgin
23	N	Elvis Presley	<i>If I Can Dream</i>	RCA
24	23	Sean Kingston	<i>Beautiful Girls</i>	RCA
25	30	The Hoosiers	<i>Worried About Ray</i>	RCA
26	22	Kanye West	<i>Stronger</i>	Def Jam
27	27	Robyn With Kleerup	<i>With Every Heartbeat</i>	Konichiwa
28	19	Jennifer Lopez	<i>Do It Well</i>	RCA
29	18	Feist	<i>1234</i>	Polydor
30	29	Akon	<i>Sorry Blame It On Me</i>	Island
31	28	Kate Nash	<i>Foundations</i>	Fiction
32	N	Samim Heater	<i>Data</i>	
33	37	Kanye West Feat. T.Pain	<i>Good Life</i>	Def Jam
34	24	The Wombats	<i>Let's Dance To Joy Division</i>	14th Floor
35	38	Nicole Scherzinger	<i>Baby Love</i>	Polydor
36	31	Stereophonics	<i>It Means Nothing</i>	V2
37	N	Backstreet Boys	<i>Inconsolable</i>	Jive
38	35	Enrique Iglesias	<i>Tired Of Being Sorry</i>	Interscope
39	36	Enrique Iglesias	<i>Do You Know?(The Ping Pong Song)</i>	Interscope
40	40	Rihanna	<i>Hate That I Love You</i>	Def Jam

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

Indie Singles Top 10

This	Last	Artist	Title	Label (Distributor)
1	N	Unkle	<i>Hold My Hand</i>	All Surrender (V/THE)
2	N	Carl Kennedy Vs Mync Project Feat. Roachford	<i>Ride The Storm</i>	Gusto (P)
3	N	Fresh BC	<i>Scream / Breakbeat Kaos</i>	SRD
4	N	You Me At Six	<i>Save It For The Bedroom</i>	Slam Dunk (V/THE)
5	1	Jack Rokka Vs. Betty Boo	<i>Take Off</i>	Gusto (P)
6	3	Chase & Status	<i>Hurt You/Sell Me Your Soul</i>	Ram (SRD)
7	N	Teenagers	<i>Starlett Johannsson</i>	XL (V/THE)
8	N	Adele	<i>Hometown Glory</i>	XL (V/THE)
9	2	Jack Penate	<i>Second, Minute Or Hour</i>	XL (V/THE)
10	6	MIA	<i>Jimmy</i>	XL (V/THE)

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

Dance Singles Top 10

This	Last	Artist	Title	Label
NEW		Freemasons feat. Bailey Tzuke	<i>Uninvited</i>	Loaded
2	1	Chase & Status	<i>Hurt You/Sell Me Your Soul</i>	Ram
3	2	Ida Corr vs Fedde Le Grand	<i>Let Me Think About It</i>	Data
4	4	Samim Heater	<i>Get Physical</i>	
5	3	Axwell I Found U	<i>Positiva/Axtone</i>	
6	8	Armand Van Helden	<i>I Want Your Soul</i>	Southern Fried
7	7	Out Of Office	<i>Hands Up</i>	Frenetic
8	NEW	Dave Spoon feat. Lisa Mafia	<i>Bad Girl (At Night)</i>	Apollo
9	NEW	Bodyrox feat. Luciana	<i>Yeah Yeah</i>	Eye Industries/UMTV
10	NEW	Alex Gaudino feat. Crystal Waters	<i>Destination Calabria</i>	Data

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

European Downloads Top 10

This	Last	Artist	Title	Label
1	1	Sugababes	<i>About You Now</i>	Universal
2	28	Britney Spears	<i>Gimme More</i>	Sony BMG
3	3	Amy Winehouse	<i>Valerie</i>	Sony BMG
4	2	Plain White T's	<i>Hey There Delilah</i>	EMI
5	16	Timbaland Presents One Republic	<i>Apologize</i>	Universal
6	7	Rihanna	<i>Don't Stop The Music</i>	Universal
7	4	James Blunt	<i>1973</i>	Warner Music
8	5	Rihanna Feat. Jay-Z	<i>Umbrella</i>	Universal
9	6	50 Cent	<i>Ayo Technology</i>	Universal
10	N	Leona Lewis	<i>Bleeding Love</i>	Sony BMG

Nielsen SoundScan International. Covers period from last Sunday to Saturday

Year So Far: Singles Top 10

This	Last	Artist	Title	Label
1	1	Mika	<i>Grace Kelly</i>	Casablanca/Island
2	2	Rihanna Feat. Jay-Z	<i>Umbrella</i>	Def Jam
3	3	Proclaimers/B Potter/A Pipkin	<i>I'm Gonna Be) 500 Miles</i>	EMI
4	4	The Fray	<i>How To Save A Life</i>	Epic
5	5	Kaiser Chiefs	<i>Ruby</i>	B Unique/Polydor
6	6	Beyonce & Shakira	<i>Beautiful Liar</i>	Columbia
7	7	Timbaland Feat. Doe/Keri Hilson	<i>The Way I Are</i>	Interscope
8	8	Gwen Stefani Feat. Akon	<i>The Sweet Escape</i>	Interscope
9	9	Kate Nash	<i>Foundations</i>	Fiction
10	11	Sean Kingston	<i>Beautiful Girls</i>	RCA

