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BLAKE

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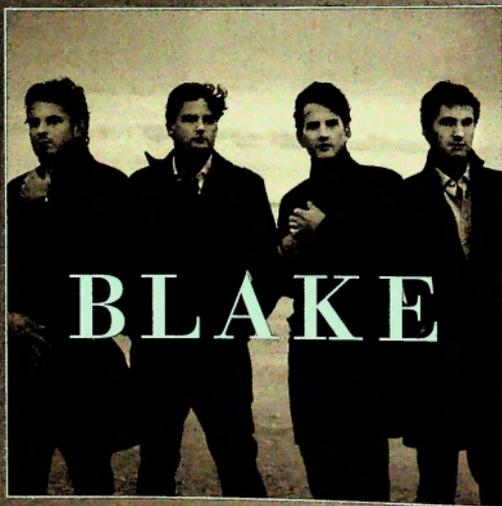
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WHAT THE PAPERS SAY ABOUT BLAKE:

"On the road to fame" The Daily Express

"From Facebook to fame in five minutes" Hello

"Fame, looks and chemistry" Evening Standard



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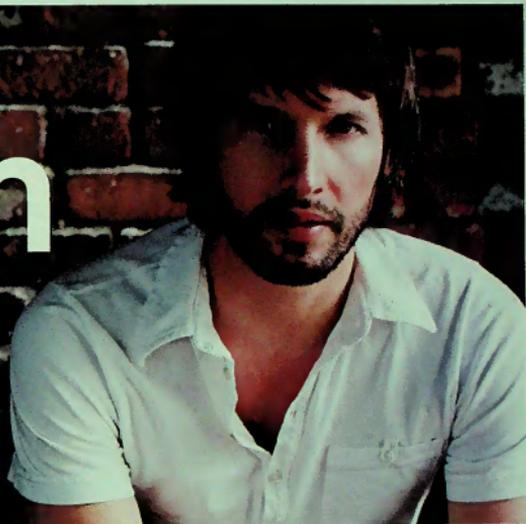
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The Blunt truth

The latest star
trying to overcome
second-album
syndrome

— see p8-9



Axed Live Nation boss eyes up rival

by Robert Ashton

Former Live Nation managing director Stuart Galbraith, dismissed from his post last week over a 'breach of contract', is planning a swift return to the fray by establishing a joint-venture operation with competitor AEG

Sacked Live Nation UK managing director Stuart Galbraith is planning to make a swift return to the live music industry by joining rival AEG.

The development follows Galbraith's dramatic exit last week when he was dismissed by Live Nation for what the concert promoter describes as a "breach of contract".

Although Galbraith remains tight-lipped about his dismissal and what his next plans might be, it is understood that he is now in talks with US rival AEG. At this stage, though, no contract is believed to have been signed.

For the time being, Galbraith will only venture, "What I can tell you is that I

definitely have plans for the future", while his former employer Live Nation is also not commenting beyond a statement it issued last week in which it confirmed he had been dismissed "due to breach of contract".

Informed sources, however, are more talkative. They suggest that one of the key men behind Live 8 and the Download festival is already well advanced with establishing a joint-venture operation with Live Nation competitor AEG. "As far as I know, AEG wants a joint venture with Galbraith running it. However, he has a non-competitive clause so there will be an exclusive period where he will not be

able to work with a competitor to Live Nation," suggests one insider.

Another high-profile promoter also suggests that AEG, which owns The O2 in North Greenwich and a string of big US venues, has aspirations to expand in the UK market and providing someone with two decades of experience with capital would be an efficient and quick way to do that. AEG has already shown it is willing to work with joint ventures: at the end of last year AEG acquired a minority 49% stake in Marshall Arts, which continues to run with Barrie Marshall in charge.

However, AEG Live senior vice president Rob Halliell will not confirm this

scenario is part of the group's thinking. His only comment to Music Week is that it is an issue for Galbraith.

One insider alleges that Galbraith's "breach of contract" concerned his attempt to poach a couple of his former Live Nation colleagues to join him in the new venture. Those executives apparently remain at Live Nation.

Galbraith will not be drawn into such discussions, although he does concede the last three weeks had been difficult and that the issue "is now in the hands of my lawyers".

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Beggars' belief
Music Week turns
the spotlight on the
Beggars Group

Pages 10-11

Releasing a dream
Ali Campbell talks
about his new
career highlight

Pages 13-14

Happy birthday Xfm
A retrospective look
at the station which
changed radio

Pages 17-18

Albums chart
Hard-Fi's second
album debuts at
number one

Pages 30-31



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News

In The Studio



● **Kish Mauve** are mixing their debut album at Metropolis, London with Dave Bascombe.

● **Fear Of Music** are recording with French producer Dimitri Tikovec (Fischel).

● Australian band Gyroscope are recording with Dave Eringa at Elevator Studios, Liverpool.

● David Jordan is working on new mixes with Dan Grach-Margaret at Strongroom Studios, London.

● Martha Wainwright has been working with a variety of producers including Jeff Trott, and her husband Brad Albetta for her new album, which is due next year.

● George Pringle is working with Guy Sigsworth at his West London studio.

● The Fallout Trust are recording with Graeme Stewart at Metropolis and Koro studios.

● Zero 7 are self-producing their fourth album at Milano studios.

Gig Of The Week



Artist: Tom Baxter
Venue: House of St. Barnabas,
Hannette St, W1D
Date: Wednesday,
September 12, 6pm

About: Baxter's self-financed second album features some wonderful songs and we hear rumours a major label deal is imminent. He'll be performing tracks from the set at this early showcase.



Adelle
Hometown Glory (Peacemaker)
After listening to Adelle's debut single, everything else sounds average. One of the most important new artists in the UK right now. (Single, Oct 22)



Asa
Fire On The Mountain (Dramatic)
We featured Asa's demos in 2005. Now Dramatic is giving the Nigerian talent the platform she so deserves. (Single, Oct 16)



Maria Digby
Umbrella (Hollywood)
This inspired acoustic version of Rihanna's hit is making waves in the US. It appears on her Tom Rothrock-produced debut album. (Single, 16c)



The Hoosiers
Beautifully In A (RCA)
The second single and a big commercial highlight from The Hoosiers' debut. Should rightly be the catalyst to a strong album result. (Single, Oct 8)



Britney Spears
Brave New Girl (RCA)
Her personal life may be troubled, but Britney's music certainly isn't suffering. Gimme More is an edgy, innovative pop song. (Single, Nov 5)



Midnight Juggernauts
Into The Galaxy (Siberia/Unsigned)
There is everything to love about this track by the Aussie trio. Dreamy dance pop. (From album, 16c)



Carl Kennedy vs MNYC
Project Ride The Storm (Gusto)
Featuring two vocalists backed by Raschford, this updating dance track has been championed by Pete Tong and Roger Sanchez. (Single, Oct 1)



Alex Cornish
My Word What A Mess (Believe)
Cornish is a bright songwriting talent with a penchant for haunting, melodic pop. Winning favour at Xfm Scotland.



One Night Only
You & Me (Mercury)
Radio-friendly stuff from the Yorkshire group, currently being championed by Zane Lowe and Steve Lamacq. (Single, Oct 25)



Tom Baxter
Better (Charisma/EMI)
Having inked a deal with the EMI imprint, Baxter's second album will have the platform to reach a broad audience. (Single, 16c)



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

iPod launch upsets retail apple cart

by Adam Benzine

Apple innovations, which include iPod-compatible iTunes Wi-Fi Music Store and a wi-fi Starbucks deal, send stark warning to retail rivals

Digital

Analysts are warning of difficult times ahead for both rival digital retailers and traditional physical stores, after Apple last week announced plans for an over-the-air download offering, including a link-up with Starbucks in the US.

Apple CEO Steve Jobs made the announcement at the launch last Wednesday of the new iPod range (see panel below), which included a new handset, the wi-fi-enabled iPhone Touch; an iTunes Wi-Fi Music Store, which allows on-the-go downloading straight to the iPhone and Touch devices; and a partnership with Starbucks, which Jobs says has been nearly two years in the making.

The Starbucks deal will allow Apple users free wi-fi access and the ability to discover and purchase tracks over the air when in Starbucks stores. Starbucks will start rolling out the service in New York and Seattle outlets from October.

Making a guest appearance at the launch, Starbucks founder and chairman Howard Schultz applauded Jobs' vision. "One of the most-asked questions in Starbucks today is, 'What song am I listening to?'," said Schultz. "This is going to be transformational. We think our collective customers are going to welcome this."

However, according to several leading analysts, mobile operators should be seriously concerned by the development, which could potentially threaten their own download operations, particularly given iTunes' market dominance.

Both Nokia and T-Mobile have download services in place, so it would seem likely that O2, the operator mooted to support Apple's iPhone, would follow suit. Jupiter Research vice president and research director Mark Mulligan even goes as far as to suggest that if O2 has yet to sign its much-speculated iPhone contract, it should be "drastically" revising the terms.

"I hope for Apple's sake they've already got the deal signed with a European partner for

iPhone," he says. "If I was a mobile operator I'd be drastically and rapidly changing my terms of contract. The promise of wi-fi connectivity with a wi-fi store on-the-go is directly threatening to the operators' over-the-air services."

In the longer term, the pre-eminent digital retailer inking an agreement with the world's largest coffee chain (14,000 stores worldwide with seven new stores opening per day) could have massive ramifications for the future of retail.

"Apple being Apple, I think we can expect to see wi-fi rolled out on the main iPod range by 2009," says Screen Digest analyst Dan Cryan. "And if we do see that, it's potentially very significant for the IMVs and Virgins of this world."

"When you look at Starbucks, its main demographic is 25 to 54-year-olds - a sector that has traditionally been buying a lot of music, but hasn't really gone digital yet, so there's a potential to move those people onto digital content."

"The wi-fi store is potentially the killer application that impulse purchasing has been waiting for," adds Mulligan. "The tie-in with Starbucks is perfectly suited to the usage scenario they want - static mobility. Wi-fi definitely trumps 3G, 3.5G and certainly 2.5G networks when you're close to a router."

"Apple want to encourage people to be static when using the wi-fi store, so sitting and having a coffee is the perfect testing ground for this." Mulligan says a UK Starbucks deal is "a logical next step", as the UK is Starbucks' key European market.

Two artists to receive a significant boost from the Apple launch include Polydor-signed Fiest and Blue Note act The Bird And The Bee. The colourful, dancer-filled video (pictured, below) for Fiest's track 1234 is featured extensively in the 30-second TV adverts for the new iPod Nano, while The Bird And The Bee's La La La soundtracks clips for the iPod Touch.

By Adam Benzine
E-mail: adam@musicweek.com



TV ad: Fiest (in blue) set for a massive boost after her 1234 video used to promote iPod Nano



Apple's quarter four 2007 iPod range
iPod Touch
RRP: 8GB model: £199, 16GB model: £269
Battery: 22 hours of audio, five hours of video

Features: Buttonless, touch-screen device, featuring a 3.5-inch widescreen monitor. Wi-Fi support enables over-the-air downloads via the iTunes Wi-Fi Music Store and web surfing. The device senses when

the device is lifted on its side and rotates the screen accordingly.
iPod Classic
RRP: 8GB model: £159, 16GB model: £229
Battery: 30 hours of audio, five hours of video

(8GBG), 40 hours of audio, seven hours of video (16GBG).
Features: Larger storage capacity and Apple's "cover-flow" interface. Thinner, all-metal enclosure, in silver or black

iPod Nano
RRP: 4GB model: £99, 8GB model: £129
Battery: 24 hours of audio, five hours of video.
Features: Larger, two-inch screen. Now plays videos and games. Five new colours.

iPod Shuffle
RRP: 1GB model: £49
Battery: 12 hours of audio.
Features: Available in five new colours.

Live awards confirms stellar line-up

The Vodafone Live Music Awards last week confirmed a strong line-up for the night, with artists set to appear including 50 Cent, Kate Nash, The Enemy, Calvin Harris, Stereophonics, CSS, Athlete, the Manics and Enrique Iglesias.

The high-profile event, now in its second year, takes place at Earl's Court's Brompton Hall on September 19, and is due to be televised that evening on Channel 4.

The show will round off a busy day for the live music industry. Earlier in the day, Music Week's Live & Direct conference, organised in partnership with the Vodafone Live Music Awards, takes place at St Mary's Church, Marylebone. All daytime delegates will receive VIP entry to the evening event.

Live & Direct last week confirmed that two of the UK music industry's most experienced booking

agents and managers will bring the curtain down on the day's panoply. Booking agent and manager Ed Bicknell will interview manager Chris Morrison in the closing keynote session of the event.

The We Did It Our Way keynote session will feature Bicknell and Morrison discussing their experiences in the music business and the power shift from record companies toward the live business. Bicknell, who has managed Dire Straits, Bryan Ferry, Scott Walker and The Blue Nile, among others, now heads the William Morris Agency's music division in London. In turn, his friend and colleague Chris Morrison has run the CMO Management operation for more than 30 years, representing acts such as Thin Lizzy, Blur, Gorillaz and John Cale.

The day's opening panel session will include representatives from the live and record sectors discussing the growing trend of labels investing in live divisions, as well as the prospect of live companies moving into the label sector. In turn, The Edge Group founder David Glick has joined the This Year's New Model session, which will examine the changing business models shaping the live sector.

Sponsor Ticketmaster will provide ticketing services for the conference while Travel By Appointment will be offering a luxury weekend in Paris via a prize draw, and Kings Ferry Travel Group will take delegates from the conference venue to Earl's Court.

For more details on the conference go to www.liveanddirect07.com, or contact Imelda Bamford on +44 (0) 20 7921 8300 or imelda@musicweek.com.



Ups And Downs



- **Catcher's netting** advert of a **gorilla** cracking out to **Phish** **Catchers** in the Air tonight has seen the track re-enter the mid-week chart at number 50.
- The **Magnus** fought off competition from favorites **Bot** for **Lashes** and **Amy Winehouse** to be triumphant at the **Mercury** awards.
- The new **iPod Touch** phone, reporting w-i-d and other Apple products, the latest gadget will allow over-the-air downloads straight to your iPod.



- According to Amazon, **Kanye West** is outstaying **50 Cent** five to one on pre-orders of both their albums. Maybe it's time for **50 Cent** to eat his words after he said he'd retire if he doesn't sell more than **Kanye West**.
- **Shurt Galbraith's** future release unclear after it was dismissed from the **Live Nation** hotspot following a 'breach of contract'.
- The death of **Parovoz** was a sad loss to the world of music.

Rain fails to stop play

by Robert Ashton

Wettest summer on record fails to put off punters, as big festivals report one of the busiest seasons yet

Live
Music festival promoters hit another new high for ticket sales this year, despite the wettest summer since records began in 1766.

The likes of Glastonbury, whose capacity extended last year from 102,000 to 135,000, V and the Corling Weekend Leeds and Reading festivals were all sell-outs, although some of the smaller and newer festivals struggled through the rainfall.

Festival Republic managing director Melvin Benn says that despite the deluge – and three-feet deep water on some parts of the Reading site – the punters were happy. "It does add to the experience. It's that Dunkirk spirit," he says. "It was the same with Glastonbury. That was amazing and what was interesting was the weather was dreadful, but at the same time it didn't destroy the show. Glastonbury, Reading and Leeds are just very strong shows and well put together. People are now building them into their holiday plans."

Similarly, V Festival co-ordinator Dawn Woodhouse had good news stories from Chelmsford in Essex and Weston Park in Staffordshire. "We were up against it, but both went down fantastically well," she says, revealing that they are already looking at adding more fields in Essex next year to help boost capacity by up to 3,000 people. "It's full steam ahead. People don't mind the rain, they came prepared for it and it didn't seem to put a dampener on it," she says.

Geoff Ellis, chief executive of DF Concerts, which mounts V in the Park, also reported healthy business. "Despite one of the worst summers on record in terms of weather and the difficulties this can bring, this has been one of the brightest, busiest summers of live music in Scotland," he says.

It was only the third year of the 02 Wireless Festivals in London and second time in Leeds, but a Live Nation spokeswoman said they farmed well with around the same numbers over four days this year compared to the five days of the event last year. Rain-sodden days during Hyde Park Corling also did not stop the fans crowding into central London. She says: "On Saturday night the rain stopped everything. Crowded House tried to carry on and everyone looked like drowned rats. I haven't seen rain like it; no-one could move." But, she says, if festivals are consistent, have a well-defined niche and are well planned, people will book tickets a year in advance. "We have already seen that with Download. We have already sold several thousand tickets because it has a strong following," she says.

The green nature of festivals is also appealing to more environmentally-conscious music lovers. Benn



Here comes the rain again: festival-goers at the V Festival seemingly unperturbed by the rain

says 25,000 people travelled by coach to Glastonbury this year and Woodhouse's boss Bob Angus made 4,000 coach-only tickets available for the V Festivals. "Festivals are very green now, there are no flights involved," says Benn, who adds he will be building on the event's carbon neutral area over the next few years.

Angus does point out that the poor weather, if it comes the week before the event, does not help promoters with the build and can cut up the land (the V Festivals are held on private and council park land). He believes less-established festivals also suffered. "The one-offs – and there were a lot of those – didn't work out so well. Everyone seems to think they can just set up a festival, but they forget V has been going for 12 years. Glastonbury for over 20 years and Reading since I was a youngster."

Ellis, whose group also staged Connect for the

first time this year, concedes it may have had a problem making a mark in the sea of festivals and concerts this summer.