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

Music Week Datasite 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

Titles A-Z
1234 36
1973 31
A Moment Like This 55
About You Now 4
Acrylic 44
Ain't No Party 23
All I Got 59
Apologize 7
Ayo Technology 14
Baby Love 39

Barbie Girl 57
Beautiful Girls 19
Big Girl (You Are Beautiful) 67
Big Girls Don't Cry 21
Bleeding Love 1
Chasing Cars 68
Clothes Off!!! 75
Can't Be Friends 69
Do It Well 30
Dream Catcher Me 47
Forgiveness 46



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The Official UK Singles Chart



This wk	Last Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	New	Leona Lewis Bleeding Love (Tedder) Kobal/CC (Tedder/Mccartney) / Syco 8869715622 (ARV)
2	46 2	Take That Rule The World (Shanks) EMI/Universal/Sony (Owen/Barlow/Orange/Doraid) / Polydor 1746285 (U)
3	New	McFly The Heart Never Lies (Perry) Universal (Fletcher) / Island 1749617 (U)
4	1 6	Sugababes About You Now (Dr Luke) Kebab/EMI (Dennis/Gottwald) / Island 1748657 (U)
5	2 6	Mark Ronson Feat. Amy Winehouse Valerie (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
6	3 2	Britney Spears Gimme More (Danja) Universal/Warner Chappell/Millennium Kid/CC (Hills/Washington/Hilson/Araica) / Jive 88697186762 (ARV)
7	6 4	Timbaland Presents One Republic Apologize (Wells/Teccer) Sony ATV (Tedder) / Interscope USUM7072793 (U)
8	8 3	Freemasons Feat. Bailey Tzuke Uninvited (Freemasons) Universal (Morissette) / Loaced L0A0 118CD (U)
9	4 3	The Hoosiers Goodbye Mr A (Graftly/Smith) Sony/ATV (Sparkes / Shariand / Skarendahl) / RCA 88697156892 (ARV)
10	New	Oasis Lord Don't Slow Me Down (Gallagher) Sony ATV (Gallagher) / Big Brother CATCO130161286 (CINR)
11	5 6	Ida Corr Vs Fedde Le Grand Let Me Think About It (Corr/Mo Track) Reverb Lifted Music / Warner Chappell (Corr/Genc/Von Staffelt) / Data DATA170CDS (U)
12	7 4	Mika Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)
13	10 5	Shayne Ward No U Hang Up/If That's OK With You (Birgisson) Kobal/EMI (Birgisson/Yacoub/Martin/Kotecha) / Syco 88697131702 (ARV)
14	9 11	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology (Timbaland) Universal/Zomba/Warner-Chappell/CC (Jackson/Mosley/Timberlake) / Interscope 1746158 (U)
15	11 15	Plain White T's Hey There Delilah (O'Keefe) So Happy (Higginson) / Hollywood/Angel ANGECDX52 (E)
16	17 8	Phil Collins In The Air Tonight (Collins/Pangham) Philips Collins Ltd/Hit&Run Music (Collins) / Virgin VS102 (F)
17	New	Elvis Presley If I Can Dream (Tbc) Carlin Music Corp (Brown) / RCA 88697125202 (ARV)
18	12 9	Scouting For Girls She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
19	14 10	Sean Kingston Beautiful Girls (Rolem) Universal/Rondor/Hernall Brothers/ID Music/CC (Lerdan/King/Anderson/Stoller/Rolan/Leter) / RCA 88697168302 (ARV)
20	16 15	Timbaland Feat. Doe/Keri Hilson The Way I Are (Timbaland) Universal/Warner-Chappell/CC (Hilson/Mohammad/Nelson/Mosley/Maulsby) / Interscope 1742316 (U)
21	23 19	Fergie Big Girls Don't Cry (Will I Am) Headphone Junkie/GAD/Cherry Lane/Catalyst/Sony ATV (Ferguson/Cad) / A&M 1741332 (U)
22	15 3	The Wombats Let's Dance To Joy Division (Harris) Universal (Haggis / Knudsen / Murphy) / 14th Floor 14FLR26CD (CINR)
23	21 3	Orson Ain't No Party (Shain) Universal/EMI (Pebworth/Astasio/Cano/Bentjen/Roentgen/Gallagher) / Mercury 1746453 (U)
24	New	Backstreet Boys Inconsolable (Kiriakou) Universal/EMI/Right Bank (Robbins/Cate/Kiriakou) / Jive 88697106602 (ARV)
25	29 3	Rihanna Hate That I Love You (Stargate) Zomba/Sony/ATV/EMI (Shaffer/Eriksen/Hermansen) / Def Jam USUM73736123 (U)
26	96 2	N-Dubz You Better Not Waste My Time (Rawson/Freecard/Conostavlos) Sony ATV/Warner Chappell (Conostavlos / Conostavlos / Rawson) / LRC 1744153 (U)
27	25 15	Rihanna Shut Up And Drive (Rogers/Sturken) Universal/Warner-Chappell (Rogers/Sturken/Morris/Hock/Sumner/Gilbert) / Def Jam 1746118 (U)
28	27 11	Foo Fighters The Pretender (Norton) Universal/Bug (Foc Fighters) / RCA 88697160702 (ARV)
29	New	Samim Heater (Winger) Prodemus/CC (Winger) / Data GPM374 (TIM)
30	20 5	Jennifer Lopez Do It Well (Tedder) Kebab/EMI (Tedder/Diamond Music (Tedder/Caston/Poree/Wilson) / RCA 88697176452 (ARV)
31	24 9	James Blunt 1973 (Rcthrock) Universal/EMI (Blount/Batson) / Atlantic ATJ285CDX (CINR)
32	26 12	Kanye West Stronger (West) Zomba/EMI (West/Banghatter/De Homen-Christo/Birdsong) / Def Jam 1744463 (U)
33	36 24	Rihanna Feat. Jay-Z Umbrella (Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrel/Carter) / Def Jam 1735491 (U)
34	37 19	The Hoosiers Worried About Ray (Smitt) Sony ATV/CC (Sparkes/Shariand/Skarendahl) / RCA 88697116512 (ARV)
35	28 8	Akon Sorry Blame It On Me (Sparks/Thiam) Universal/Famous/CC (Sparks/Thiam/Patrone) / Island CATCO129863373 (U)
36	19 6	Feist 234 (Gonzales/Letang/Feist) Candid Music/Universal (Seltmann/Feist) / Polydor 590683 (U)
37	31 5	Stereophonics It Means Nothing (Jones/Lowe) Universal (Jones) / V2 VVR5048643 (U)
38	33 6	Kanye West Feat. T.Pain Good Life (West) EMI/Warner-Chappell/Cherry Lane/CC (West/ Davis/Najm/Jones/Ingram) / Def Jam 1752306 (U)

This wk	Last Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	New	Nicole Scherzinger Baby Love (Will I Am) Cherry River/Arthouse Fats/Universa (Armas/Dioguardi/Scherzinger/Harris) / Interscope USUM70751378 (U)
40	New	Chris Brown Feat. T-Pain Kiss Kiss (T Pain) Zomba/CC (Najm/Brown) / Jive CATCO131331771 (ARV)
41	43 7	30 Seconds To Mars The Kill (Rebirth) (Abraham) Zomba Music (Ieto) / Virgin 3087547 (F)
42	20 11	Peter Bjorn & John Feat. Victoria Bergsman Young Folks (Ytting) EMI (Moren/Ytting) / Wichita WEBB1515CD (U)
43	New	Robyn Handle Me (Ahlund) NCB/Universal (Ahlund) / Konichiwa 1731222 (U)
44	New	The Courteeners Acrylic (Kirwan) CC (Fray) / A&M 1749715 (U)
45	58 13	Robyn With Kleeerup With Every Heartbeat (Kleeerup) Universal (Kleeerup/Carisson) / Konichiwa KORMCD008 (U)
46	New	Leona Lewis Forgiveness (Remi/Dioguardi) EMI/Arthouse/CC (Remi/Dioguardi/Lewis) / Syco GBHM0700061 (ARV)
47	49 14	Newton Faulkner Dream Catch Me (Spencer) Peer/Universal/Blue Sky/Outcaste (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
48	22 3	Kenny Rogers The Gambler (Butler) Sony ATV (Schiltz) / Liberty USCN17800055 (E)
49	51 2	Avril Lavigne Hot (Dr Luke) EMI/Rondor/Universal (Lavigne / Taubenfeld) / RCA 88697170362 (ARV)
50	57 4	Chamillionaire Feat. Slick Rick Hip Hop Police (Rntem) Universal/Innathon Rntem/Slick Rick (Serik/Rntem/Walters) / Universal 1751123 (U)
51	13 3	The Killers Tranquillize (Flood/Mouider) Universal (Flowers) / Vartigo CATCO130553908 (U)
52	4	Aly & AJ Potential Break Up Song (Arbato/James) Warner Chappell/Antonia Songs/Half heart/Seven Six (Mchaika/Arbato/James) / Hollywood/Angel 049013 (E)
53	39 6	Enrique Iglesias Tired Of Being Sorry (Thomas) Highland/Unversa/Enrique Iglesias/EMI (Thomas) / Interscope 1747382 (U)
54	40 18	Kate Nash Foundations (Epworth) Universal/EMI (Nash/Epworth) / Fiction 1735508 (U)
55	Re-entry	Leona Lewis A Moment Like This (Mac) Sony ATV/BMG (Elofsson/Reid) / Syco 88697350872 (ARV)
56	47 12	Amy Winehouse Tears Dry On Their Own (Salaam Remi) EMI (Winehouse/Ashford/Simpson) / Island 1744544 (U)
57	35 3	Samanda Barbie Girl (Tesar) Universal/Warner-Chappell (Dih/Norreen/Pederson/Karst) / Sony BMG 88697136502 (ARV)
58	64 2	Nickelback Rockstar (Nickelback) Warner-Chappell (Nickelback) / Roadrunner CATCO129071420 (CINR)
59	81 2	Newton Faulkner All I Got (McKim/Spencer) Peer/Universal (Hunt/Macmichael/Faulkner) / Ugly Truth 88697183852 (ARV)
60	44 3	Roisin Murphy Let Me Know (Murphy / Cato) Chrysalis/warner chappell (Murphy / Cato) / EMI CDEMS728 (E)
61	42 7	Kate Nash Mouthwash (Epworth) Universal (Nash/Epworth) / Fiction 1744943 (U)
62	41 6	Jack Penate Second Minute Or Hour (Abbas) Universal (Penate) / XL XLS290CD (VTHE)
63	75 34	Take That Shine (Shanks) V2/EMI/Universal/Sony ATV (Take That/Robson) / Polydor 1724284 (U)
64	88 35	Take That Patience (Shanks) Warner-Chappell/EMI/Sony/Universal (Barlow/Donald/Orange/Dwan/Shanks) / Polydor 1714332 (U)
65	New	Mutya Buena Just A Little Bit (White) Universal/Appletreesongs (Sheyne / White) / 4th & Broadway 1749789 (U)
66	52 4	Amy Winehouse Valerie (Tbc) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Island GBUM70702578 (U)
67	54 16	Mika Big Girl (You Are Beautiful) (Mika/Merchant) Universal/Rondor (Penniman) / Casablanca/Island 1741590 (U)
68	71 60	Snow Patrol Chasing Cars (Jacknife Lee) Big Life (Lightbody/Connolly/Smpson/Dunn/Wilson) / Fiction 1704397 (U)
69	New	Andrea Bocelli Con Te Partiro (Malavasi) SIAE/Sugar Songs (Sartori/Quarantotto) / UCLJ NLA319500035 (U)
70	55 10	Kano Feat. Craig David This Is The Girl (Kano/David/Ft Smith) Blue Mountain/Chrysalis/Wadsworth/P&P (Smith/3av d/Robinson) / 573 373L149CD (CINR)
71	New	Sean Kingston Me Love (Rolem) Southside/Wixen/Warner Chappell (Rolem/Kingston/Page/Plant) / RCA CATCO130498437 (ARV)
72	61 4	Michael Buble Home/Song For You (Foster) Universal/Sony ATV/Warner-Chappell (Buble/Foster-Gillies/Chang) / Reprise W693CD (CINR)
73	45 4	Biffy Clyro Machines (Richardson/Biffy Clyro) Universal (Neil) / 14th Floor 14FLR27CD (CINR)
74	New	Sex Pistols Holidays In The Sun (Thomas/Price) Warner Chappell (Jones/Cook/Vicious/Rotten) / Virgin VS191 (E)
75	55 11	Gym Class Heroes Clothes Off!!! (Sam/Suggs/Slums) Carlin Music Corp/EMI/Warner-Chappell (Gym Class Heroes/Cole/Rhodes/Walsh) / Jive/Interscope/Def Jam 87228200 (CINR)