He says, "In the first year of Connect, we are pleased with the numbers. We did 75,000 tickets. The capacity was 80,000 and I would have hoped we might have got closer to 20,000. But it is about investing for the long term. People are saying it's a brilliant festival. The optimum number of people is 25,000 and I hope we can get to that in three years' time. Scotland has seen a plethora of new outdoor events spring up this year, some of which fared better than others. When we started T in the Park there were only a few outdoor shows a year. Now there are eight or nine festivals in Scotland."

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The following list shows ticket sales of UK festivals in 2007 and 2006 (in brackets)

Download June 8-10: 80,000, (80,000)
02 Wireless London: June 14-17: 100,000****
100,000****
02 Wireless Leeds: June 15-17: 25,000***, (25,000)**
Glastonbury: June 22-24:

135,000, (112,000)
Hyde Park Calling: June 23-24: 70,000, (80,000)
T in The Park: July 6-8: 80,000, (80,000)
Global Gathering: Stratford July 27-28: 55,000, (55,000)
V Festival Chelmsford:

Aug 18-19: 85,000, (83,000)
V Festival Staffs: Aug 18-19: 75,000, (75,000)
Corling Weekend Leeds: Aug 24-27: 80,000, (80,000)
Corling Weekend Reading: Aug 24-26: 70,000,

(70,000)
** Over two days
*** Over three days
**** Over four days
**** Over five days
Source: DF Concerts, Live Nation, Metropolis, Festival Republic



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atmosphere for Klaxons Pias and Indie Mobile unite

... and steel themselves for a promotional and retail boost



Hits in the near future: sales of Klaxons' debut album increased almost five-fold in the 24 hours after winning the Mercury award

innovative and leftfield.

"When the Arctic Monkeys won last year they saw a 10% increase in sales, compared to fellow nominee Richard Hawley, who saw a 36% increase in a week," he says.

However, Richard White, managing director of Chaiky's in Banbury, says he has only seen a limited effect on record sales of winning the Mercury award. "We do notice an uptake but it does not always last very long. I would expect more sales with Klaxons because they are a group

that showed a lot of potential and hopefully the audience will sit up and notice them."

Simon Rigg, manager of Phonica Records in Soho, also says he does not expect any increased sales after Klaxons' win. "The award introduces the music to people who wouldn't have listened to that particular kind of thing before, but our shoppers are already on to the next thing."

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Group buys 50% stake in agency in deal based on "mutual recognition"

The indie sector has increased its presence in the mobile music market following a significant deal between Wall Of Sound parent group Pias and Indie Mobile.

In the deal Pias has taken a 50% stake in the Bristol-based mobile marketing and digital distribution agency after making a "significant", but undisclosed investment in Indie Mobile, which represents more than 400 indie labels. A senior Pias executive is likely to join the Indie Mobile board as a result of the deal.

Both Pias group director of digital and business development Adrian Pope and Indie Mobile managing director Seth Jackson promise the synergies between the two groups will deliver better services to their labels - and the independent sector - while significantly increasing the revenues they are currently earning from the market.

Pope says Pias, which also includes Vital/Pias Digital, Vital Distribution and Pias Recordings within its group, has been performing well in the mobile market, earning revenues of the order of "hundreds of thousands of pounds". However, with the market for full-track downloads doubling each month and a bigger appetite for indie repertoire, Pope explains that the company had a choice - to either grow organically or link with a suitable partner. He believes Indie Mobile fits the bill because of its focus on indie repertoire.

"Mobile is already a significant part of our business. The deal was born out of a mutual recognition that the synergies were such that in combination we can create the definitive, professional mobile solution for independent labels and artists. We could have grown organically and invested in new people or invested in a company which could give us synergies. Indie Mobile understands the indie split and gives us new routes to market," he says.

Pope believes the deal with Indie Mobile will also provide a better range of services it can provide labels, such as digital marketing and SMS campaigns. He adds, "There are several key points from this. The deal brings together all the premium content we represent and Indie Mobile has great content as well. It genuinely means revenues will increase and there will be a better resource for a route to market. There is also the opportunity to swell the labels' digital marketing offer."

On his side Jackson, whose company represents more than 200 rights-holders and distributes their mobile content across 23 territories, says a "bunch of money helps everything". "It gives us more commercial clout and makes it easier to do network deals or get better commercial terms," he says.

In addition to the resources and roster Pias provides, the Indie Mobile managing director also believes that Pias will be able to provide better accounting and feedback to labels because of the music company's expertise and experience in royalty accounting.

"They [a music company] are always going to do that better than a mobile aggregator," adds Jackson. "The deal will allow us to do what we already do, just better and on a larger scale. We have always believed that independent music has the potential to be a significant player in the mobile arena."

Jackson and Pope also stress the international nature of the deal as helping to grow the business. Jackson recognises that Pias's network of international offices, especially throughout Europe, will give it an edge on competitors who are not able to call on people with local knowledge of France or Spain.

Indie Mobile

- Represents in excess of 70,000 tracks from more than 400 leading independent labels
- Supplies the mobile networks and also offers labels mobile marketing and retail initiatives to support their products and campaigns
- Indie Mobile campaigns have won the BT Digital Music Award for Best Use of Mobile twice in the last three years

Pias Group

- Has offices in the UK, Netherlands, France, Germany and Spain in addition to partners in every other European country and affiliates based in territories such as Australia
- Parent of Vital Distribution, the UK's largest independent sales and distribution company, representing more than 75 labels, including Beggars Group, XL Recordings, Big Brother, Warp and Defected
- Owns Integral, the marketing arm for independent labels, and digital distribution business Vital/Pias Digital, which represents more than 100 labels.

SHAREWATCH:

Chrysalis	122.25 (-4.85%)
Emap	855.5 (-1.1%)
EMI	13.28 (1.45%)
OCAS Media	215 (-4.84%)
HMV	130 (5.45%)
Sainsbury's	544 (0%)
SMG	40 (-11.11%)
Travis	427 (0.47%)
UBC	9 (-7.69%)
WHSSmith	409.28 (-0.03)
Worlworths	22.22 (-3.33%)

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The O₂
Europe's music arena



Luciano Pavarotti: 1935-2007

The man with the God-given voice

by Paul Williams

Radio One announces host of celebrity-fronted shows

● **Kelly Osbourne** will join **Radio One** as co-presenter with **Annie Mac** on a new programme, **Radio One's Surgery**. **Chris Moyles** will also broadcast for an extra half an hour every weekday morning. Meanwhile, **Paul McCartney** and **Noel Gallagher** are among a line-up of guest presenters on **Radio One** to mark the station's 40th anniversary. **McCartney** will host the first of 10 evening shows, which will also include slots presented by **Dave Groln**, **Paul Weller**, **Debbie Harry**, **Arctic Monkeys**, **Ozzy Osbourne** and **Norman Cook** (see left).

● **Christina O'Connell** has signed a new two-year contract with **Virgin Radio**. The contract commits the DJ to the station until the end of 2009.

● **Iron Maiden** are to embark on their most ambitious world tour to date next year, with dates in North, South and Central America, Asia, Australia and Europe. **The Somewhere Back in Time World Tour** starts in February 2008.

● **Label management specialist Absolute Marketing & Distribution** has unveiled its **G4** releases at its first sales conference. Releases include the debut album by **All Around the World Records'** **Ultrabeat** and the first solo album by **UB40's** **All Campbell** and **Falithess** vocalist **Pauline Taylor**.

Bertelsmann blames pop figures on Napster case

● **BMG** parent company **Bertelsmann** has posted a poor set of financial figures for the first half of the year. The German media giant reported earnings, before financial results and tax (EBIT), of €4.1m (£28.8m) for the first six months of 2007, down from €69.3m (£468.33m) in the same period in 2006. The company said the result was largely due to the impact of the **Napster** settlement, in which it agreed to pay \$30m (£24.5m) to a group of music publishers as payment for its investment in **Napster's** original P2P service.

● **Internet TV company Narrowstep** has launched a new channel focusing on live music entertainment. **TheONE** will showcase live performances from around the world, launching in October.

● **EMI Music Publishing** is to create a new media department to forge deeper alliances with film, TV and new digital clients, led by **Jonathan Cramon**, who has been promoted to executive vice president of media and business development.

● Another media group has stepped in to the ring to express interest in buying the £100m consumer magazine division of **Emag**, according to reports. **Quadrangle**, the private equity buyer of **Denis Publishing's** American titles, is reported to have asked for information on the business from the banks selling the division.

Obituary

There are some releases in pop music history that changed the rules forever: **Rock Around The Clock**, **Sgt. Pepper**, **Anarchy In The UK**, **Thriller**. For the now-blossoming classical crossover market, the **Three Tenors** concert during the **Italia '90** World Cup stands as a truly defining moment.

"Everything changed for the classical industry from that moment. At that point, music companies were opened up to the enormous potential of classical crossover," recalls **Universal Classics & Jazz** managing director **Dickon Stainer**, whose company above all others has exploited a sector that now competes with pop releases in the main Top 40.

At the centre of this revolution back in 1990 was **Luciano Pavarotti**, already long-proclaimed as the greatest tenor for generations, but whose presence – and, more importantly, performance – alongside **Jose Carreras** and **Placido Domingo** during the **World Cup** in Italy opened up the ears of a wider public to opera, while to classical record divisions introduced the possibility of reaching an entirely new market.

Pavarotti, who died aged 71 last week after being diagnosed last year with pancreatic cancer, found himself in the pop charts, with his reading of **Nessun Dorma** going as high as number two in the UK after the **BBC** used it as its World Cup theme, while **The Essential Pavarotti** broke new ground for a classical album by topping the mainstream artist albums chart in June 1990.

A couple of months later in **Concert**, the spin-off album from the **Three Tenors** concert, followed suit, while the following summer **Essential Pavarotti** II also made it to number one.

Bill Holland, who during his tenures as an executive at **Decca**, **PolyGram** (later **Universal**) and **Warner**, personally knew Pavarotti for more than 25 years, recalls the turning point that **Nessun Dorma** and the **Three Tenors** had on the classical business. "In the world of opera, Pavarotti had been a huge star pre-1990 but that world was quite esoteric, but with **Nessun Dorma** there was an explosion," he says.

But **Holland** says the business opportunities opened up by Pavarotti, Domingo and Carreras were also a "double-edged sword because there was a huge expectation placed on the genre of classical music."

"It became a huge money-spinner but once that levelled off and people had their **Three Tenors** and **Nessun Dorma** records it fell back. But what it did open up was a new genre of classical crossover."

Another key moment was a free concert staged in **London's Hyde Park** in 1991 to mark Pavarotti's 30th year in opera. Despite the pouring rain, a crowd of 125,000 (including the **Prince and Princess of Wales**) attended.

It was one of around 60 Pavarotti concerts staged globally by **Harvey Goldsmith**, who began working with the star in 1985 and became very close friends with him.

"He had the most extraordinary voice and, once he had established himself in opera circles, he wanted to find as wide an audience as possible, which is how I got involved with him," he says. "He always felt the great arias of the world were great pop songs."

Two years after the 1990 World Cup, **Classic FM**



Luciano Pavarotti: opera's first bonafide crossover superstar

was born, building on the legacy of **Nessun Dorma** and the **Three Tenors** by extending the popularity of classical music beyond a niche market.

Although **Classic FM** actually launched in 1997, managing director **Darren Henley** says, "For us it started in 1990. The **Three Tenors** concert probably did more to open up classical music to a wider audience in a single event than anything before: classical music and football was a powerful and emotive mix. It made people feel comfortable with opera."

But, while Pavarotti changed the face of the classical music business, it will be as the most exceptional of artists for which he will be truly remembered.

"To say he was a once-in-a-generation artist doesn't do him justice," says **Stainer**. "He'll never be forgotten because he was the true original and the greatest in terms of his singing ability."

Holland says the tenor was "very driven." He was someone that was very aware of the fact he had a big talent, not in an immodest way, but he felt it was a gift given to him by God and felt he had a responsibility," says **Holland**, who believes he will be remembered for "the most incredible personality as much as the voice."

"When you think of him with that huge white hair and that grin you felt as if he was your favourite uncle. He was a lovely, lovely man," he says.

Paul@musicweek.com

One-off hosts celebrating 40 years of Radio One this September:
Monday 17: **Paul McCartney**
Tuesday 18: **Dave Groln**
Wednesday 19: **Gwen Stefani**
Thursday 20: **Paul Weller**
Friday 21: **Paul Oakenfold**
Monday 24: **Noel Gallagher**
Tuesday 25: **Debbie Harry**
Wednesday 26: **Arctic Monkeys**
Thursday 27: **Ozzy Osbourne**
Friday 28: **Norman Cook**

Sunday, September 30, **Radio One's** official birthday.
7-10am: **Chris Moyles & Tony Blackburn**
10am-1pm: **Vernon Kay** featuring former breakfast show hosts
1-4pm: **Sara Cox & Zoe Ball**
4-7pm: **The Chart Show** with **JK & Joel** featuring **Mark Goodier** and **Bruno Brookes**
7-9pm: **Annie Mac & Annie Nightingale Request Show**
9-10pm: **The A-Z of Radio** - **Radio One** documentary
10pm-12midnight: **Keeping It Real**. A musical tribute to **John Peel**, hosted by **Elijah Wood**

James: future live music fan

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Luciano Pavarotti
1935: Born on the outskirts of **Medena, Italy**
1961: Makes his opera debut as **Rodolfo** in **La Bohème** in **Italy**
1965: US debut at the **Greater Miami Opera**

Donizetti's Lucia di Lammermoor
1972: Significant US breakthrough in **Staltes** in **Donizetti's La Fille du Regiment** at **New York's Metropolitan Opera**
1977: Live From the Met

1990: Rendition of **Nessun Dorma** used as **BBC TV's World Cup** theme, reaching number two in singles chart as **Essential Pavarotti** tips the albums chart. Performs **Three Tenors** concert with



HMV to span generation gap with new-look stores

"Next generation" stores aim to create consumer-friendly shopping experience

HMV goes into autumn in a buoyant mood, after last week posting an impressive set of trading figures and unveiling the first of its "next generation" stores.

The retailer, which endured a rocky first half of 2007, appeared to have turned a corner with its latest results: like-for-like sales at its UK and Ireland stores were up 9.6% for the 18 weeks to September 1, on the back of a strong DVD market, controlling growth in games and an improved retail offer.

Commenting on the results, which were released ahead of the company's AGM, HMV Group chairman Carl Symon talked of the company's new stores, the first of which was opened in Dudley last Tuesday. The second "next generation" store, in Tunbridge Wells, opens this week.

Notable features of the Dudley store include a "social hub", where customers can use free computer access to visit a limited number of internet sites; digital kiosks that allow customers to download content and visit HMV's online store; in-store concessions from mobile phone company 3 and Juice Bar Love Juice; and a technology section selling digital radios and portable DVD players and a games demo pod.

"What HMV has been thinking through is what



High street browsing: HMV's "social hub" with internet access

experience you should have in record stores. And we feel we can bring online and download into that. We are also looking at ways that people can enjoy listening to and browsing music," says HMV UK and Ireland marketing director Graham Sim. "You have to take a step back and try to see things through the eyes of consumers," he adds. "We are also looking at consumers of different ages - what do they want?"

The answer, according to Sim, is sociability. "If I think of the way I buy music, sometimes I want to go online because it is convenient but, for me, nothing beats the ability to go to a place where you might hear something you have never heard before."

In its design and ethos, HMV's new store is similar to both Virgin Retail's flagship Manchester store and Rough Trade's new East London shop.

However, Sim argues that HMV is the natural home for an approach that brings both digital and physical sales under one roof. "HMV as a brand is quite uniquely placed. It has 240 stores. It has a website growing at a significant rate, we are launching a social network, therefore we are uniquely placed to bring that all together," he says.

The question remains as to whether such innovative retail plans will actually sell more music - the new Dudley store stocks a relatively modest 9,000 CDs, reflecting both the demands on space and music playing a decreasing - although HMV would argue no-less-important - part in its sales mix.

However, Sim argues that, where consumers spend time, they will inevitably spend money. "Music brands are thinking through how to make the retail experience as pleasant as possible, an experience where people want to spend time and spend money," he says.

In yet 16th consumers through our doors in a year. By that nature, we are appealing to a broad range of consumers. But music is part of the DNA of the HMV brand. It is vital that we preserve that."

Editorial Martin Talbot



The Mercurys still have the ability to surprise

Klaxons' surprise victory over Amy Winehouse last week is exactly why we love the ceremony

Criticising the Nationwide Mercury Prize judges is like shooting fish in a barrel. It is so easy, it is no surprise how popular it has become.

Everyone, after all, has a view on the Mercurys, from the new order of EMI (and, funny enough, Guy Hands got it spot on) through to my cab driver home (who opted for Bat For Lashes).

And, this year in particular, the judges were always battling on a losing wicket. Any result other than an Amy Winehouse win was inevitably going to be controversial. Back To Black is, to many, head and shoulders above any other album of the past 12 months. Equally, a Winehouse victory would have been a problem in itself; after Arctic Monkeys became the most obvious winners to date last year, it would have hammered home the impression that the Mercurys was becoming a little too predictable.

Like Whatever People Say I Am, That's What I'm Not, neither Back To Black nor Winehouse really needed a Mercury win. For this reason, a decision in their favour might well have raised a fundamental issue for the Mercurys - what purpose does it serve?