10. Oasis
Debuting at number 10 on sales of 14,012 downloads, the title track from Oasis' upcoming DVD documentary Lord Don't Slow Me Down may climb no higher, as it will be the first Oasis single not to be released physically, and is thus likely to be their lowest charting since second hit Shakermaker peaked at number 11 in 1994. It will certainly end their run of 13 straight top five hits. It is the band's 23rd hit in a , and raises their cumulative sales to 6,912,045.



24. Backstreet Boys
From their 1996 breakthrough to 2005, Backstreet Boys ran up a string of 18 consecutive Top 15 hits in the UK, with cumulative sales of 2,971,485, but they will probably have to settle for a lower peak for new single Inconsolable, which is already fully released digitally and physically, and debuts this week at number 24 on sales of 6,234. It is the first single from the band's sixth album, Unbreakable - their first without founder member Kevin Richardson - and dipped out of the JS Hot 100 last month after peaking at number 86.

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Foundations 54
Gimme More 6
Good Life 38
Goodbye Mr A 8
Handle Me 43
Happy Ending 12
Fate That I Love You 25
Fealer 29
Hey There Delilah 15
Hip Hop Police 60
Holidays In The Sun 74

Home/Song For You 72
Hot 49
If I Can Dream 17
In The Air Tonight 16
Inconsolable 24
It Means Nothing 37
Just A Little Bit 65
Kiss Kiss 40
Let Me Know 60
Let Me Think About It 11
Let's Dance To Joy Division 22

Lord Don't Slow Me Down 10
Machines 73
Me Love 71
Mouthwash 61
No U Hang Up/If That's OK With You 13
Patience 64
Potential Break Up Song 52
Rockstar 58
Rule The World 2
Second, Minute Or Hour 62
She's So Lovely 18

Shine 63
Shut Up And Drive 27
Sorry Blame It On Me 35
Stronger 32
Tears Dry On Their Own 56
The Gambler 48
The Heart Never Lies 3
The Kill (Rebirth) 41
The Pretender 29
The Way I Are 20
This Is The Girl 70

Tired Of Being Sorry 53
Tranquillize 51
Umbrella 33
Uninvited 8
Valerie 5
Valerie 66
With Every Heartbeat 45
Worried About Ray 34
You Better Not Waste My Time 25
Young Folks 42

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

As used by Radio One
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch cassette, CD and download sales. © The Official UK Charts Company 2007.

Discounted debut is the trick to success for The Hoosiers

by Alan Jones



02. Van Morrison
Beating the number three peak of his 2005 album *Magic Time* to secure him the highest position of his chart career, 62-year-old Van Morrison's career-spanning double disc retrospective *Still On Top: The Greatest Hits* debuts at number two on sales of 31,092. It is the 35th chart album of Morrison's career and the third of the year. Its high debut impresses in view of the fact that both of his previous 2007 chart albums – *At The Movies* (number 17 in February) and *Best Of Volume 3* (number 23, June) were also compilations.



14. Neil Young
Logging his 40th UK chart album, singer/songwriter Neil Young's *Chrome Dreams II* debuts at number 14 on sales of 11,287, beating the number 30 peak of the March archive release *Live At Massey Hall 1971* and matching the number 14 debut (13,422 sales) of his last studio set, 2006's *Living With War*. The 61-year-old is, by some distance, Canada's leading accumulator of hit albums in the UK, ahead of Joni Mitchell and Rush (18 each), Celine Dion (16), Bryan Adams (14) and Leonard Cohen (13).

Undoubtedly helped by discounting – it was widely available for less than £8 – The Hoosiers' debut album *The Trick To Life* is nevertheless to be commended for selling more copies on its first week in the shops (55,185) than established bands such as Stereophonics and Sugababes managed when they debuted at number one in the last two weeks. The Hoosiers' debut single *Worried About Ray* rebounds 37–34 on its 19th week in the Top 40, with sales of 4,956 – its best tally for seven weeks – lifting its cumulative sales to 143,870, while follow-up *Goodbye Mr A* slides 4–9 on sales of 14,975 on its third week in the chart. Its cumulative sales are 48,578.

Meanwhile, back in the Top 75 for the first time since 1995, The Beatles' 1973 compilation *1962–1966*



(*The Red Album*) also gained some of its impetus from discounting. Currently on offer for £8 at Woolworths, the album is at number 71 on sales of 2,991. The companion album *1967–1970 (The Blue Album)* is also £8 but sold less well and is at number 102 on sales exactly 1,000 less at 1,991. The latter album has sold more copies since 2000, though – 151,439 compared to 1962–1966's 139,529. Although 1967–1970 and 1962–1966 were The Beatles' biggest sellers last week, they are well down the league table of Beatles sellers in the 21st century, in ninth and 10th places.

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Compilations Top 20

This Last Artist Title / Label (Distributor)

1	N	Various	Radio One's Live Lounge – Vol 2 / Sony BMG/UMTV (ARV)
2	1	Various	Radio 1 Est 1967 / EMI Virgin/Sony/UMTV (U)
3	2	Original TV Soundtrack	High School Musical 2 / Walt Disney (E)
4	N	Various	Pop Party Vol 5 / EMI TV/UMTV (U)
5	N	OST	Dirty Dancing / RCA (ARV)
6	4	Various	Now Dance 2008 / EMI Virgin/UMTV (E)
7	N	Various	100 R&B Classics / Rhino (CINR)
8	3	Various	Massive R&B – Winter 2007 / UMTV (U)
9	5	Various	The Very Best Of Power Ballads / EMI Virgin (E)
10	N	Various	Sixties Power Ballads / EMI TV/UMTV (E)
11	N	Various	Drum N Bass Arena / Ministry (U)
12	11	Original TV Soundtrack	High School Musical / Walt Disney (E)
13	N	Various	Paul Oakenfold – Greatest Hits & Remixes / New State (P)
14	7	Various	Now That's What I Call Music 67 / EMI Virgin/UMTV (E)
15	6	Various	Dave Pearce Dance Anthems / Ministry (U)
16	1	Various	Soulwax – Most Of The Remixes We've Made / Parlophone (E)
17	8	Various	Woman – The Collection 2007 / Universal TV (U)
18	12	Original TV Soundtrack	Lazy Town – The New Album / GTV (P)
19	9	Various	Pop Hits! / Sony BMG (ARV)
20	10	Various	Classical 2008 / EMI Classics (E)

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Classical Albums Top 10

This Last Artist Title / Label (Distributor)

1	1	Luciano Pavarotti	Icons / Icons
2	2	Luciano Pavarotti	The Ultimate Collection / UCJ (U)
3	3	Katherine Jenkins	Second Nature / UCJ (U)
4	4	Katherine Jenkins	Serenade / UCJ (U)
5	6	Katherine Jenkins	Premiere / UCJ (U)
6	N	Cory Band & Cantorion	Karl Jenkins – This Land Of Ours / EMI Classics (E)
7	5	Pavarotti/Domingo/Carreras	In Concert / Decca (U)
8	N	Andrea Bocelli	Viaggio Italiano / Philips (U)
9	7	Mario Lanza	The Essential Collection / The Red Box (SDU)
10	N	Katherine Jenkins	Living A Dream / UCJ (U)

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Indie Albums Top 10

This Last Artist Title / Label (Distributor)

1	1	Katie Melua	Pictures / Dramatico (P)
2	2	Jack Penate	Matinee / XL (V/THE)
3	4	The Pigeon Detectives	Wait For Me / Dance To The Radio (V/THE)
4	6	Reverend & The Makers	The State Of Things / Wall Of Sound (V/THE)
5	7	Arctic Monkeys	Favourite Worst Nightmare / Domino (V/THE)
6	3	Underworld	Oblivion With Bells / Underworld Live (V/THE)
7	5	Nightwish	Dark Passion Play / Nuclear Blast (PH)
8	N	Dizzee Rascal	Maths & English / XL (V/THE)
9	10	Jose Gonzalez	In Our Nature / Peacefrog (V/THE)
10	9	Beirut	The Flying Club Cup / 4AD (V/THE)