Klaxons' victory was certainly a surprise, especially to those who saw Winehouse and Bat For Lashes perform so impressively on the night. But that is precisely the beauty of the Mercurys.

Here is an album - an excellent one, mark you - which will receive a clear boost from its win; standing at 64 in the albums chart before the win, it improved dramatically in the second half of last week as music fans went out to sample a record which had previously been off their radar.

The Mercurys succeeded on another level, too, last week. The victory for Myths Of The Near Future has certainly got people talking. And, if the Mercurys is about nothing else, it is about creating debate and discussion about excellent British and Irish music. And that is no bad thing.

For all that, though, I personally can't see beyond Winehouse and her masterpiece.

The cruellest measure of the Mercurys is history itself. In hindsight - a wonderful thing, of course - the decisions in past years to overlook Radiohead's UK Computer (beaten by Roni Size/Reprazent), Blur's Parklife (pipped by M People) and The Verve's Urban Hymns (beaten by Gomez), among others, have done nothing for the awards' credibility.

History will judge. And when we look back on Mercurys 2007, I reckon we will struggle to understand how any album pipped Back To Black.

Few of us will have yet seen or experienced HMV's new Next Generation store (see story, left), but, from the initial images, descriptions and feedback, it feels like a bold attempt by the retailer to reinvent itself for a new era.

How specialist record shops must evolve going forward is the great imponderable of our business in 2007, but HMV - above anyone, alongside Virgin - has the brand identity to make it work, if anyone can.

With the physical business still accounting for around 90% of all albums sold in the UK, a compelling specialist record retail offer is a must for anyone in the music business. And the good health of the likes of HMV and Virgin lies at the heart of that.

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

Universal closes Sanctuary Music

UK and US jobs left in balance as major turns attention to group's more profitable arms

Staff in Sanctuary's UK and US recorded music businesses face an agonising wait to discover their future, after new owner Universal said that it was to shutter Sanctuary as a front-line label.

The decision, which was taken in consultation with senior management of the Sanctuary Group, will allow Universal to concentrate on Sanctuary's profitable catalogue, management and merchandising arms.

However, it leaves the fate of the 80 staff in Sanctuary's troubled recorded music division hanging in the balance. A source close to Universal says that job cuts are inevitable, adding that a "large percentage" of staff in the division will lose out. Sanctuary's US recorded music business, home to Brian Wilson and Dolly Parton among others, looks likely to follow a similar route.

Officially, Universal will only say that the US label is "being reviewed". However, the source says: "It has been no more successful than the UK record company. Don't place too much store on the thought of its continuing as a frontline operation."

A 30-day process of consultation with Sanctuary staff is now underway, after which

Universal will take a final decision. Sanctuary staff have been told that their jobs are at risk, although steps will be taken to minimise the impact of redundancies.

Sanctuary Records Group Worldwide CEO Joe Coakell is thought to be among the executives who will lose their jobs in the shake-up and is believed to be starting up his own company. Coakell declined to comment. Sanctuary Records Group COO Roger Sermon has already left the company.

All other divisions of Sanctuary - agency, merchandising and artist management - in both the UK and the US will continue as stand-alone businesses under current group management, headed by Sanctuary CEO Frank Prestland.

The source notes that these businesses are profitable, with real growth prospects with investment and access to Universal's global resources.

Universal agreed to buy Sanctuary for £44.5m, plus £59.8m of debt, in June. The major UK and the US will continue as stand-alone businesses under current group management, headed by Sanctuary CEO Frank Prestland.

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Plácido Domingo and Jose Carreras with spin-off album worldwide hit
1991: Essential! Pavarotti II UK number one album, while in free Hyde Park concert
1993: Plays to more than

500,000 on the Great Lawn in New York's Central Park
1994: Second Three Tenors World Cup concert (album tops UK chart) with a third following at the 1998 World Cup finals

1998: Becomes first and only opera singer to date to perform on Saturday Night Live
2004: Starts farewell 40-city tour in December
announced
2008: Sings Nessun

Dorma at 2006 Winter Olympics opening ceremony in Turin
2007: Dies aged 71 after being diagnosed the previous year with pancreatic cancer

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Quote Of The Week

"I have great confidence that we will have the best record company in the industry, but in today's world, we might have the best dinosaur. Until a new model is rolling, we can be the best at the existing paradigm, but until the paradigm shifts, it's going to be a declining business. This model is done."

Columbia co-chairman Rick Rubin declares that the current business model for the music industry is "done"

What's On This Week

Monday-Sunday
Brian Wilson takes to the stage of the Royal Festival Hall to present the four-movement piece that Lucky Old Soul, as well as performing several Beach Boys songs never performed live before.

Wednesday
The O'2s Indigo? will host the O Awards launch, featuring performances from Kate Nash and Manic Street Preachers

Wednesday
Facebook-Summit opera band Blake's champagne showcase at the Mayfair Hotel.

Friday-Sunday
The End Of The Road festival hits the Laxner Tree Gardens, Dorset.

Sunday
New chart rules covering physical singles come into effect.

Average weekly circulation
1 July 2005 to 30 June 2006:
8,180

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Atlantic prepares to go biggest debut in UK chart

by Stuart Clark

Team behind James Blunt remains decidedly upbeat, as follow-up album AT

Talent

Following any successful debut album always comes with its challenges, but Atlantic managing director Max Lousada finds himself in uncharted territory as his company prepares to unleash successor to no less than the biggest-selling debut album in UK chart history.

James Blunt's introductory set Back To Bedlam became the second debut release after Dido's No Angel to surpass 3m sales in the UK alone following its October 2006 release, while its international impact was so extensive that more than 1m people around the world own the album.

Given all that, the expectations for the singer's second album *The Last Song* - which is released next Monday - are truly massive, but Lousada knows he has a job to do to retain a cool head and keep matters in perspective.

"If we achieve half of the sales we did before we'd be really happy," says Lousada who, despite his air of reserve, will be looking to the album to contribute significantly to Atlantic's fourth quarter spoils alongside a number one album yesterday (Sunday) from Hard-Fi and a comprehensive David Gray best of in November. "We've taken the view that we're proud of the record, but we've set the expectations within realism."

With one week to go until the new album's release, the campaign is looking decidedly upbeat. Lead single 1973 was on target last weekend to enter the UK singles top five, while physical pre-orders for the album so far exceed 400,000 units.

"It's feeling really good," says Atlantic marketing manager Stuart Camp, who, having worked across both albums, will be leaving Atlantic in a matter of weeks to join Blunt's management team full time. "We're actually trying to bring the ship down because we don't want the records hanging around in stores. We would rather the albums sold and retailers were confident about the release and re-ordering. As it stands, orders could push 450,000 if we let them."

Camp says that the reaction from media, too, has been decidedly upbeat. "The response overall has



Encouraging physical pre-release orders for James Blunt's (pictured) new album have already exceeded 400,000

been more positive than we expected. That's not to say that we were anticipating a negative reaction, but when you sell that many albums, people look for an opportunity to state you."

A selection of the world's media got their first taste of the album at a private Blunt show in Ibiza last month. Ibiza is Blunt's home now and the place where he wrote much of the new album.

Chiefs, Jamie Cullum and Sigur Ros are among the other acts confirmed for the October 24 to 28 event in London's Camden.

The Edge Group's venture capital trust has become the UK's biggest specialist investment fund for live music and events industry after its fund raised £19.7m.

The Beatles' second film set for DVD release

● The Beatles' second film *Help!* is to be released on DVD for the first time. The 1965 movie will be issued by Apple Corps via EMI on DVD on October 29 in a two-disc set.

● Sony/ATV Music Publishing has signed a long-term deal with JR Rotem, the co-writer and producer behind UK number one single *Shout! Get It* by Sean Kingston.

● Representatives from Apple Inc and motor music labels are to visit Brussels on September

Last.fm gets behind 'save the Spitz' fundraiser

● Last.fm is teaming up with Hit Chip to help raise money for London's soon-to-be-homeless Spitz venue. The Spitz gig, taking place tomorrow (Tuesday), is the first of a number of events that Last.fm will be hosting over the next few months to promote its Hyde charts.

● Live Aid and Live 8 promoter Harvey Goldsmith has hit out at The Daily Mail for running adverts for concerts which are yet to be announced. The Daily Mail carried an advert from a company called Premier Entertainments, which offered tickets and hotel packages for alleged forthcoming shows.

● Mork Ronson and some of his Version album collaborators are teaming up with the BBC Concert Orchestra for this year's BBC Electric Proms. Paul McCartney, Kaiser

James Blunt cast list:
Management: Todd Inland.
Marketing: Stuart Camp, Richard Hinkley, Atlantic National radio: Phil Youngman, Atlantic Regional radio: Carrie

Caris, Atlantic Press: Barbara Charone, M&C, Publishing: Guy Mool, EMI Publishing.

The following list comprises domestic sales of UK-signed artists' debut albums. All acts listed surpassed 1m UK sales with their debut albums since 2000. Only acts with second albums listed

Arctic Monkeys
Whatever People Say I Am, That's What I'm Not (1m)
Favourite Worst Nightmare (550,000)
Daniel Bedingfield:
Gotta Get Thru This (1.6m)
Second First Impression

Follow-up chart history

The Lost Souls hits retail next week

Despite the strong start, however, there is no forgetting that *All The Lost Souls* is entering a decidedly different market to the one which (eventually) welcomed *Back To Bedlam* in 2003, the year of its UK peak. Since then, the UK market has undergone a progressive, year-on-year decline in sales and no other debut artist has come close to threatening Blunt's sales achievements.

The trend for second albums, too, does not point to bright a picture (see panel below). Franz Ferdinand, Natasha Bearingfield, Kaiser Chiefs and Arctic Monkeys are still struggling to reach the lofty heights of their debut albums and in the past few years only a select group of artists, Amy Winehouse, Razorlight, Kele Leach, Cataplay and Gorillaz among them, have surpassed the UK sales of their debuts with their respective sophomore releases. For Blunt, who wrote much of the new album from the serene environs of his Ibiza base, the commercial success of his follow-up is low on the agenda. "I set out to make something that I'm really proud of. *Back To Bedlam* may be the album that sells millions, but *All The Lost Souls* is the one that'll be able to hold up my one copy of and say, 'This is the one I'm proud of'."

Blunt says that there was no thought given to writing another 'You're Beautiful', the song that launched his career and the first single by a British artist to reach number one on the *Billboard* Hot 100 chart since Elton John's *Candle In The Wind 1997*. Instead, the priority was on delivering an album that stood up creatively. With the songs written and rehearsed before recording commenced, much of *All The Lost Souls* was recorded live with his touring band at Jim Hendrix's Electric Ladyland studio in New York.

"It is a full body of work," he says. "I hope people discover it that way and recognise it such. One of my greatest worries is the fact that, with the way the digital world is working, we are now focusing on individual songs so that albums are really suffering."

The album is produced by Tom Rothrock, the name behind Blur's debut as well as albums for Elliott Smith, Buck and Boddy Drown Boy. He is also, says Blunt, a key member of Team Bunt. "He's the sixth member of the band. He and I got on incredibly well and he really understood what I was trying to do with this album," he says.

blunt@musicweek.com

19-20 for an anti-trust hearing with the European Commission. The development comes five months after the Commission accused Apple and the four majors of violation of competition rules over the iTunes Music Store.

● Sanctuary has linked with ad-supported service W67 to make its full catalogue available freely and legally.

● Copyright and producer P+Nut has settled his claim for copyright infringement against Amy Winehouse and will receive a share of the copyright and payment of his costs for his part in the song *He Can Only Hold Her*.

● Lee Zappella has confirmed reports that he will be reforming later in November for a one-off charity gig at London's O2 venue.

● Award-winning Direct record store *Revel* Records is to close, as owner Tom Rosso looks to concentrate on his other music businesses.

● Gabrielle's label UMRIL is not related to Polydor as MW previously suggested. Apologies.

(270,000).
Blue:
Blur (1.3m)
One Love (1.4m)
Cataplay:
Parachutes (2.3m)
A Rush Of Blood To The Head (2.6m)

The Darkness:
Permission To Land (1.4m)
One Way Ticket (200,000)
Craig David:
Born To Do It (1.8m)
Slicker Than Your Average (550,000)

Read the full James Blunt interview on musicweek.com



Controversy at the Mercurys

Guy Hands had his first taste of the music business last Tuesday, with a front-row seat at the Mercurys, after spending a day with his four-person Terra Firma team meeting staff at EMI's Wrights Lane and Brook Green offices for the first time. Sandwiched between EMI chiefs of records and publishing Tony Woodsworth and Guy Mool, Hands had an opportunity to see off first-hand performances by EMI acts Mape, Jamie T and, right up close, *Bar For Lashes*, who the major is looking after via the Chrysalis Group. What did he think of the performances overall? Besides Hands being predictably hopeful for his own company's acts, Dooley hears that he actually flipped Klaxons... Hands was joined at the event by fellow Terra Firma bigwigs Chris Rolling and Ashley Urwin, who has apparent music credentials. It seems, being a long-standing friend of Arctic Monkeys manager Geoff Borchardt... More controversial judgments dogged the Mercurys, though. The big rumours of the night, of course, centred on the judges' decision. One was that they were so divided on Amy Winehouse and *Bar For Lashes* - the two clear favourites in the room - that they had to revert to the two acts they could agree on, Jamie T and Klaxons - with, of course, Klaxons winning. The other scurrilous rumour had it that the judges were so split between Winehouse and the Luaneas that judging choir Simon Frith had to use his casting vote - and plumped for Klaxons... Whatever, it was a surprise decision to everyone in the room, not least on the *Istambul* table, from which a clearly dispondant Winehouse took a quick retreat after the announcement. Meanwhile, Island Records boss Nick Gatfield was so expectant Winehouse had the Mercury sewn up he was thumbed-to-cork as Jaels Holland announced the winner. Due bottle swifly making a return to the bucket. So, which music industry executive was still smiling (albeit somewhat hungover) the following morning when he picked up £1100 on the bookies for backing Klaxons win?... One of the most-contested publishing deals of recent months was concluded recently when the Hoosiers split pen to paper with Sony/ATV. Champagne swifly followed at the major's central London offices and here's the snap to prove it. Pictured below, left to right, are Sony/ATV's A&R manager James Dewar, Alfonso Shattard, Martin Skenehardt and Irwin Sporkes from The Hoosiers. Steve Marton from

Angelic Union Management and Sony/ATV managing director Rakesh Sanghvi... Meanwhile, EMI Music Publishing concluded a deal last week with Reverend And The Makers... *Billboard*'s Hot 100 could become a UK-free zone again this week with the only current BR1 occupant, Amy Winehouse's 20-week stayer *Rehab*... To drop out under a rule automatically excluding any track in the bottom half of the chart after 20



weeks... Despite Pavarotti being diagnosed last year with pancreatic cancer, the star's long-time associate Harvey Goldsmith reveals Pavarotti was still talking to him as recently as a few weeks ago about new projects. "Don't write me off," said the legendary tenor who was due to have been visited again by the veteran promoter in Italy in the next couple of weeks... The Connect Festival in the west of Scotland proved a suitably push affair, with even the Duke Of Argyll (pictured above with Connect organizer DF Concerts' Geoff Ellis) spotted in the moshipt getting down to the Beastie Boys. Mind you, he didn't have far to come - it was held in the grounds of his castle. Quote of the event came from Peter Pater of the reformed (well, in one way) Only Ones. "Keep off the drugs kids," he told the crowd, after playing legendary punk hit Another Girl Another Planet. "At least until you're 50. Then you need them"... Elton John's Vegas Red Piano show rolled into London for the first time last Wednesday night, even by his own standards. It was an extravagant affair with stylish new short films screened at the O2 to accompany many of the songs being performed. Standouts include no less than Justin Timberlake portraying a young Elton to soundtrack Rocket Man and another performer playing the star with his head stuck in an oven, recalling the star's suicide "attempt" depicted in *Someone Saved My Life Tonight*... The sun keeps shining for former UK-based A&M and BMG executive Ian "Dice" Dickson. Having relocated to Australia in 2002, he reinvented himself as a TV personality of sorts as a judge on *Australian Idol*. This week he has been confirmed to star on the 19 Entertainment's American *Idol* sister show, the *Next Great American Band*. Look out, Cowell... Finally, congratulations to Paul Brown of Pandora who is now the proud father of Max John...

Dooley's Weblog

Tuesday
And here was I thinking that a life of rock'n'roll excess guaranteed one a Doran Gray-type past with the devil before exploding in a flash of powder and obscure-labelled barban."

Wednesday
Festival gears, prepare to acquaint yourself with livery in the Scottish royal burgh of Argyll and Bute, home to the Duke Of Argyll, one of Scotland's top shiny clubs and now DF Festival's latest offering 'Connect'.

Thursday
"Sometimes it's better not to win the Mercury Music Prize. Take Mape, for example, who played 229 Great Portland Street last night. The relatively unknown purveyors of bliss-out dreamy pop, with echoes of shagbark and psychedelia, were nominated for the prize this year. But not winning has probably done them a favour."

Dido:
No Angel (3.0m)
Life For Rent (2.8m).
David Gray:
(breakthrough album)
White Ladder (2.8m)
New Day At Midnight (1.2m)

Franz Ferdinand:
Franz Ferdinand (1.2m)
You Could Have It So Much Better (475,000).
M.I. Dwe:
It Dwe (1.4m)
Ancora (1.0m)
Ronan Keating:
Ronan (1.3m)

Destination (750,000).
Kaiser Chiefs:
Employment (1.8m)
Yours Truly, Angry Mob (1.0m).
Katie Melua:
Call Of The Search (1.1m)
Piece By Piece (1.2m).