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Music DVD Top 20

This Last Artist Title / Label (Distributor)

1	N	AC/DC	Plug Me In / Columbia (ARV)
2	1	Original Cast Recording	High School Musical – The Concert / Walt Disney (E)
3	2	David Gilmour	Remember That Night – Live At The Royal Albert Hall / EMI (E)
4	5	Thin Lizzy	Live & Dangerous / Mercury (U)
5	3	Meatloaf	3 Bats Live / Mercury (U)
6	4	Simply Red	Stay – Live At The Royal Albert Hall / Universal (U)
7	6	Elvis Presley	'68 Comeback / RCA (ARV)
8	8	Foo Fighters	Hyde Park/Skin & Bones – Live / RCA (ARV)
9	9	Luciano Pavarotti	A Rare And Intimate Evening With / IMC Vision (ARV)
10	7	Johnny Cash	The Best Of The Johnny Cash TV Show / Columbia (ARV)
11	12	Original Cast Recording	Joseph & The Amazing Technicolor... / Universal Pictures (U)
12	10	Joe Strummer	The Future Is Unwritten / Film Four (ARV)
13	N	Jamiroquai	Live At Montreux 2003 / Eagle Vision (P)
14	11	Pink	Live From Wembley Arena / LaFace (ARV)
15	N	Various	Martin Scorsese Pts The Blues / Secret (P)
16	13	Elton John	Elton 60 – Live At Madison Square Garden / Rocket (U)
17	18	Original Cast Recording	Dream Cast – Les Miserables In Concert / VCI (SDU)
18	N	Pink Floyd	Pulse – 20.10.94 / EMI (E)
19	N	Various	Now That's What I Call A Music Quiz 2 / EMI Virgin/UMTV (E)
20	N	Elvis Presley	Aloha From Hawaii / RCA (ARV)

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Rock Albums Top 10

This Last Artist Title / Label (Distributor)

1	1	Foo Fighters	Echoes Silence Patience & Grace / RCA (ARV)
2	N	Serj Tankian	Elect The Dead / Reprise (CINR)
3	N	My Chemical Romance	The Black Parade / Reprise (CINR)
4	9	Led Zeppelin	Four Symbols / Atlantic (CINR)
5	7	Foo Fighters	Skin And Bones / RCA (ARV)
6	10	Paramore	Riot / Fueled By Ramen (CINR)
7	8	Biffy Clyro	Puzzle / 14th Floor (CINR)
8	3	Nightwish	Dark Passion Play / Nuclear Blast (PH)
9	N	Foo Fighters	One By One / RCA (ARV)
10	5	Alter Bridge	Blackbird / Universal Republic (U)

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Year So Far: Albums Top 10

This Last Artist Title / Label

1	1	Amy Winehouse	Back To Black / Island
2	2	Mika	Life In Cartoon Motion / Casablanca/Island
3	3	Take That	Beautiful World / Polydor
4	4	Arctic Monkeys	Favourite Worst Nightmare / Domino
5	5	Kaiser Chiefs	Yours Truly Angry Mob / B Unique/Polydor
6	7	Snow Patrol	Eyes Open / Fiction
7	6	Nelly Furtado	Loose / Geffen
8	8	Justin Timberlake	Futuresex/Lovesounds / Jive
9	9	Cascada	Everytime We Touch / AATW
10	10	James Morrison	Undiscovered / Polydor

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BPI Awards

Albums
The Love In Love and Death (Silver); Enrique Iglesias *Insomniac* (Gold); Michael Buble *Michael Buble* (2xPlatinum)

BPI Awards are made on combined unit sales of cassettes, CDs, LPs and MiniDisc. LPs and cassettes with a published dealer price of £3.49 and below or CDs of £5.95 or below require twice the sales quantity quoted above to obtain an award.

Artists A-Z
30 Seconds To Mars 52
50 Cent 40
Abba 81
Allen, Lily 59
Aly & AJ 72
Anka, Paul 22
Babyshambles 44
Ball, Michael 20
Beatles, The 71
Blunt, James 13

Blunt, James 73
Brown, Ian 68
Buble, Michael 23
Campbell, Ali 21
Clapton, Eric 7
Coheed & Cambria 41
Collins, Phil 8
Dylan, Bob 33
Enemy, The 47
Faulkner, Newton 12
Feist 49