Scissor Sisters:
Scissor Sisters (2.6m)
Ta-Dah (1.3m).
Snow Patrol:
(major debut) The Final Push (1.5m)
Eyes Open (1.9m).
Toploader:
Onka's Big Moka (1.05m)

Magic Hotel (80,000).
Source: OCC





Beggars' belief

by Ben Cardew

From humble beginnings as a punk label operating from a London record store, the Beggars group has extended its reach to become a globally profitable yet independent and self-sufficient empire. *MW* talks to the people behind the success

The Beggars Group office in South West London feels exactly how you would want a record company headquarters to feel: piles of obscure vinyl litter the corridors, music blasts from the stereo and the walls are a patchwork of gold discs and gig posters.

Externally, however, the office, located in Alma Road, Wandsworth, does not look a particularly big deal, with just a small blue sign alerting passers by to the fact that this innocuous building on a residential road is, in fact, the nerve centre of one of the world's most important independent record label groups.

But important it certainly is. Beggars' recent purchase of Sanctuary's 49% stake in Rough Trade Records may have pricked up ears, but away from the media glare, Beggars Group has long been quietly building an independent empire, to the point where chairman Martin Mills can confidently remark, "in terms of being a supplier of alternative music, no one can be without us."

It is a remarkable boast – but it is certainly no empty rhetoric. For which retailer could claim to truly represent the alternative scene without music from The White Stripes, The Pixies, The Prigdig of the early Gory Numan/Tubeway Army catalogue on their radar? And that is without mentioning The Strakes, Belle And Sebastian and Super Furry Animals – all of whom reside on the newly-acquired Rough Trade.

"I don't see anyone like us," says Mills, relaxing on a sofa in an upstairs room of the Beggars office as he reflects on the group's long and sometimes difficult history. The room itself used to house Top Pure's office, but now plays host to a couple of sofas and an ota table. It looks for all the world like an out-of-favour guest room.

HISTORY
1978 Beggars Banquet releases its first record, Shadow/Love Story by punk group The Lockers. The label is run through the Beggars Banquet

record shop in Fulham, London.
1979 Early Beggars Banquet signings Tubeway Army score three top 20 albums and two number one singles

"We are independent, we have offices around the world," Mills continues. "We are the independent that can offer wholly-owned representation around the world, but also the best possible interaction with the digital market. In terms of structure, we are quite well positioned." Indeed, the issue of structure is an important one for Beggars – the group is home to seven labels, which it either wholly- or part-owns: 4AD, Beggars Banquet, Matador, Playlouder, Rough Trade, Top Pure and, crucially, XL – home to many of the group's best-known acts (see breakout, below).

Key to the Beggars success is creating a structure which is not dictatorial. "The whole model of it is that it is a very light touch," Mills says. "We have a structure but it is very un-hierarchical and very loose. Essentially, the labels deal with the making of the music and the primary relationships with the artists and the group gets the music to market and runs the back end of the business."

Essentially, this means the group looks after PR, marketing, stock control, digital and physical sales and business affairs, while individual labels handle the thorny issue of talent development, or ASR. XL, for example recently announced plans to launch a new PR company, Technique Publicity, headed by former Darling Department head of press Jon Wilkinson.

The structure that we have invented gives collective strengths and economics of scale. It is the best of both worlds," Mills adds. "As strong as a major when that is necessary and familiar as an independent."

However, the particular ingenuity of Beggars' structure is that it allows each label to draw on as much, or as little, support as it needs, as the

first independently-distributed dance number one with Pump Up The Volume by MARRS.
1989 Beggars Banquet forms Clobber, later to become XL Recordings,
1987 4AD achieves the

(Picture above)
The White Stripes: Jack and Meg have been sitting pretty with the Beggars Group in the UK since signing to XL in 2001

(Pictures below, clockwise from left)
The indie's unassuming South-West London offices, the in-house, across-the-group press department and Martin Mills at work.

group can put together a bespoke team to work on each project. The result is that each of Beggars' labels can work with – and turn a profit – on artists at every level. So, while XL can make money on a cult act such as Rata – an artist who might sell around 35,000 copies of their latest album around the world – it can also release global chart-topping albums from The White Stripes or Thom Yorke.

"We can bring the heavy artillery when the moment is right and also we can bring the line tuning," explains Beggars' managing director John Holborow. "Learning how to make smaller projects profitable is key to the group."

"We are not fixated with profit, though," he adds. "We work with a lot of bands who are orientated towards the smallest of profits or even breaking even."

The free-floating nature of the structure also

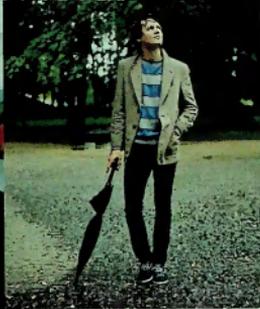


We have a big new media team at the forefront of what we do. Most record companies are still structured like it is 1974. That is nuts."
Martin Mills, Beggars Group chairman

to release dance music. At this point the idea of Beggars as the group umbrella starts to emerge.
1987 XL releases The Fat Of The Land by The

Prigdig. The album debuts at number one in the US charts.
2002 Beggars Group acquires a 50% share in Matador Records.
2007 Beggars Group buys

a 49% stake in Rough Trade Records.



means that a label like XL, with its roots in dance music, can sign a US-based singer-songwriter in its most leading international territories including the US, Japan, France and Germany and, rather than licensing the rights to its releases around the world, the group signs distribution deals in each territory. It is a move which allows Beggars to control its own destiny, while enabling the group to keep a close eye on what is happening internationally.

"With licensing deals, you are fighting for labels to spend money on your acts and you're competing against local artists," says International marketing director Paul Redding. "With distribution, we effectively control everything, from spending to marketing."

Redding explains that, by hiring office space from the distributors, the group is able to keep costs down with no need to invest in IT or office space. This innovative attitude extends to the digital arena: the group was one of only a handful of labels to have digitised its entire catalogue before the turn of the century and has now reconfigured its promotional structure to put new media at the heart of how it presents new music.

"As a band, pretty much the second thing you do after your first rehearsal is to put up a MySpace site. We are developing the next steps

(Pictures, clockwise from top left) Feast of sound: XL Recordings' MIA, Too Pure's Elizabethan, A&J's Baird and Beggars' Benquet's The National

for that," says Mills. "We have a big new media team [comprising 11 people across promotion, sales, design and development] at the forefront of what we do. Most record companies are still structured like it is 1974. That is nuts."

"If you look at the traditional media landscape, radio is becoming more playlist-driven, it is harder and harder to get artists on there. TV has a limited role and, as for press, the people who used to support us have gone online," adds Beggars director of digital Simon Wheeler.

"A new passionate community has sprung up in social networking, blogging... we are trying to make sure that our bands are promoted in grassroots ways. That is predominantly online. That is where we have got to be targeting the audience."

Nevertheless, Wheeler admits that promoting Beggars acts among the notoriously finicky online audience can be difficult and requires more of a softly, softly approach than traditional media.

"You can't plug them on blogs and you can't PR to blogs," he says. "But being part of that community is important. You have got to give them some way of leading the discovery on for themselves. It's an inexact science."

Yet it is a science that Beggars appears to be mastering – 49% of first-week sales in the US of Beggars Benquet act The National's album *Baker*, for example, were digital, Wheeler adds that sales of digital albums in the US represent 60% of total digital sales.

This forward-looking approach, together with a prudent attitude to finance and notoriously tightly constructed contracts, has allowed Beggars to weather the music industry storm better than most: although its turnover for the year to December 31 2005 fell dramatically from

£28.5m to £15.6m, it nevertheless managed to grow profits to £2.7m, the largest annual profits since 1997, when it made £4.8m.

"What has allowed us to succeed is the combination of dealing with great music and running the business in a responsible manner, being prudent and being prepared to take risks when needed," says Mills.

"There are some huge issues right now," he adds. "The biggest one is the decline of the top part of the market. We are clearly seeing the age of the two-million album-seller in the UK has gone. The top slice of sales seems to be disappearing – the impulse buy, the supermarket slice. There is less money in the music economy and in retail."

Nevertheless, Mills remains positive. He firmly believes that there is a future for physical product and is confident the nature of the music Beggars releases – essentially alternative, fan-based artists, or "the kind of music people don't steal as much as they steal blockbuster pop music" – will protect his company from the copying storm.

What is more, despite the growing influence and market share of the few majors – and particularly Universal – he believes indie can continue to thrive – if they stick together.

"If you are big enough you can stand on your own feet," Mills says of his involvement with both Aim (of which he is vice chairman) and Impala (of which he is chairman). "But there are benefits to the community and the music industry for the independents to act collectively. The driver for companies. There was a much broader music community and no one was dominant. Now there are four."

As for the future, Mills predicts that Beggars will be able to return to Rough Trade to profitability by the end of next year, thanks to the economics of scale the group offers, and says that he hopes to continue Beggars' record of artist-driven growth.

"I have always been keen that growth should be driven by artists," he says. "Our expansion has been driven by the success of artists like The Prodigy and The White Stripes. We exist to service the needs of our artists and build a profitable business from that. To do that you need a degree of scale."

And if a major should come knocking with a zero-laden cheque?

"I have never been tempted to sell us," he concludes firmly. "You only really get tempted when you need the money or support. We have been able to grow organically. We have had a million offers. But we have the company where we want it. We don't want to be under somebody's control."

And with that, Mills disappears down the rabbit warren of the Beggars office, swerving past piles of CDs as he goes.

BANDS – PAST AND PRESENT
4AD Baird / Cecaau
Twins / The Fines / Y On
The Radio / Scott Walker
Beggars Benquet The
Christians / The Cult /
ILKTRAINS / Mark

Lanagan / The National
Madame Cat Power /
Interpol / Pavement / The
New Pornographers / Yo
La Tengo
Playlouder Black Strain /
Sereña-Maneesh / Watrot
Rough Trade Jarvis Cocker

The Libertines / The
Long Blondes / The
Strokes / Super Furry
Animals
Too Pure Electrelaine / PJ
Harvey / Mclusky / Scout
Niblett / Stereobal
XL Recordings Devendra

Banhart / Basement Jaxx
/ Prodigy / Jack Peñate /
MIA / Dizzee Rascal / The
White Stripes

**BEGGARS GROUP
SHAREHOLDINGS**
Beggars Group Martin Mills
100%
4AD Beggars Group 100%
Beggars Benquet Beggars
Group 100%
Matorod Beggars Group

50%, Gerard Cosloy 25%,
Chris Lombardi 25%
Playlouder Beggars Group
75%, Founder
Shareholding 25%
Shareholding 25%
Rough Trade Geoff Travis
and Jeanette Lee 51%,
Beggars Group 49%.

Too Pure Beggars Group
75%, Founder
Shareholding 25%
XL Recordings Richard
Russell 50%, Beggars
Group 50%.

Crumbs The Label

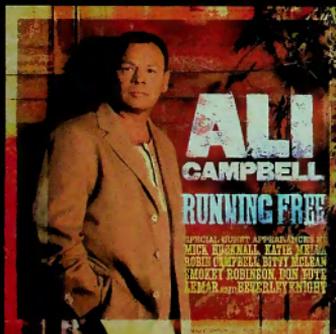

RSM Management

Crumbs The Label and RSM Management would like to congratulate **Ali Campbell** on the forthcoming release of his superb new solo album '**Running Free**'.

We are so proud that this is Crumbs first album release, its been so much fun and a privilege to be part of '**Team Ali**'.

With love and respect,
Ray Williams, Michael Campbell-Bowling,
Goetz Kiso and Kim Revie.

P.S. There is definitely a book in there somewhere Ali!



Out October 8th

Crumbs | crumbsmusic@btconnect.com
RSM Management | info@rsmmanagement.co.uk

Releasing a dream

by Johnny Black

Having fronted the first act to achieve an independently released Top 10 single, with UB40's King/Food For Thought, back in 1980, Ali Campbell's forthcoming solo album, *Running Free*, sees him collaborating with an array of renowned artists, such as Lemar, Smokey Robinson and Mick Hucknall, as well as a dynamic team of music industry specialists and financiers



(Picture above) Perfect match: Ali Campbell (left) and Lemar record 'I'll Be Standing By for the new *Running Free* album

Back in February, when UB40 wrapped up another sell-out tour of South America, frontman Ali Campbell didn't fly home with the rest of the band. Instead, he hopped on a flight to Jamaica to start the process of making a long-cherished dream, which has now come true in the shape of new album *Running Free*.

"Ali first spoke to me about this album, *Running Free*, four years ago," says his manager Kim Revie of RSM. "He was keen to do a solo project, something special that would mark his quarter century in the business."

Campbell's idea, a guest-star-studded album of classic covers combined with new Campbell compositions, was a fairly obvious winner, but Revie realised immediately that making it happen could turn into a long and complex uphill struggle.

"When you're trying to get legends like Smokey Robinson and Steve Wonder involved," she points out, "it's never going to be straightforward. UB40 have a hectic schedule of recording and touring, so trying to find gaps in Ali's diary that would coincide with gaps in their diaries was a mammoth task."

Campbell's wish-list didn't stop with Smokey and Stevie. He was also determined to collaborate with the best contemporary young talent, be it Katie Melua or Lemar, his own contemporaries such as Mick Hucknall and, of course, reggae legends including Bob Marley's former bassist Aston "Family Man" Barrett and Ernest Ranglin, the renowned jazz guitarist and pioneering force behind ska. The icing on the cake was to be the world's finest rhythm section, Sly Dunbar and Robbie Shakespeare.

As if organising all of that wasn't enough to keep Revie busy for the foreseeable future, Campbell was keen to finance the project independently. "We had offers from major labels," notes Revie, "but to retain complete creative control of the project, we felt it was necessary to raise the funding ourselves."

As luck would have it, during a dinner at Tim Rice's house, Revie found herself chatting to Michael Campbell-Bowling, whose lengthy career in the financial services sector had included raising the original cash for productions including *Evita*, *Les Miserables* and *Cats*.

Ray Williams, known to the world at large as the

man who brought Elton John together with Bernie Taupin, takes up the story. "Michael and I have worked together for years," he explains, "so Kim introduced to me, and we got the ball rolling."

Having spent the years from 1984 to 2000 as the music supervisor for films including *The Last Emperor*, *Absolute Beginners* and *The Naked Lunch*, Williams was well-versed in the art of bringing diverse musical strands together for a single project. "So the Ali Campbell idea fitted well with what I'd done for all those years. I told Kim it was a great idea, we should try to raise the money and form an independent label, which we did on January 30."

The new label, Crumbs Records, was an outgrowth of Williams' existing company Crumbs Publishing, but the biggest problem remained - how to raise finance for what was clearly going to be an expensive project without backing from a major record company.

"Myself, Michael and another of our partners, Goetz Kiso (founder of the entertainment law firm Kiso-Stefert), put up enough money to fund Ali's initial recording sessions in Jamaica with Sly and



Running Free, the collaborators
Beverly Knight
Lemar
Billy McLean
Smokey Robinson
Katie Melua
Mick Hucknall
Robin Campbell

Aston "Family Man" Barrett
Don Yule

Ali Campbell timeline
1958, Feb 15: Ali Campbell is born in Birmingham.

1979, Feb 9: UB40 play their first gig, a friend's birthday party, at the Haze & Hounds, Kings Heath, Birmingham.

1980, Feb 1: First single, King/Food For Thought is released on Graduate Records. Peaking at number four, it is the first record to reach the UK Top 10 without backing from a major label.

1980, Sept 6: Debut album *Signing Off* is released. Peaking at number two, it spends 72 weeks on the chart.

'I was thrilled to get Smokey'

by Johnny Black

Collaborating with Smokey Robinson was just one of the highlights of making *Running Free*, says Ali Campbell



Running Free seems like an immensely complicated project. How did it start? Several years ago, UB40's sax player Brian Travers and I decided to do something away from UB40. We wrote seven songs and produced some demos. Then they just sat there doing nothing for three years. We make a UB40 album and tour it every year, so the hardest thing for me is finding time to do anything away from the band.

In the end, I've sort of done *Running Free* in my weekends off. For example, I flew into Jamaica on the way back after our tour in Argentina. I took 10 days out to be with Sly and Robbie to do the drum and bass properly.

How did you choose the cover versions? There's so many great songs I wanted to sing. Hold Me Tight, the old Johnny Nash hit, really seemed like it could be a hit all over again. I've performed it live a couple of times in Europe and it goes down really well.

Please Sly is a song I've loved from when I was 12 years old. I knew it was The Drifters, but I never knew then that it was written by Burt Bacharach. It was done in just one take, but that's my favourite of all my vocals on the album. I almost bit off more than I could chew with Devoted To You, but I wanted to do it because my brother Rob and I loved the Every Brothers when we were little. The trouble is, it's such a sweet melody and a sentimental lyric. In the end, I'm a danger of becoming too cute. So there, I

stripped down the backing and dubbed it as hard as I could. It's quite menacing now.

How did you choose your guest artists? I had a wish list, but it changed a million times. I was thrilled to get Smokey Robinson, because he's a hero of mine. Apparently his daughters are huge UB40 fans, so they told him he had to do it.

For some songs, I knew exactly who I wanted. Once I demo'd Don't Try This At Home, for example, I could just hear Katie Melua's voice singing, "when you're all alone, you can count on me." It seemed obvious that it wanted a cute girl voice, she was brilliant.

Were there any disappointments? I recorded Big Brother, a Stevie Wonder song, with Coello, and it worked out great, but we lost it. I sent it to Sly and Robbie about 18 months ago and it vanished. We tried to find it when I was in Jamaica, but it was gone. Maybe it'll re-surface in time for volume two.

I gather Stevie Wonder has done a contribution but you haven't got it yet? That's right. Hopefully I'll be on the American release. I also know Gwen Stefani wants to do it. She told me when I met her and I know she loves UB40. Unfortunately, finding any time that she's got free is almost impossible, but we're still hoping to include her on the US version.

Robbie," recounts Williams, "but we knew we'd have to look outside the traditional music business to fund the rest of the project."

Williams put together a business proposal which, happily, appealed to Lord Christopher Portman of the Portman Estate, which includes, among other things, 110 acres of central London. "This wasn't the sort of thing he had become involved in before," clarifies Williams, "but with his generous participation, we were able to proceed."

At every stage, Williams and Revie found themselves exploring new avenues. "Myself and my partners are all from the old school," points out Williams, "but we're also willing to embrace new ways forward. As the industry evolves, with the balance between downloading and physical product changing, we knew we had to be very flexible, be able to take care of the old model but also accommodate the new one."

With that in mind, and the money in place, they now had to find a way to bring the album to market with a bang but without the aid of the in-house press, promotion and marketing departments of a major record company. At this point, they turned to Absolute Marketing.

"Five years ago," observes Absolute managing director Harry Semence, "the only way an artist could make money apart from touring or a bit of merchandise was to sell CDs, which meant signing to a record company because that was the only route to market."

When Semence founded Absolute in 1998, he was conscious that the industry was changing, but even he acknowledges that Absolute's current manifestation, which he describes as "a virtual record company" has been made possible by the speed with which things have changed. "There are now skill sets - press, radio, TV, marketing - outside of the major record companies. Combine that with the fact that the route to market now also includes mobiles, downloads, online retail... and it's obvious there are lots of other ways to generate income."

For certain types of acts, he contends, signing to

a major record company is no longer essential. "Acts and labels come to us," he explains, "some have a catalogue, but most are single artist labels. Mel C or Dame Shirley Bassey or whoever. They've reached a situation in their careers where they want to control their own destiny."

For example, Semence identifies acts that can comfortably sell between 10,000 and 75,000 albums as unattractive to the majors because overheads make those numbers unprofitable.

"We can put together a budget that will make 10,000 albums profitable," he reveals, "but we've also just done 500,000 copies of the Coscoca album, so we're also capable of competing toe-to-toe with the majors."

For the Ali Campbell album, Absolute became involved after several tracks had already been recorded. "Kim Revie and Roy Williams came to me because they wanted to put it out themselves, but they wanted the situation managed. Their skill sets aren't about running a record label, they're about managing acts and being creative and all that side of the business."

Drawing on a considerable pool of independent creative talent, Semence set about constructing a team, initially bringing in John Muller, an ex-marketing director of Polydor and managing director of Really Useful, to consult and manage the project.

Between them, they built a hand-picked sound that comprises Sue Harris (Republic Media) for press, Mick Garbutt (Loud PR) to do national radio, Al Davidson (Blog Promotions) for TV, Susie Tomkins (Tomkins PR) for regional, Seth Jackson (Indie Mobile) overseeing digital and Sarah Thompson (Charm Factory) to cover online.

Although the nature of the album, with its guest-star line-up, precludes a live tour because of the impossibility of co-ordinating everyone's schedules, Semence stresses that *Running Free* is being perceived and marketed as a long-term project. "The first single, Hold Me Tight, comes out on October 1, with the album a week later accompanied by a £450,000 TV ad campaign,

but we have a number of additional events which will keep the story alive."

Those extras, reveals Revie, include a Catalogue Running Free documentary. "That will air on several mainstream TV channels at some point before Christmas," she says. "Then, in January, we're doing a concert with several of the guest artists from the album in Strawberry Hill, Chris Blockwell's resort in this, here's the name Irish Town, Jamaica." Even beyond this, there's a similar guest-star-enhanced Royal Albert Hall show being planned for next March. "Those concerts will also be filmed and released as a live DVD."

Revie also observes that, although planning the album took several years, once things started moving, the final recording sessions came together remarkably well in a short space of time. "For example, Ali got Stevie Wonder's agreement to contribute several years ago when they met at the Ivor Novello Awards, but the guest collaborations all finally happened in June and July of this year."

Particularly memorable for everybody involved was the Smokey Robinson session. "He came in briefly on tour and we were at Bridgewater Hall in Manchester (June 30 2007) before going to Amsterdam the next morning for a gig at the Paradiso," laughs Revie. "Ali was also booked to fly to Johannesburg to headline Live Earth with UB40, but we found three hours when we could get everybody together at Blueprint studio in Manchester."

The participation of Smokey along with Mick Hucknall, Katie Melua, Bitty McLean, Beverley Knight and the rest adds significant zest to the release from the UK media perspective, but there's more still in store. "Although Stevie Wonder has recorded his vocal," points out Revie, "we didn't have it in time to include it on the UK release. We're also still hoping to have a contribution from Gwen Stefani, so those should spice up the story when the album comes out in America."

With more hooks than you'd find at an angling convention, *Running Free* looks set to run and run.

"We knew we'd have to look outside the traditional music business to fund the rest of the project"
Roy Williams, business partner

Ali Campbell Timeline
1983, Sept 2: Red Red Wine becomes their first UK number one single.

1983, Sept 24: Labour Of Love becomes their first UK number one album.

1985, Aug 31: UB40 and Christie Hynde reach number one with I Got You Babe.

1988, Sept 8: Labour Of Love is certified platinum in the US.

1989, Oct 15: Five years after release, Red Red Wine reaches number 1 in the US.

1993, June 12: Carl Hall's Falling In Love tops the UK singles chart.

1995, June 17: Campbell's solo debut album, Big Love, enters the UK chart at number six.

2007, July 7: UB40 headline Live Earth in South Africa.

2007, Oct 8: Campbell's second solo album, *Running Free*, is released.



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Club Charts 15.09.07

The Upfront Club Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
K-Class Let Me Show You <small>feat. Jay-Z</small>	The Shapebeaters New Day	Bassmonkeys Feat. Naomi Marsh The Answer	Carl Kennedy Vs Kyrie Project Reached Ride The Storm	Mauro Piccato Evilbadi	Ear Die Hey Girl	Holmes Just Feat. Avation Front 8 Letters	Ultra Nate Automatic	Ida Corr Vs Fedde Le Grand Let Me Think About It	Roisin Murphy Let Me Know	Sidney Sampson Shake And Hock This	Femboy Judith Roberts Saturday Night Sunday Morning	Helicopter Girl Doesn't Get Much Better Than This!	Uniting Nations Do It Yourself	Nate James Night Times	Dobi Kwame Let That Lam	The Maches Turn It Around	Georgia Hardinge Come To Me	Recoup Remind You	Sir Ivan For What's Your Worth

21 4 Just Jack No Time	22 10 Trouble 22 World Shut Your Mouth	23 19 5 Vee Scott Gimme Your Love	24 18 6 Don't Be So Freaky Yo Betty Boo Take Off	25 16 8 Hi-Tack Let's Dance	26 22 9 Out Of Office Happy	27 24 8 Armand Van Holdem I Want Your Soul	28 19 4 Sander Van Doorn Feat. MC Pym By Aty Demand	29 28 7 Michael I Found You	30 32 7 Charlatan Dance Mr DJ	31 11 3 The Beach & Tia Suman	32 10 Congress 40 Miles 2007	33 23 4 Avion Superstar Feat. Rita Campbell So Alive	34 8 4 Soul Corporation Let's Go Together	35 20 4 Soul Corporation Let's Go Together	36 28 10 Reaks The Creeps (Get On The Dancefloor)	37 31 6 Boody Luv Don't Mess With My Man	38 10 Inaya Day U Spin Me	39 10 Freemasons Feat. Bailey Zkude Uninvited	40 38 12 David Guetta Feat. Chris Willis Love Is Gone
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In a K-Class of their own

By Alan Jones

It is more than 15 years since K-Class scored the first of a string of number one hits on the Upfront Club chart with Rhythm Is A Mystery. The 1991 single, which also carried an eye-catching number one in the UK, was the most successful debut single by a UK act to become a club classic, as it's not really surprising it has been given a 2007 makeover, with new mixes by Moby Blanco, Micky Slim, Skidspike, ATC and K-Mass themselves.

It's one of the 10 biggest ever Commercial Club charts this week, enjoying a 13-week run of glory on both charts over the release period. New Day, although still very active these days, K-Class rarely releases records in their own right any more - their last single dance with me topped the Upfront Club chart in May 2005 but didn't make much of an impression on the Commercial one chart, where it spent only the Top 200.

The week it topped the chart, Inaya Day had a new entry with Nasty Girl - and she found Dave a second: Boon Dog sings one on all around the world, which is due for release. The vocalist on Dance with Me was Rosie Adams, who also returned to the chart for the first time since her K-Class collaboration recently, supplying the vocals for The Funk Herbies' Boon My Body, which peaked at number four on the Upfront Club last week's releases ops.

Freemasons, the vocalist on Dance with Me, was signed to the Freshly Pink label, and sang on the hi-fi Diamonds & Peppels, while the aforementioned Nasty Girl went Inaya Day's cover of a Prince song first recorded by Vanity 6.

Other new entries on the chart include the new 30 from Moby McGuinn, Chinoche Hill, Repeats Adam Sammler 2007, Sublime, UT Chris, Vant, Future Frenz, Dregal, Senny J, Filmoren Fresh & The Clubworld Crew.

Finally, no change on the Upfront chart where 50 Cent's Ayo Technology remains with the record of 40 weeks at number one. The record, which has been given the same credit but the number of which has quite managed to rule the Upfront week.



Kickstarts return for a second spell at the top. Squallifiers rising to number two in Upfront

Top 10 Upfront Club Breakers

Rank	Artist/Track
1	K-Class Let Me Show You
2	Vander Reddy/Buttons
3	Ear Die Hey Girl
4	Ultra Nate Automatic
5	Mauro Piccato Evilbadi
6	Carl Kennedy Vs Kyrie Project Reached Ride The Storm
7	Ida Corr Vs Fedde Le Grand Let Me Think About It
8	Helicopter Girl Doesn't Get Much Better Than This!
9	Sander Van Doorn Feat. MC Pym By Aty Demand
10	Freemasons Feat. Bailey Zkude Uninvited

Playlist

The Altons
Silver

Boyz II Boy
Conversations

KT Tunstall
Singing My Face

Liv
Dumbel

Commercial Pop Top 30

Rank	Artist/Track
1	K-Class Let Me Show You
2	The Squallifiers Have You Feared
3	1975
4	George Herbig/George Stroumboulopoulos
5	George Herbig/George Stroumboulopoulos
6	George Herbig/George Stroumboulopoulos
7	George Herbig/George Stroumboulopoulos
8	George Herbig/George Stroumboulopoulos
9	George Herbig/George Stroumboulopoulos
10	George Herbig/George Stroumboulopoulos



Music Week

The Official UK Charts 15.09.07



THE OFFICIAL
UK CHARTS

Prepared in cooperation with the BBC and EMI
by the Official UK Charts Company 2007

As used by Radio One

Singles

1	Sean Kingston	Beautiful Girl
2	Plain White T's	Hey There Delilah
3	Kanye West	Stronger
4	James Blunt	1973
5	Girls Aloud	Sexy! No No No
6	Rihanna	Shut Up And Drive
7	Robyn	With Every Heartbeat
8	50 Cent	Feat. J. Timberlake & Timbaland Ayo Technology
9	Scouting For Girls	She's So Lovely
10	Timbaland	Feat. Doo/Keri Hilson The Way I Are
11	Fergie	Feat. Big Girls Don't Cry
12	Gym Class Heroes	Clothes Off!!!
13	Freaks	The Creeps (Get On The Dancefloor)
14	Elvis Presley	(Let Me Be Your) Teddybear
15	Kate Nash	Foundations
16	Reverend & The Makers	He Said He Loved Me
17	Hard-Fi	Feat. The Brian Auger & Trinity
18	Kano	Feat. Craig David This Is The Girl
19	Armand Van Helden	I Want Your Soul
20	David Guetta	Feat. Chris Willis Love Is Gone
21	Rihanna	Feat. Jay-Z Umbrella
22

Albums

1	Hard-Fi	Once Upon A Time In The West
2	Amy Winehouse	Back To Black
3	Plain White T's	Every Second Counts
4	Newton Faulkner	Hand Built By Robots
5	Athlete	Beyond The Neighbourhood
6	Mika	Life In Cartoon Motion
7	Kate Nash	Made Of Bricks
8	Sean Kingston	Sean Kingston
9	Rihanna	Good Girl Gone Bad
10	Elvis Presley	The King
11	Snow Patrol	Eyes Open
12	Timbaland	Shock Value
13	The Proclaimers	Life With You
14	Paolo Nutini	These Streets
15	The Police	The Police
16	Paul Potts	One Chance
17	The Pigeon Detectives	Wait For Me
18	Maroon 5	It Won't Be Soon Before Long
19	Amy Macdonald	This Is The Life
20	Editors	End Has A Start
21	Kaiser Chiefs	Yours Truly Angry Mob
22	Pink Floyd	The Piper At The Gates Of Dawn



The Album - Out 5th November

www.blakeofficial.com



- 20 11 David Guetta Feat. Chris Willis Love Is Gone
CHRISTMAS
- 21 16 Rihanna Feat. Jay-Z Umbrella
- 22 15 Newton Faulkner Dream Catch Me
- 23 28 Foo Fighters The Pretender
- 24 14 Luciano Pavarotti Nessun Dorma
- 25 22 Amy Winehouse Tears Dry On Their Own
- 26 27 The Hoosiers Worried About Ray
- 27 79 Editors End Has A Start
- 28 25 Enrique Iglesias Do You Know?
- 29 20 Axwell I Found You
- 30 34 Mika Big Girl (You Are Beautiful)
- 31 14 Booty Luv Don't Mess With My Man
- 32 31 KT Tunstall Hold On
- 33 33 Maroon 5 Wake Up Call
- 34 26 Eve Iambourne
- 35 26 Natalie Imbruglia Glorious
- 36 31 Athlete Hurricane
- 37 32 The Pigeon Detectives Take Her Back
- 38 36 Peter Dinklage & Johni Feat. Victoria Bergsman Young Folks
- 39 35 Linkin Park Bleed It Out
- 40 38 The Fray How to Save a Life

Compilations

- 1 1 Original TV Soundtrack High School Musical 2
- 2 2 Various Carecasher Immortal
- 3 3 Various Now That's What I Call Music! 67
- 4 2 Various Ibiza Annual 2007
- 5 4 Various The Anthems 07
- 6 4 Various Classic France Nation
- 7 8 Various 101.70s Hits
- 8 6 Various R&B Love Collection
- 9 5 Various Hed Kandi - The Mix - Summer 2007
- 10 14 Various The Pacha Experience 2
- 11 11 OST Hairpray
- 12 15 Various Just Great Songs
- 13 10 Various Magic - The Album 2007
- 14 9 Various the Ride
- 15 14 Various R&B Anthems
- 16 12 Various Club 80s
- 17 7 Various Club Anthems 2007
- 18 17 Various The Clavert
- 19 18 Original TV Soundtrack High School Musical
- 20 18 Various 101 Club Anthems

Forthcoming

Key single releases	Artist	Release Date
Kelly Clarkson Don't Waste Your Time	Clarkson	Sep 10
Justin Guarini Down The Line / Forever	Guarini	Sep 11
Justin Guarini No Time / Forever	Guarini	Sep 11
Babyshambles Delivery / Real	Babyshambles	Sep 11
Benji & The Hitmen The Start Of It All	Benji & The Hitmen	Sep 11
John Mayer Live Through This	Mayer	Sep 11
Kate Moss A 1902 Wave A Sailboat / Paradise	Moss	Sep 11
Shayne Ward No Other Love / I'm Not Alone	Ward	Sep 11
Music In Me / Walk Away	Music In Me	Sep 11
Sugababes Get Back	Sugababes	Sep 11
Jennifer Lopez 15	Lopez	Oct 1
Mika Myopia / Coming / Just	Mika	Oct 6

Key album releases	Artist	Release Date
50 Cent Curtis / Interscope	50 Cent	Sep 9
KT Tunstall Electric Paradise / Republic	Tunstall	Sep 9
The Go Team Food Of Youth / Republic	The Go Team	Sep 9
Indelible	Indelible	Sep 10
Samuel L. Jackson The Spirit Of Christmas	Jackson	Sep 10
Not To Fear	Not To Fear	Sep 11
PJ Harvey White Chalk / World	Harvey	Sep 11
Foo Fighters Echoes, Silence, Pain & Shame	Foo Fighters	Sep 11
Will Lam Song About Girls / Paper	Will Lam	Sep 11
Jan Brown The World Is Yours / Paper	Jan Brown	Sep 11
Bounce Springsteen Major / Columbia	Bounce	Oct 1
Autographables Shout / Columbia	Autographables	Oct 1
James Lemoine Co. Up Of Nature / Columbia	James Lemoine Co.	Oct 1