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The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer / Label (Distributor))
1	New		The Hoosiers The Trick To Life (Tbc) / RCA 88697156912 (ARV)
2	New		Van Morrison Still On Top – Best Of (Morrison/Variou) / Exile 1747483 (U)
3	8	28	Mark Ronson Version 1 ● (Ronson) / Columbia 88697080032 (ARV)
4	2	3	Sugababes Change 1 ● (Austin/Dookay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)
5	4	52	Amy Winehouse Back To Black 5 ● 1 ● (Ronson/Salaamrem.Com) / Island 1713041 (U)
6	1	2	Stereophonics Pull The Pin (Lowe/Jones) / V2 VVR1048561 (U)
7	3	3	Eric Clapton Complete (Tbc) / Polydor 1746193 (U)
8	7	6	Phil Collins Hits 4 ● (Padgham/Dudley/Babyface/Collins/Dozier/Martin/Blai) / Virgin CDV2870 (E)
9	5	5	Foo Fighters Echoes Silence Patience & Grace (Norton) / RCA 88697115161 (ARV)
10	6	4	Katie Melua Pictures 1 ● (Ratl) / Dramatico RAMCD0035 (P)
11	14	38	Mika Life In Cartoon Motion 3 ● (Mika/Wells/Marr/Merchand) / Casablanca/Island 000835202 (U)
12	17	13	Newton Faulkner Hand Built By Robots 1 ● (Mackin/Spencer) / Ugly Truth 88697113062 (ARV)
13	11	6	James Blunt All The Lost Souls 1 ● (Rothrock) / Atlantic/Custard 7567899659 (CINR)
14	New		Neil Young Chrome Dreams II (Young/Bolas) / Reprise 9362499066 (CINR)
15	28	29	Timbaland Shock Value (Timbaland/Walter/Milsap III/Nanja/Variou) / Interscope 1726605 (U)
16	New		Santana Ultimate Santana (Santana/Variou) / Arista 88697155022 (ARV)
17	10	4	Bruce Springsteen Magic (O'Brien) / Columbia 88697170601 (ARV)
18	9	2	Jools Holland Best Of Friends (Latham) / Rhino 5144246662 (CINR)
19	22	12	Kate Nash Made Of Bricks (Epworth) / Fiction 1743143 (U)
20	New		Michael Ball Back To Bacharach (Mcmillan/Schreyer) / UMTV 1748686 (U)
21	15	3	Ali Campbell Running Free (Campbell) / Crumbs CRUC01 (AMD/U)
22	13	2	Paul Anka Classic Songs My Way (Anka/Christensen) / UMTV 1747398 (U)
23	19	3	Michael Buble Call Me Irresponsible – Special Edition (Foster/Gattica) / Reprise 9362499111 (CINR)
24	23	21	Rihanna Good Girl Gone Bad 1 ● (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U)
25	New		Orson Culture Vultures (Orson/Variou) / Mercury 1746461 (U)
26	New		Serj Tankian Elect The Dead (Tankian) / Reprise 9362499283 (CINR)
27	38	28	Avril Lavigne The Best Damn Thing (Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV)
28	18	19	Enrique Iglesias Insomniac 1 ● (Kierszenbaum/Lavigne/Iglesias) / Interscope 1734820 (U)
29	26	7	Kanye West Graduation 1 ● (West/Timbaland/Variou) / Roc-a-fella 1741220 (U)
30	16	3	Jack Penate Matinee (Abbiss) / XL XLCD289 (V/THE)
31	20	2	Roisin Murphy Overpowered (Cato/Murphy) / EMI 5070902 (E)
32	New		Stylistics Very Best Of (Bell/Peretti/Creatore) / UMTV 5303961 (U)
33	12	2	REM Live (Fallen) / Warner Brothers 9362499253 (CINR)
34	21	2	Alison Moyet The Turn (Glennister) / W14 1746275 (U)
35	34	8	Plain White T's Every Second Counts (O'Keefe) / Hollywood/Angel 000037702 (E)
36	24	4	Bob Dylan (Variou) / Columbia 88697109542 (ARV)
37	37	64	Amy Winehouse Frank 1 ● (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 9812918 (U)
38	31	13	Amy Macdonald This Is The Life 1 ● (Macdonald) / Vertigo 1732124 (U)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	44	6	Scouting For Girls Scouting For Girls (Green) / Epic 88697155132 (ARV)
40	36	7	50 Cent Curtis (50 Cent/Dre/Eminem/Variou) / Interscope 1733404 (U)
41	New		Coheed & Cambria No World For Tomorrow (Raskulinez) / Columbia 88697060802 (ARV)
42	43	66	Paolo Nutini These Streets 2 ● (Nelson) / Atlantic 034534 (CINR)
43	New		Journey South Home (Falk/Turner) / Ansa ANACCD100 (MX/U)
44	30	4	Babysambles Shutter's Nation 1 ● (Street) / Parlophone 5086201 (E)
45	49	78	Snow Patrol Eyes Open 5 ● 2 ● (Jackknife Lee) / Fiction 9852308 (U)
46	35	3	Stevie Wonder Number 1s (Wonder/Variou) / Motown 1747320 (U)
47	47	16	The Enemy We'll Live And Die In These Towns 1 ● (Rarry/Morris/Terry/Davis) / Warner Brothers 2564638998 (CINR)
48	40	7	KT Tunstall Drastic Fantastic (Osborne) / Relentless CDREL13 (E)
49	32	5	Feist The Reminder (Gonzales/Feist/Letang) / Polydor 9848783 (U)
50	New		Dave Gahan Hourglass (Gahan/Phillipott/Einger) / Mute CDSTUMM298 (E)
51	48	62	Take That Never Forget – The Ultimate Collection 3 ● (Variou) / RCA 82876748522 (ARV)
52	52	7	30 Seconds To Mars A Beautiful Lie 1 ● (Araham/30 Seconds To Mars) / Virgin CDVUS272 (E)
53	33	3	Aled Jones Reason To Believe (Kelly) / UCI 1738932 (U)
54	58	92	KT Tunstall Eye To The Telescope 5 ● (Osborne/Terefe/Green) / Relentless CDREL05 (E)
55	57	21	The Pigeon Detectives Wait For Me 1 ● (Jackson) / Dance To The Radio DITR03000 (V/THE)
56	56	82	Pink I'm Not Dead 3 ● 1 ● (Mann/Martin/Dr Luke/Walker/Clay/Araham/Pink/Variou) / LaFace 82876803302 (ARV)
57	55	7	Luciano Pavarotti The Ultimate Collection (Variou) / UCI 9842723 (U)
58	29	2	The Hives The Black And White Album (The Hives/The Neptunes/Jackknife Lee/Herring) / Polydor 1747334 (U)
59	63	66	Lily Allen Alright, Still 2 ● (Futurecut/Kurstin/Cook/Mackichan/Ronson) / Regal 3570282 (E)
60	64	56	The Killers Sam's Town 3 ● (Flood/Moulder) / Vertigo 1702575 (U)
61	Re-entry		Abba Gold 13 ● (Tbc) / Polydor 5170072 (U)
62	67	8	Sean Kingston Sean Kingston (Rotem) / Beluga Heights/Epic 88697129332 (ARV)
63	60	6	Reverend & The Makers The State Of Things (Kooner) / Wall Of Sound WOS015CD (V/THE)
64	24	2	Jennifer Lopez Brave (Variou) / Epic 82796977542 (ARV)
65	61	59	Justin Timberlake Futuresex/Lovesounds 2 ● 1 ● (Timbaland/Timberlake/Hills/Jawbreakers/Rubin) / Jive 82875870682 (ARV)
66	27	2	Jimmy Eat World Chase This Light (Vig/Jimmy Eat World/Testa/Fields) / Interscope 1747342 (U)
67	39	4	Annie Lennox Songs Of Mass Destruction (Ballard) / RCA 88697152582 (ARV)
68	50	5	Ian Brown The World Is Yours (Black Ops/Haynie/Brown) / Fiction 1724654 (U)
69	68	6	Sugababes Overloaded – The Singles Collection 1 ● (Xenomania/Austin/Variou) / Island 1709334 (U)
70	59	65	James Morrison Undiscovered 3 ● (Terefe/Robson/Hogarth/White) / Polydor 1702305 (U)
71	New		The Beatles 1962 – 1966 1 ● (Martin) / Apple CDPCSP717 (E)
72	New		Aly & AJ Insomniatic (Armato/James) / hollywood 182542 (E)
73	65	134	James Blunt Back To Bedlam 10 ● (Rothrock/Hogarth) / Atlantic 7557837323 (CINR)
74	42	4	Gabrielle Always (Gallagher/Boilerhouse Boyz) / UMR 1720375 (U)
75	Re-entry		Shayne Ward Shayne Ward (Tbc) / Syco 82876823802 (ARV)

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



25. Orson
After the number one success of introductory single No Tomorrow, which topped the chart and sold 248,465 copies and the number 11 title track, Orson's first album debuted at number one in June 2005 on sales of 47,342. Ain't No Party, the first single from follow-up Culture Vultures, has had a less favourable reaction and peaked at number 21 last week, a fact which was doubtless crucial in the correspondingly low – number 25 – debut of the Culture Vulture album itself, which sold 8,020 copies last week.



43. Journey South
Journey South could hardly have travelled further north in chart terms with their self-titled debut album, which shot to number one on first week sales of 215,843 in March 2005, and eventually sold 409,864 copies. But the fraternal duo from Middlesbrough do indeed journey south with follow-up Home, which debuts this week at number 42 on sales of 5,120. The first Journey South album was released by Sony BMG, while the new one is on their own AnCa label (they're Andy and Carl, hence the name) and includes the single What I Love About Home, which peaked at number 107 last week.

- Foo Fighters 5
- Gabrielle 74
- Gahan, Dave 50
- Hives, The 58
- Holland, Jools 18
- Hoosiers, The 1
- Iglesias, Enrique 28
- Jimmy Eat World 66
- Jones, Aled 55
- Journey South 42
- Killers, The 66
- Kingston, Sean 62
- Lavigne, Avril 27
- Lennox, Annie 67
- Lopez, Jennifer 64
- Macdonald, Amy 38
- Melua, Katie 10
- Mika 11
- Morrison, James 70
- Morrison, Van 2
- Moyet, Alison 34
- Murphy, Roisin 31
- Nash, Kate 19
- Nutini, Paolo 42
- Orson 25
- Pavarotti, Luciano 57
- Penate, Jack 30
- Pigeon Detectives 55
- Pink 56
- Plain White T's 35
- REM 33
- Reverend & The Makers 63
- Rihanna 24
- Ronson, Mark 3
- Santana 16
- Scouting For Girls 39
- Serj Tankian 26
- Snow Patrol 45
- Springssteen, Bruce 17
- Stereophonics 6
- Stylistics 32
- Sugababes 69
- Sugababes 69
- Take That 51
- Timbaland 15
- Timberlake, Justin 65
- Tunstall, KT 48
- Tunstall, KT 54
- Ward, Shayne 75
- West, Kanye 29
- Winehouse, Amy 5
- Winehouse, Amy 37
- Wonder, Stevie 46
- Young, Neil 14

- Key**
- Platinum (300,000)
 - Gold (100,000)
 - Silver (60,000)
 - IFPI Platinum Europe Platinum (1m European sales)
 - Sales increase
 - Sales increase +50%
 - Highest new entry
 - Highest climber

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