Elvis Presley makes an impact with *Teddy Bear* at number 14

- 20 13 Editors An End Has A Start
- 21 11 Kaiser Chiefs Yours Truly Angry Mob
- 22 10 Pink Floyd The Piper At The Gates Of Dawn
- 23 12 Kings Of Leon Because Of The Times
- 24 16 Jamie Scott & The Town Park Bench Theories
- 25 23 Amy Winehouse Frank
- 26 25 Justin Timberlake Futuresex/Lowounds
- 27 43 James Morrison Undiscovered
- 28 11 Linkin Park Minutes to Midnight
- 29 18 The Enemy We'll Live And Die In These Towns
- 30 27 Pink 'I'm Not Dead
- 31 22 Fergie The Dutchess
- 32 14 Kate Rusby Awkward Annie
- 33 24 The Killers Sam's Town
- 34 30 Prince Ultimate
- 35 18 Gym Class Heroes As Cruel As School Children
- 36 14 Richard Hawley Lady's Bridge
- 37 33 The Wang Love It When I Feel Like This
- 38 31 Lily Allen A Light In The Piazza
- 39 38 Arctic Monkeys Favourite Worst Nightmare
- 40 37 Avril Lavigne The Best Damn Thing



Hard-Fi: the band's second album enters the chart in pole position

Pre-release Airplay Top 20

- See *Let Me Know* / *Wah!*
1. **Red Sparo & John van Vliet** / *Pre-release Top 20*
 2. **Waldman** / *Let Me Know / Wah!*
 3. **Cherrie** / *Let Me Know / Wah!*
 4. **Cherrie** / *Let Me Know / Wah!*
 5. **Cherrie** / *Let Me Know / Wah!*
 6. **Cherrie** / *Let Me Know / Wah!*
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 19. **Cherrie** / *Let Me Know / Wah!*
 20. **Cherrie** / *Let Me Know / Wah!*

These charts are also available online at musicweek.com



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Cool Cuts Chart

1. **Pre-release Top 20** / *Let Me Know / Wah!*
2. **Cherrie** / *Let Me Know / Wah!*
3. **Cherrie** / *Let Me Know / Wah!*
4. **Cherrie** / *Let Me Know / Wah!*
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18. **Cherrie** / *Let Me Know / Wah!*
19. **Cherrie** / *Let Me Know / Wah!*
20. **Cherrie** / *Let Me Know / Wah!*



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Kate Nash
Cry (Radio 1)

Gemma Hayes
I'm a Shame

Dani Zia
I'm a Shame

Bence
I'm a Shame

Urban Top 30

1. **30 Cent** / *Just a Thug's Story* / *Hot 100*
2. **30 Cent** / *Just a Thug's Story* / *Hot 100*
3. **30 Cent** / *Just a Thug's Story* / *Hot 100*
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28. **30 Cent** / *Just a Thug's Story* / *Hot 100*
29. **30 Cent** / *Just a Thug's Story* / *Hot 100*
30. **30 Cent** / *Just a Thug's Story* / *Hot 100*

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Xfm celebrates 10-year landmark



by Adam Woods

Music Week takes a retrospective look at Xfm, the specialist station which breathed new life into radio when it launched officially 10 years ago, and which continues to break many of the UK's best-loved bands



With the benefit of hindsight, September 1997 perhaps wasn't the best time to launch Xfm. The indie music scene that had fired the spirit of Xfm's founders as they began pitching for a London licence five years before was expiring under the weight of Britpop and, temporarily at least, the airwaves were no place for celebration, Princess Diana having died the day before.

The station would live to see happier times. In its official Xfm birthday (September 1), it was the hub of a network which itself boasts a national digital presence and further analogue strongholds in Manchester, the central belt of Scotland and, still to launch, South Wales.

For its anniversary in London, Xfm has lined up a programme of events befitting its influence on 10 years of indie and alternative music in the UK. Along with a number of artist documentaries, live performances by bands at a series of gigs from August to November (see below) point to a few of the names who have passed through the station's playlists on the way to bigger things.

Big birthdays are no time for modesty and accordingly Xfm managing director Nick Davidson has no bashful illusions about his network's importance in the grand scheme of indie things.

"I think we are the biggest influence on our kind of music in the UK," he says. "We are majorly influential - you only have to look at the Unsigned and Unsigned pages on the website to see what it's really all about."

"It's OK to say we broke Hard-Fi or Coldplay or Razorlight or Franz Ferdinand, but we don't just play the big bands - we play the stuff that is bubbling under and that is the most important thing."

As all these artists suggest, to argue the case for Xfm's contemporary relevance in the current climate is probably easier today than it has ever been. "Pick almost any artist who is doing well at the moment, playing this type of music and you can usually track them back to a demo play on John Kennedy's Xposure show," says Xfm network head of music Mike Walsh, with some reason.

"What Xfm are fantastic at is getting on board with unsigned bands," says Edan Blackman, director of Ish Media and national radio pluggier for established Xfm favourites the Gossip and the up-and-coming kids in Glass Houses. "We played them that, they got it and they put it on all of the three evening playlists."

"They just give you their support literally from day one and, for that kind of thing, we love them." So does an average weekly national audience of almost 1.2m (source: Radio), up more than 100,000 in the past year, including 67,000 in London, 266,000 in Scotland and 129,000 in Manchester.

The success of Xfm in recent years is a tribute to the commitment of owner GCap to growing the station and also to the vision of the station's founders, who 15 years ago set out to give the UK a specialist alternative station in the vein of contemporaries such as LA's KROQ or New York's Z100.

In fact, if Xfm's formal date of birth was the beginning of a difficult nine months - at the end of which it was bought by current owner GCap, then Capital - the story of Xfm technically begins a full five years earlier.

In 1992, pirate broadcaster Sammy Jacob picked up the first in a series of month-long Restricted Service Licences (RSLs) and began picking up a cult audience in north London.

"Those were the days when Radio One was still Sir Simon Bates and Steve Wright - the revolution hadn't happened yet," recalls Angus Plugging's Dylan White, an early Xfm fan and onetime regular guest. "I can remember driving around London when the first RSL went out and being able to switch between Radio One and Xfm, where I was hearing the Clash in the middle of the day. It was just unheard of."

The demand was clearly strong. In June 1993, the Great Expectations gig in Finsbury Park, featuring The Cure and Blur's Damon Albarn and Graham Coxon, ratted 27,000 to the cause. The initial incarnation of Xfm picked up backing from Fiction boss Chris Parry and promoter Harvey Goldsmith, among others, and carved out a pre-launch history that earned the station a place among both the great indie follies and the truly hiphopzard.

"It's OK to say we broke Hard-Fi or Coldplay or Razorlight or Franz Ferdinand, but we don't just play the big bands - we play the stuff that is bubbling under and that is the most important thing" Nick Davidson, managing director, Xfm

Thank you for the music, some of the bands performing at Xfm's 10th birthday gigs. (main picture) Hard-Fi, (inset pictures, left to right) The Fratellis, CSS, The Rumble Strips

Xfm/Torpan 10th birthday gigs
August 6: The Coral
August 14: The Pigeon Detectives
August 22: Biffy Clyro
August 29: CSS
August 30: The Fratellis, The Rumblestrips

September 4: Ash
September 5: The Kooks
September 14: X-Posure
Live: Kate Nash
September 17: Razorlight
September 18: Babyshambles
October 6: Stereophonics
October 13: Big Night Out

with Maximo Park
October 23: Kaiser Chiefs
November 8: Klaxons
TBA: Razorlight
TBA: The Kooks



broadcasting experiments.

"It was a pretty loose and wayward operation," recalls John Kennedy, the sole remaining on-air veteran of those on-air years. "But it was full of enthusiasm and excitement and this kind of big dream that we all had of trying to get this new type of station into existence. In those days, it seemed like the music we liked just wasn't heard on the radio, apart from on John Peel."

"Something that doesn't get pointed out is that, just by coming into existence, Xfm had a big impact on the radio and music industry," says Kennedy. Sammy Jacobs's original vision certainly did not go to waste, as the scene the station championed progressively muscled its way into the mainstream. "In the five-year time span of campaigning for a licence and getting one, *Biripop* happened, a lot of the music we wanted to get onto daytime radio made it onto daytime and the climate changed," explains Kennedy.

"Unfortunately, Sammy was broadcasting to Camden," says White. "That wasn't broad enough – never mind national broadcasting, it wasn't broad enough for London."

Xfm's maverick habits – which included repeatedly breaking the industry understanding that pre-release tapes were embargoed for on-air play until the record company had honoured its exclusives and sent out the official version – earned it listening figures in the low hundreds of thousands but the writing was soon on the wall. Capital, which had been rudely mocked in Xfm's launch marketing activity, stepped in and bought out 99% of shares.

Suddenly, Xfm found itself in a position familiar to every struggling indie band: to sign a major label deal. An audience that was, by definition, not large enough to keep the station alive was quick to register its disappointment, but looking back, few in the industry doubt the long-term wisdom of the move.

Xfm 10th anniversary
documentaries
September 2: Arctic Monkeys, Whatever People Say I Am, That's What I'm Not (2006)
September 9: Kaiser Chiefs,

Employment (2005)
September 16: Franz Ferdinand, Franz Ferdinand (2004)
September 23: The White Stripes, *White Stripes* (2005)
September 30: The Streets,



"It certainly needed a bit of structuring, even from an avid music fan's point of view," says Walsh. "But, at the same time, a lot of people look back on that period of the station as being its golden period as well."

The rehabilitation of Xfm as a commercial force, not just a critical one, has been ongoing ever since. Recent innovations including the *Mi-Xfm* programmable online jukebox and the decision to replace daytime DJs with the interactive *Xfm* lecture have further modernised the station's footprint.

At a time when radio is coming to terms with the fact that it has to compete with the infinite variety of the Internet, Xfm's *Xu* lecture may yet prove to be an inspired concept.

Replacing daytime DJs with a partially listener-influenced playlist between 10am and 4pm, *Xu* – or "radio to the power of *u*" – offers listeners a variety of options. As well as requests, which are entered via text, phone or online, listeners can submit a suggested running order for an hour's worth of songs drawn from the daytime playlist and also nominate songs on a daily theme.

Needless to say, the system is carefully monitored to give listeners an influence without surrendering control, but the result is indisputably a wider, more varied listening experience. "The diversity, I think, continues to increase," says producer Matt Everett, architect of Xfm's 10th birthday documentaries (see panel below).

"That is one of the things you wouldn't expect, in the middle of the day, you are getting live tracks and stuff you wouldn't normally hear from Xfm, as well as all the usual great big hit stuff we do."

In a similar vein, the *Mi-Xfm* interactive online radio player, which launched in December, allows listeners to modify their experience within the framework of the Xfm sound.

Xfm's monthly *Uploaded* podcasts, which collect the best of the unsigned material from Steve Harris's *Unsigned* show, uses technology to reach out in yet another way, as do the *Xfm* Residency podcasts, which collect the playlists from the weekly on-air lecture, in which a band or artist plays tracks on an hour of music once a week for a month. *Hard-F*, *Snow Patrol's* Gary Lightbody, the *Manic Street Preachers*, *Kaiser Chiefs* and *Damon Albarn* have all done the honours since April.

In the 12th year, Xfm in London has grown its reach by 12.6%, marking it out as the star of GCap's London brands. The music policy, perhaps less



eclectic, certainly a little more mainstream, but undeniably a lot more considered than it was a decade ago, is the key ingredient in that picture.

"You can't have new record after new record, all day long," says Dylan White. "As pluggers, all we want is that the audience is big enough to break records, and to get that you need mass appeal."

"There is an element of us being specialist in our field," concedes Walsh. "But at the same time, we have competition from the BBC and other similar commercial competitors. I guess I believe that we are just the best of what we've got in that we have got some of the most active and enthusiastic ASR/broadcasters in the country."

Those include Kennedy himself, who has been with the station since its pre-launch days, as well as rock supremo Ian Carrilford. Music Response's Steve Harris, *The Ramones* Eddy Temple-Morris, dance specialist James Hyman, plus Clint Bloor, Dave Haslam and Tim Cocker among the Manchester DJs and Jim Gellatly, Fraser Thomson and Martin Bate at Xfm Scotland.

It says something about Xfm's eye for talent that it is perpetually as famous for the DJs it has nurtured and lost as for those which make up its roster at any given time.

Steve Lamaca and Gary Crowley were on board when Xfm was still pirate station QXZ, while other graduates include Zane Lowe, Zoë Ball, recent *Breakfast Show* departure Lauren Laverne and her predecessor Christian O'Connell, Mary Anne Hobbs, Dermot O'Leary, Shaun Keaveny, Russell Brand and, of course, former head of speech programming Ricky Gervais and writing partner Stephen Merchant.

The fact that the vast majority of Xfm graduates head straight for the BBC offers an indication of the unique position the station occupies in commercial radio. "We are looked upon as a breeding ground," says Davidson. "Christian leaving us to go to Virgin, Shaun Keaveny to 6Music – we don't get bitter about it."

There has certainly been much to savour of late, even as some major Xfm characters have been heading out the door. Xfm Scotland arrived in January last year, rebranded from Beat 106, while 97.7 Xfm Manchester launched just two months later, bringing the analogue family to three.

"The launch of Xfm Manchester was a big moment, because that is the big second city in terms of culture and music," says Davidson, who can point to a large latent demand in the city with the aid of numbers. "We had about 25,000 people vote for the first song, which was the Stone Roses' *I Am The Resurrection*, and we played the full seven-minute version, which nobody else would've done," he says.

Like any radio station, Xfm catches its share of flak, but in the opinion of the station's long-serving and probably most well-respected on-air voice, it continues to do the job for which it first signed up.

"I think Xfm is still a really good station," says Kennedy. "It comes in for a lot of criticism, but I think the cultural life of Britain and even the world is richer because of it. I know that sounds like a big statement, but I think it is true, to a real extent."

Original Pirate Material (2002)
October 7: Muse, *Origin of Symmetry* (2001)
October 14: Queens Of The Stone Age, *Railed 'R'* (2000)

October 21: Travis, *The Man Who Will Be* (1996)
October 28: Falco, *Slim, You've Come A Long Way, Baby* (1998)
November 4: The Verve, *Urban Hymns* (1997)

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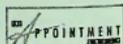
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MusicWeek
16.09.07

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. For a full list of upfront releases, go to www.musicweek.com

This week

Singles

- **Just Jack** No Time (Mercury)
- This is festival favourites Just Jack's fourth single from the Top 10 album *Storz In Their Eyes*. No Time follows the traditional Overtones style – house meets disco with an old jazz spin.
- **Clara** feat. 50 Cent **Can't Leave 'Em Alone** (LaFace)
- **Talo Cruz** Moving On (Island)
- **Edwyn Collins** You'll Never Know (EMI)
- **Ash** End Of The World (Infectious)
- **The Chemical Brothers** Salomon Dance (Virgin)
- **FatCat** provides spoken-word vocals on this fun track, which offers an interesting take on the salmon's life cycle. It has been added to Radio One's C-list and is B-listed at *BMJ*, while the *Dam* & *Nic*-directed video has made a big impression on YouTube and music TV.
- **The Smashing Pumpkins** That's The Way (Warner Brothers)
- **Regino Spekter** Better (Sire)

Spekter has already enjoyed sell-out shows at London's Royal Albert Hall this year after the success of her second major-label album, 2005's *Begin To Hope*. With extensive appearances on covers for Yahoo!, Sky Television and Vodafone, Better is pretty much guaranteed to win popularity.

- **The Rimefire** Motorcycle (Folioart)
- **Turin Brakes** Stalker (Virgin)
- **Kelly Clarkson** Don't Waste Your Time (RCA)
- This is the second single to be lifted from Clarkson's million-selling album *My December*, which has been certified gold in the UK. Providing this track gets support at radio, it should re-ignite interest in the album.
- **Dan Le Sac Vs Scroobius** Pip Bath That My Heart Skipped (Lex)

Albums

- **Roney** Calling The World (Polydor)
- **Natalie Imbruglia** Glorious The Singles 97-07 (RCA)
- **Paul Steel** Moon Rock (Polydor)
- **KT Tunstall** Drastic Fantastic (Relentless)
- **Stephen Fratwell** Man On The Roof (Polydor)
- Fresh from playing a brace of UK festivals including V throughout the summer, Fratwell releases this second album of introspective and occasionally quirky acoustic pop. Radio Two has placed lead single *Scar* on their C-list, while the album will be promoted in-store by supermarkets Asda, Tesco and Sainsbury's.
- **30 Cent** Curtis (Interscope)
- **Eve** Here I Am (Polydor)
- **Candice Payne** I Wish I Could Have Loved You More (Delatonic)
- **King Creosote** Bombshell (679/Names)
- **Kanye West** Graduation (Mercury)
- **Kanye** London Town (EWS)
- **Animal Collective** Strawberry Jam (Domino)
- This is AC's first album since signing from FatCat to Domino and is littered with weird noises and clutter. But hidden underneath are strong melodies which bring to mind They Might Be Giants and the Beta Band, the current darlings of all the broadsheet reviewers. Animal Collective will no doubt woo the specialist corner of the market again, who previously helped them sell out London's Astoria last year.
- **Silence** Montary (Universal)
- **The Go! Team** Proof Of Youth (Merchis)

Radio playlists

Radio 1

A list:
Alicia Keys, Baby Love (GfM)
Missy With My Nig, David Guetta
Foxy, One Will Be Gone
Edwin McCain, A Start, Fall

Out Boy Me And You, Fire Fighters
The Pretender, Red-Eyed Superhero
Kanye West, Graduation
Grand (It's Not Think About It)
Kaiser Chiefs, The Angry Birds
George West Stronger, All That's Real
Hot Dog, Peter Dinklage & John Paul
Nelson, Response Young Fools

Main White Is My Colour, Duffin,
Scouting For Girls, So Lonely
Sean Kingston, Emotional Get
Stargate, No Music Making
The Enemy, You're Not Alone, The
Pigeon Detectives, Take Her Back
The White Stripes, You Don't Know
What Love Is

B list:
Amanda Ken Holden, I Want You
Suzi, Caroline Dawn, W. D., Girls
About Soul, To His Ho, Nick
L'Amour, Jack, Pete, Stone, Minnie
Dr. No, Jack, Jack, Jack
Time, Kate Nash, Hoodlum
Reverend & The Makers, W. Said

C list:
30 Seconds To Mars, The Way, 50
Cent, Justin Timberlake &
Timbaland, Amy Poehler &
Babushkin, Delivery, Buffy Cyber
Hearts, Jesse Blum, 1937,
Lizzy, Rude Pines, On My Back,
Out Of Golden Hands, U.

Future Release



Blur: Targeting Rugby World Cup fans with their official anthem for England's participation in the tournament

Blake *Swing Low* (UCJ)
UCJ is looking to the UK's vast rugby-playing community to drive interest in its latest charges, classical quartet *Blake*.

Thousands of rugby clubs across the country have been targeted with beer mats featuring information about the group, as the record company looks to capitalise on their participation in the Rugby World Cup. *Blake's* version of *Swing Low* is featured on the official soundtrack, released today (Monday), and has been chosen as the England team's official anthem for the tournament.

The group also performed before the England rugby team's warm-up match against France last

Cast list: Marketing: *Blur* De
Paiz, Cover: *Hemp*, *UCJ* Head
of press and promotions:
Rebecca Allen, *UCJ* National

TV: Lisa Brown, *LD Promotions*,
UCJ National; *Radio* Steve
Dawson, *UCJ* National
Raised On Radio: National
press Tony Woods, *UCJ*

Regional press: *Carlisle* *Crack*,
UCJ National; *Radio* Jack
Meador, *UCJ* National;
Steve Dawson, *Raised On*

Radio: *Head of digital:*
Dore Mack, *UCJ* Online
promotion; *Kate Bagnall*,
republican

Industries

● **Greenhurst** *The Western Lands* (Warp)
Greenhurst have been steadily winning pre-release publicity for this solid album of spooked folk, and deservedly so. *The Western Lands* and its Sep 19-released single *Healer* are now being featured in the mainstream's outer reaches. Nick Talbot's outfit embark on a UK tour in October.

September 17

Singles

- **50 Cent** feat. Justin Timberlake & Timbaland *YO* Technology (Interscope)
- **Baby** *Humble Delivery* (Regal)
- **Delivery** is the first single from the band's October 1-released album *Shooter's Nation*. It is being played up in interest at radio, making the *Kim Daytime* playlist and Radio One's C-list. In between court appearances, Pete Doherty and co will play a string of gigs in November
- **Foo Fighters** *The Pretender* (RCA)
- **Ida** *Corr vs Fedde* *Le Grand Let Me Think About It* (Dala)
- **The Enemy** *You're Not Alone* (Warner Brothers)
- **Fall** *Out Boy* *Me And You* (Mercury)
- **Crowded House** *She Called Up* (Capitol)
- Boasting a ridiculously cute video clip which

features school children lip-synching to Neil Finn's vocal, the second single from *Crowded House's* acclaimed new album has become something of a viral hit. It's the first single since the band's successful UK tour last month.

● **Ian Brown** feat. Sinead O'Connor *Illegal Attacks* (Polydor)

● **Digitalism** *Idealistic* (Virgin)

Albums

- **The Monks** *Kitchen The Wind May Blow* (SSES)
- **Reverend & The Makers** *The State Of Things* (Wait Of Sound)
- It has been a big summer for Reverend and the Makers, and the release of this debut album will be the icing on the cake. After spending seven weeks in the Top 20 with their single *Heavyweight Champion Of The World*, the band signed one of the biggest deals of the year with EMI. Publishing last week, a UK tour will follow the album's release.
- **HIM** *Venus Doom* (Warner Brothers)
- HIM's last studio album reached gold status in the UK and US, amassing global sales of more than 1m and spawning two Top 10 hits. Two years on, their first studio album sees the band team up with producer Tim Palmer (U2, The Cure) to deliver one of their most accessible sets to date. They supported Metallica on the band's recent UK tour and will be back for live shows early next year.

Single of the week



Clara feat. 50 Cent **Can't Leave 'Em Alone** (LaFace)

Clara has teamed up with Rodney Jerkins and 50 Cent on this rill-in-waiting. In the same way that Neely and Kelly Rowland spawned a huge crossover classic with *Dilemma*, this track is gathering serious momentum at radio. It has been on the *Capital* playlist for three weeks and is garnering support from *Choice FM* and other key specialist shows.

Released this week (10/9)

Album of the week



KT Tunstall *Drastic Fantastic* (Relentless)

Following Tunstall's five-times platinum debut album *Eye To The Telescope*, there are high hopes for this ambitious album. It has already been a Radio Two album of the week and is riding high on both the Amazon and *Play.com's* pre-order charts. It's also been marked as a priority release by HMV, Virgin, Woolworths, Borders and the major supermarkets, and *KT* will be playing and signing records at midnight on Sunday at HMV Glasgow. She will then be flying to HMV Oxford Street before playing a secret gig at Wilton's Music Hall.

Released this week (10/9)

- Pet Shop Boys Disco 4 (Parlophone)
- José González in Our Nature (Peacefrog)
- Jamaica Best Of (Parlophone)
- All Love Love Music (Columbia)
- With a host of glowing reviews from the national press, Love looks like he'll be able to ride the disco funk wave with his debut album. Touring solo this autumn, Love will also support Just Jack and Mark Ronson, as well as hosting his own club nights in London.
- Ian Brown The World Is Yours (Polydor)
- Keyshia Cole Just Like Me (Polydor)

October 1

Singles

- Gwen Stefani Now That You Got It (Interscope) The fourth single from *The Sweet Escape*. Not That You Got It coincides with Stefani's forthcoming UK tour. The album has already spawned a pair of top three hits, and this is highly likely to follow suit.
- Cali Kennedy vs M.Y.N.C. Project feat. Roachford Rise The Storm (Gusto) This is a classy reworking of Roachford's original track, with the man himself on vocal duties again. The M.Y.N.C. mixes capture the boss and better but Kennedy was the mover behind this and deserves full credit.

- Stereophonics It Means Nothing (V2) A-listed of Virgin and B-listed at Radio One, this is the lead single from the multi- platinum outfit's new album *Pull the Pin*, released on October 15.
- LK Crivs We Don't Have You... (RCA)
- Unklejam Stereo (Virgin)
- Manic Street Preachers Indian Summer (Columbia)

Following two Top 10 hits from the top five album *Send Away The Tigers*, this melodic, shuffling guitar-led anthem – not a million miles from their own *A Design For Life* – is released as details emerge of a major UK tour at the end of the year. Played at XFM.

- Freemasons Uninvited (Loaded)
- Suggababes Tbc (Island)
- Kate Nash Mouthwash (Fiction)

The follow-up single to Foundations is every bit as catchy as its predecessor. Radio One and Capital have already playlisted it, although some stations, such as Galaxy, are still supporting Foundations. The release is supported by a wonderful Kinga Burza directed video.

- Jennifer Lopez Do It Well (RCA)
- Paul McCartney Ever Present Past (Hearmusic)

Albums

- Idlewild Scottish Fiction: Best Of (Parlophone)

The Panel.

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



Helen Marquis, Play.com
Foa Fighters, Echoes, Silence, Patience and Grace (Columbia)
With a great mixture of full-on rock-outs and a smattering of acoustic numbers, the new Foa's album is all 'nuff, no filler. Lead single The Pretender sets the standard for instantly catchy album tracks and kickstarts their most irresistible work to date.

Mark Ellen (The Word)
Cherry Ghost: 4AM (Hearmusic)

Most songs written about 4am are frantic and fearful, but Simon Alford appears to have formed an early with a mixy drink and woken in a tea-bagging, optimistic mood. Another chugging extract from his brilliant album – with echoes of JJ Cale



Simon Broughton (Songlines)
Orchestral Babab: Made in Darar (World Circuit)
Songlines' Babab is one of Africa's classic bands – first formed in the Seventies and then reformed five years ago. Made in Darar's stand-out track is krayan, an old song with a new twist on the steps of Youssou & Touré.

- Babysmashes Shelter's Nation (Regal)
- Akon Konvicted (Universal)
- Katie Melua Pictures (Dramatic)
- Bruce Springsteen Magic (Columbia)
- Josh Ritter The Historical Conquests Of Josh Ritter (V2)
- Annie Lennox Songs Of Mass Destruction (RCA)
- Fink Distance And Time (Ninja Tune)

October 8

- Singles**
- Akon Sorry, Biame Me (Universal)
 - The Hives Tick Tick Boom (Polydor)
 - Muluwa Hoens Just A Little Bit (4U & Broadway)
 - The Boomers Goodbye Mr A (RCA)
 - The Shepheters His Day (Positiva)
 - Natasha Bedingfield Say It Again (Phonogenic)

- Albums**
- Ed Harcourt, Ed Unit Tomorrow Then (EMI)
 - Beirut The Flying Club Cup (A&D)
 - Suggababes Tbc (Island)
 - Unklejam Unklejam (Virgin)

- Mario Go (RCA)
- Jennifer Lopez Brave (RCA)

October 15

- Singles**
- Newton Faulkner All Got Golly (Ugly Truth)
 - Timbaland Apologize (Interscope)
 - Gym Class Heroes Queen & I (Atlantic)
 - Mika Happy Ending (Cosopolis/Island)
 - Take That Rule The World (Polydor)

- Albums**
- Lil Mama Vice Of The Young People (RCA)
 - Scout 24 Willett This Fool Can Now Die (Too Pure)
 - REM Live (Warner Brothers)
- This is the first package of REM's 27-year career, with the album features 12 songs and was shot at the Point in Dublin in 2005. The DVD aspect of the CD/DVD set was directed by Blue Leach (Depeche Mode).
- Nelly Ice (Island)
 - Robyn Murphy Overpowered (EMI)
 - Aly & AJ Inomantic (Angel)
 - The Hives The Black And White Album (Polydor)



Music Week
16.09.07

Catalogue reviews

Iggy & The Stooges: Escaped Manic (Charly CHFF023LFD)
A veritable feast for fans of the Iggy Pop's cult band, which split in 1974 but reunited in 2005. Recorded in Belgium, the main feature here is a 15-song performance, which includes most of the band's first two albums. Interviewed, a 60-minute retrospective and other bonus features take the running time up to more than five hours, and there is also a bonus CD featuring the concert for fans on the move.

James Brown: Double Dynamite (Charly CHFF199LF)

The late, great godfather of soul was a little past his prime when this concert on his first two albums. Interviewed, a 60-minute retrospective and other bonus features take the running time up to more than five hours, and there is also a bonus CD featuring the concert for fans on the move.

Lu Read: Metal Machine Music (Asphodel ASP3002)

REED's almost unlistenable 1975 album of feedback and white noise, Metal Machine Music was designed mainly to annoy his record company and seemed like an unlikely candidate for transcription and performance by the German chamber music group Zeikkrutzer. Reed himself did not think they could rescue the work, but he was wrong, as this recording of a live performance in Berlin in 2002 proved. With Reed himself persuaded to play guitar on the final part of the trilogy, it is still not the easiest piece in the world, and is primarily for hardcore Reed fans only.

Future Release



Orson: Hoping to build on the 450,000-selling self-financed debut album *Bright Idea* with their second long player

Hypocrite: Billy Cigna Machine, Body Law Don't Miss With My Gun, Charles Bence Jr. In Case You Do, Get Cool! Love The Alone, Bone Spore Fall, Little Me, Get It (4U), Enigma, Where's That G' Bung Song, Breaks The Cross (50 On The

Dancaloz: 2. Brown Amadei 2010 4 Hypo (50 On The), Gears (50 On The) That You Got It, Gym Class Heroes 2010: Hand-Pl Scattered Nights, Hallelujah Baby! It's Fall, It's Back Left! (50 On The), 1973: Jennifer Lopez Do It Well

Just Jack: No Tom, Kassar Oritels To Anny, Mch, Kays West Strangle, Kate Nash Kickstarters, Frackers Indie Summer, Mark Ronson: Fall, Any Washouts, Volume, Hanson's Snake Up Call, Matchbox Twenty New For Wives

Coms, Maa By Girl (50 On The), Mads Booms Just A Little Bit, Radio Intergalactic, Orson, No To Can We Chat, Goss Ant No Party, 50 Of 5000 Words Up, Peter Stone & John Ford, Volume: Morgan Young Ficer, Plain White T to Hey There

Drishk: Beyond & The Makers: It's All In Love, It's Rhases, Shit Up And, Robyn With Keeney With Every Morning, Robyn With Our Heart Go Missing, Steady For Girls (50 On The), Gears: Bence, Bence, Gears, Suggababes About Not Now

The Play All: One, The Hollowed Two Left Feet, The Hoovers Goodbye Mr A, The Hoovers Wanted About Ray, The Hoovers The Lovest, Timbaland Fall, Fall (50 On The), Fall (50 On The), Fall (50 On The), Fall (50 On The)

Datafile. Exposure

by Adam Benthley

In a week which has seen Plain White T's achieve placings at numbers three and two on the albums and singles charts respectively, the pop act reach the summit on the radio airplay chart, climbing 2-1 with *Hey There Delilah*.

The Illinois quintet's debut hit registers an impressive 21.3% increase in plays (up from 1,231 to 1,493 week-on-week) and a 31.4% increase in audience to dethrone Scottish songstress KT Tunstall, whose Hold On drops 1-3.

Former army captain James Blunt climbs one place to take the second spot with 1973, the first single from second set *All The Lost Souls*, which Radio Two has made its album of the week. It is the Atlantic-signed singer's seventh week on the chart, representing a 21-12-5-6-6-3-2 trajectory. Kanye West and Maroon 5 complete the top

five, with West's Daft Punk-sampling Stronger leaping 8-4, while LA-based Maroon 5 climbs 7-5. Outside of the Top 10, dance veteran Armand Van Helden lands the highest chart climb of the week, as his track I Want You Soul registers a massive 83.9% increase in audience to climb 38-2.

At the lower end of the Top 20, Enrique Iglesias and The Hoosiers both register descents, falling 15-19 and 18-20 respectively. Spins for Iglesias's Do You Know? decrease 4.2% (1,319 compared with last week's 1,377) while a 24-per cent decline for The Hoosiers' Worried About Ray (1,393) compared with 1,471 is enough to warrant a seven-place drop for the trio.

With 67 spins across the spectrum, Catherine Feeny scores the airplay charts' highest new entry, with Mr Blue charting at 23. Taken from the

Philadelphia singer-songwriter's second album, Hurricane Glass, the song has appeared on US teen-drama *The OC*, as well as last year's *Running With Scissors* movie.

On the TV airplay chart, Kanye West returns to the top of the pile after a two-week sojourn, replacing Brooks' The Creeps (Got On The Dancefloor), which plummets 1-10 after a reigning fortnight.

RCA-signed Foo Fighters take the second spot, with The Pretender - the band's 20th single - climbing 5-2, while Sean Kingston and Rihanna register non-movers at three and four respectively.

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TV Airplay Chart

The List	Artist Title / Label	Plays	Last wk	Net	Artis Title / Label	Plays
1	Kanye West Stronger / Def Jam	274	21	5	Scouting For Girls She's So Lovely / Eps	123
2	Foo Fighters The Pretender / RCA	253	22	25	Enrique Iglesias Tired Of Being Sorry / Interscope	127
3	Sean Kingston Beautiful Girl / RCA	240	23	24	KT Tunstall Hold On / Real Gone Music	126
4	Rihanna Shut Up And Drive / Def Jam	230	24	32	Stereophonics It Means Nothing / V2	123
5	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	190	25	37	Out Of Office Hands Up / Frankie	118
6	James Blunt 1973 / Atlantic	189	26	15	Eve Tambourine / Interscope	117
7	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	187	27	31	Linkin Park Bleed It Out / Warner Brothers	116
8	Kate Nash Mouthwash / Fiction	183	27	10	Shayne Ward No U Hang Up / If That's OK With You / Eps	116
9	Timbaland Feat. Doo/Keri Hilson The Way I Are / Interscope	187	27	38	Chamillionaire Hip Hop Police / Island	116
10	Freaks The Creeps (Get On The Dancefloor) / Data	165	30	25	WILL.i AM Got It From My Marris / Interscope	114
11	Plain White T's Hey There Delilah / Hollywood/Angel	165	31	3	Maroon 5 Wake Up Call / JAM	114
12	Girls Aloud Sexy! No No / Fascination	165	32	27	Newton Faulkner Dream Catch Me / Bigfish Tash	110
13	Robyn With Kierup With Every Heartbeat / Kashika	163	33	29	My Chemical Romance Teenagers / Reprise	108
14	Booby Lu Don't Mess With My Man / Red Hand	163	33	34	Justin Timberlake Lovestoned / Jive	108
15	Gym Class Heroes Clothes Off! / Decaydance/Island By Raven	162	35	43	Just Jack No Time / Mercury	107
16	Hard-Fi Suburban Knights / Necessary/Affinity	161	36	23	Ciara Feat. 50 Cent Can't Leave 'Em Alone / Jive	106
17	Kano Feat. Craig David This Is The Girl / EMI	159	37	45	Natalie Imbruglia Glorious / Polygram	103
18	Aly & AJ Potential Break Up Song / Angel	147	38	43	Shayne Ward No U Hang Up / Jive	99
19	Axwell I Found You / Real Gone Music	138	38	32	Jack Penate Second, Minute Or Hour / XL	99
20	David Guetta Feat. Chris Willis Love Is Gone / Charisma	134	33	53	Kaiser Chiefs The Angry Mob / Decca/Parlophone	96

© Music Week 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, Best Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, G-TV, Soave, Smash Hits TV, The Box, The Hits, 100, Vibe, VHI, VNI and VNI2

MTV Top 10

The List	Artist Title / Label
1	Robyn With Kierup With Every Heartbeat / Kashika
2	Kanye West Stronger / Def Jam
3	Hard-Fi Suburban Knights / Necessary/Affinity
4	Rihanna Shut Up And Drive / Def Jam
5	Kano Feat. Craig David This Is The Girl / EMI
6	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope
7	Foo Fighters The Pretender / RCA
8	Gym Class Heroes Clothes Off! / Decaydance/Island By Raven
9	Kaiser Chiefs The Angry Mob / Decca/Parlophone
10	Plain White T's Hey There Delilah / Hollywood/Angel

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Kerrang! Top 10

The List	Artist Title / Label (Distributor)
1	Linkin Park Bleed It Out / Warner Brothers
2	Foo Fighters The Pretender / RCA
3	Scouting For Girls To Mars The Kill / Virego
4	My Chemical Romance Teenagers / Reprise
5	Fall Out The Take Over / Universal / Mercury
6	Fightstar We Apologise For Nothing / Intimate
7	Apocalyptica I'm Not Jesus / White Rabbit
8	The Used Pretty Handsome / Anwar / Reprise
9	Paramore Misery Business / Fuel / Reprise
10	444 When Your Heart Stops Beating / Interscope

© Music Week Control 2007. Covers period from last Sunday to Saturday.

Radio Playlists

RFM Playlists:

10 Seconds To Plans The Kill, Arctic Monkeys Fluorescent Adolescent, Ash End Of The World, Alltime Low, Bahamas Bahamian Dreams, Billy Days Madhouse, Eddie Am

End Has A Start, Foo Fighters The Pretender, Maroon 5 Beautiful Girl, Mando Dr Mando, Katerinella The Angry Mob, Kate Nash Mouthwash, Klaxons It's Not Over Yet, Mezzanine Pink Girls Who Play Scales, Peter Dinklage & John Young Folks, Plain

White T's Hey There Delilah, Reverend & The Makers He's Got His Lovin', Mr. Scumbag For Girls She's So Lovely, Scouting For Girls To Mars The Kill, The Used Pretty Handsome, The Weep, Stereophonics It Means Nothing, The Coral Mezzanine, The Enemy You're Not Alone, The Pogues Detective Tales

Her Back, The Weep Two Lovers, The White Stripes No One Knows, Tori Amos Scatter, Entering Oblivion, Alan On Line, Air Traffic No More Running Away, Albert Hammond Junior In Transit, Brantley Gilbert Just As I Am, Cas Accanto

Don't Go To Somalia, Peg Beal The White Stripes, Foo Fighters We Apologise For Nothing, Fugate 5 Hilly Gilly, Fortuna Drive Girls In Chains, Frommmer She Got It, Galleries In The Body Lights, Adam Solomon In A Broken Boy, Little Man Take Care, Lonestar, Last Alone

Broad In Chair, Moby Rids, Poison The Boxer, The Allman Star, The Cheeks What You Hear?, Diamond Brothers Salazar Dance, Delmonico Spitzco, The Shivers Award, Hazzard, Tomchadsky's Linnex Love, This City Remains, Wouter Buis Wordstand

The UK Radio Airplay Chart

Pos	Last	Wks	Sales	Artists	Title	Total	Play-	Total	Airch
			chart	Label		Plays	Rate	Plays	Rate
1	1	6	2	Plain White T's	Hey There Delilah	1433	2128	6106	3135
2	3	7	4	James Blunt	1973	1483	2278	5183	1513
3	1	8	32	KT Tunstall	Hold On	1260	474	4409	-346
4	10	3		Kanye West	Stronger	923	846	4313	1841
5	6	33		Maroon 5	Wake Up Call	835	2249	4242	1478
6	4	7		Robyn With Kleerup	With Every Heartbeat	1602	1019	3942	20
7	8	6	1	Sean Kingston	Beautiful Girl	1574	848	3836	447
8	5	7	36	Athlete	Hurricane	588	849	3702	475
9	11	3	1	Fergie	Big Girls Don't Cry	1889	806	3666	1903
10	16	3	20	David Guetta Feat. Chris Willis	Love Is Gone	624	-189	3474	801
11	12	9	17	Hard-Fi	Suburban Knights	835	872	3185	1158
12	8	4	10	Armand Van Helden	I Want Your Soul	346	885	2922	8380
13	14	10	15	Kate Nash	Foundations	1588	369	2813	333
14	21	4	13	Freaks	The Creeps (Get On The Dancefloor)	391	359	2745	2218
15	13	6	43	Kalief	Chiefs: The Angry Mob	945	-416	2728	1318
16	17	5	8	Rihanna	Shut Up And Drive	1148	3821	2234	537
17	22	10	10	Timbaland Feat. Doe/Keri Hilson	The Way I Are	839	-738	2532	1647
18	31	3	21	Boaty Lou	Don't Mess With My Man	546	659	2515	4689
19	15	26	28	Enrique Iglesias	Do You Know?	1319	-421	2474	-621
20	13	13	26	The Hoosiers	Worried About Ray	1393	-159	2459	-1116
21	15	4	27	Editors	An End Has A Start	270	2443	2469	1786
22	17	3	23	Foo Fighters	The Pretender	381	1220	2399	8147
23	20	4	5	Scouting For Girls	She's So Lovely	656	5551	2173	215
24	17	6	8	The Pigeon Detectives	Take Her Back	220	-130	2219	1742
25	14	2	38	Peter Bjorn & John/Victoria Bergman	Young Folks	289	-837	2172	3374

Radio Growers Top 10

Pos	Artist / Label	Plays	Total	Wks
1	James Blunt 1973	1483	2921	7
2	Plain White T's Hey There Delilah	1433	262	6
3	Scouting For Girls She's So Lovely	656	345	5
4	Gabrielle Why? / Why?	551	287	4
5	Biffy Clyro Machines	1148	187	3
6	Rihanna Shut Up And Drive	1148	151	3
7	Sonny D'Amico Stop Moving	540	112	3
8	Boaty Lou Don't Mess With My Man	546	165	3
9	Sugababes About You Now	539	162	3
10	Kate Nash Mouthwash	338	160	3

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



MUSIC WEEK
15.08.07

Key
 ■ Highest new entry
 ■ Highest climber
 ■ Biggest increase
 ■ Audience increase >50%

Nielsen Music Control monitors the following stations by using a 400,000 sample of a week. 99.5 Radio 1, 102.2 Country FM, 102.5 Heart, 103.2 Pure FM, 103.5 Galaxy FM, 103.7 Laser, 103.8 Kiss FM, 104.0 Smooth FM, 104.1 Smooth 2 FM, 104.2 Smooth 3 FM, 104.3 Smooth 4 FM, 104.4 Smooth 5 FM, 104.5 Smooth 6 FM, 104.6 Smooth 7 FM, 104.7 Smooth 8 FM, 104.8 Smooth 9 FM, 104.9 Smooth 10 FM, 105.0 Smooth 11 FM, 105.1 Smooth 12 FM, 105.2 Smooth 13 FM, 105.3 Smooth 14 FM, 105.4 Smooth 15 FM, 105.5 Smooth 16 FM, 105.6 Smooth 17 FM, 105.7 Smooth 18 FM, 105.8 Smooth 19 FM, 105.9 Smooth 20 FM, 106.0 Smooth 21 FM, 106.1 Smooth 22 FM, 106.2 Smooth 23 FM, 106.3 Smooth 24 FM, 106.4 Smooth 25 FM, 106.5 Smooth 26 FM, 106.6 Smooth 27 FM, 106.7 Smooth 28 FM, 106.8 Smooth 29 FM, 106.9 Smooth 30 FM, 107.0 Smooth 31 FM, 107.1 Smooth 32 FM, 107.2 Smooth 33 FM, 107.3 Smooth 34 FM, 107.4 Smooth 35 FM, 107.5 Smooth 36 FM, 107.6 Smooth 37 FM, 107.7 Smooth 38 FM, 107.8 Smooth 39 FM, 107.9 Smooth 40 FM, 108.0 Smooth 41 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MusicWeek
10.03.07

Datafile. Exposure

Radio One Top 30

This Week	Artist Title / Label	Peak	Last	Radio	Audience
1	David Guetta Feat. Chris Willis Love Is Gone / Cherianna	15	23	22178	
1	Armand Van Helden I Want Your Soul / Southern Fried	25	31	22919	
3	Freaks The Creeps Get On The Dancefloor / Defected	24	17	19126	
4	Kanye West Stronger / Def Jam	23	10	19322	
5	Foo Fighters The History Book / RCA	12	10	14441	
6	Editors An End Has A Start / Kitchenware	21	15	14387	
6	The White Stripes You Don't Know What Love Is / XL	19	25	13527	
8	The Pigeon Detectives Faka He Back / Dance 1 The Radio	20	17	13147	
8	Boody Lou Don't Mess With My Man / Her Kandi	10	14	14681	
10	Hard-Fi Suburban Knights / Resonance/Atlantic	18	16	17394	
10	Kaiser Chiefs The Angry Mob / I Am/Polystar	19	16	17108	
10	Plain White T's Hey There Delilah / Hollywood/Angel	15	16	17428	
13	Robyn With Kierup With Every Heartbeat / Anachnia	18	19	15547	
14	The Yawg Inv's Lovos / I Am/Polystar	17	17	13332	
14	The Eternity You're Not Alone / Warner Brothers	19	9	13366	
16	Sean Kingston Beautiful Girl / RCA	16	15	13333	
16	KT Tunstall Hold On / Reelness	10	11	12357	
18	Peter Bjorn & John Feat. Victoria Bergamas Young Folks / Wichita	16	9	14337	
19	Linkin Park Dead II Out / Warner Brothers	15	12	14412	
19	Athlete Hurricane / Parlophone	15	11	13423	
19	Maroon 5 Wake Up Call / A&M	15	11	12527	
21	Reverend & The Makers He Said He Loved Me / Wall Of Sound	15	8	16183	
21	Scouting For Girls She's So Lovely / Eps	12	8	16611	
23	Girls Aloud Sexy! No No No / Fascination	12	7	15623	
24	Ida Corr Vs Fedde Le Grand Let Me Think About It / Defected	11	13	8566	
24	Talo Cruz Moving On / Reelness	26	19	8464	
27	Jack Pentecost Second Minute Of Hour / XL	16	7	7129	
27	30 Seconds To Mars The Kill / Virgin	10	5	9158	
27	The Wombats Let's Dance to Joy Division / Vixen Fear	14	4	7658	
30	Rihanna Shut Up And Drive / Def Jam	8	11	8811	

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

Radio Two Top 30

This Week	Artist Title / Label	Peak	Last	Radio	Audience
1	James Blunt 1973 / Atlantic				
2	Catherine Feeny Mr Blue / Cherianna				
3	Plain White T's Hey There Delilah / Hollywood/Angel				
3	Katie Melua If You Were A Sailboat / Dramatico				
5	Crowded House She Called You / Parlophone				
5	Cherry Ghost 4am / Heavenly				
7	Athlete Hurricane / Parlophone				
8	Maroon 5 Wake Up Call / A&M				
8	The Coral Jacqueline / Wellness				
10	Arnie Lannon Dark Road / RCA				
10	Leanne Rimes Notion Better To Go / Her				
12	Gabrielle Wry / Polystar				
12	KT Tunstall Hold On / Reelness				
14	Enrique Iglesias 1 And Of Being Sorry / Interscope				
14	Bruce Springsteen Nowhere / Columbia				
14	Patti Scialfa Town Called Heartbreak / Columbia				
16	Colbie Caillat Bubbly / Island				
17	Terra Naomi Not Sorry / Island				
17	Scouting For Girls She's So Lovely / Eps				
19	Peter Bjorn & John Feat. Victoria Bergamas Young Folks / Wichita				
20	All Love Late Night Session / Columbia				
21	Rooney When Did Your Heart Go Missing / Defected				
21	Travis My Eyes / Interscope				
22	Kanye West Stronger / Def Jam				
25	Damian Rice Dogs / Vixen Fear				
26	Jennifer Lopez Do It Well / RCA				
26	Girls Aloud Sexy! No No No / Fascination				
26	Candice Payne One More Chance / Wellness				
27	Feargal Sharkley A Good Heart / Virgin				
29	Editors An End Has A Start / Midwestern				

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

Last.fm Top 10

This Week	Artist Title / Label
1	Kate Nash Foundations Pelias
2	Kanye West Stronger / Def Jam
3	Paramore Misery Business /Fueled by Ramen
4	Plain White T's Hey There Delilah/ Atlantic
5	Mixons Golden Skans Kisses
6	New Kids On The Block I See How U Feel
7	Muse Supermassive Black Hole Reunion 3/Warner Bros
8	Muse Starlight Helium 3/Warner Bros
9	Kate Nash Mouthwash Pelias
10	New Kids On The Block Party Biquette V2/Warner Bros

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

Commercial Radio

This Week	Artist Title / Label	Peak	Last	Radio	Audience
1	Fergie Big Girls Don't Cry / A&M	1975	1971	31562	
2	Robyn With Kierup With Every Heartbeat / Anachnia	1643	1435	24774	
3	Sean Kingston Beautiful Girl / RCA	1553	1423	21645	
4	Kate Nash Foundations / Pelias	1550	1469	22450	
5	James Blunt 1973 / Atlantic	1448	1182	24562	
6	Plain White T's Hey There Delilah / Hollywood/Angel	1413	1611	21939	
7	The Hoosiers Worned About Ray / RCA	1387	1410	22476	
8	Enrique Iglesias Do You Know? / Interscope	1297	1316	22659	
9	KT Tunstall Hold On / Reelness	1241	1151	20324	
10	Nelly Furtado Say It Right / Defected	1174	1152	17929	
11	Rihanna Shut Up And Drive / Def Jam	1138	1463	18602	
12	Arianna Lavigne When You're Gone / RCA	1088	1123	14741	
13	Gym Class Heroes Cupid's Chokehold / Sony/ATV Music Publishing	821	1015	14714	
13	Gym Class Heroes Cupid's Chokehold / Sony/ATV Music Publishing	821	1015	14714	
14	Mark Ronson Feat. Lily Allen Oh My God / Columbia	811	931	17293	
15	Any Whosomelears Dry Out Your Own Island / Island	805	783	11351	
16	Natalie Imbruglia Cryin' On My Shoulders / Brightstar	805	692	12281	
18	Groove Armada Song 4 Myha / Columbia	803	633	14939	
18	Kanye West Stronger / Def Jam	805	620	14854	
19	Hard-Fi Suburban Knights / Resonance/Atlantic	815	747	12825	
20	Maroon 5 Wake Up Call / A&M	806	652	11442	
21	Take That Shine / Polygram	790	797	15498	
22	Mika Big Girl (You Are Beautiful) / Casablanca/Island	789	624	13922	
23	Arnie Lannon Feat. Alan The Sweet Escape / Interscope	789	624	13922	
24	Mark Ronson Feat. Lily Allen Oh My God / Columbia	703	618	1847	
25	Justin Timberlake What Goes Around Comes Around / Jive	688	448	8553	
26	Scouting For Girls She's So Lovely / Eps	682	382	14825	
28	Maroon 5 Makes Me Wonder / A&M/Blaine	600	554	16189	
28	Damian Rice Feat. Chris Willis Love Is Gone / Cherianna	598	611	12438	
30	Gym Class Heroes Clothes Off! / Decadence/Island / Roman	519	485	8391	

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

Adult Contemporary Top 10

This Week	Artist Title / Label
1	Fergie Big Girls Don't Cry / A&M
1	Enrique Iglesias Do You Know (Ping Pong Song) / Interscope
3	James Blunt 1973 / Atlantic
4	Robyn With Kierup With Every Heartbeat / Anachnia
5	Nelly Furtado Say It Right / Defected
6	Plain White T's Hey There Delilah / Hollywood/Angel
7	Kate Nash Foundations / Pelias
8	Sean Kingston Beautiful Girls / RCA
9	Mika Big Girl (You Are Beautiful) / Casablanca/Island
10	Take That Shine / Polygram

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

Contemporary Hit Radio Top 10

This Week	Artist Title / Label
1	The Hoosiers Worned About Ray / RCA
2	Fergie Big Girls Don't Cry / A&M
3	Sean Kingston Beautiful Girls / RCA
4	KT Tunstall Hold On / Reelness
5	Mika Big Girl (You Are Beautiful) / Casablanca/Island
6	James Blunt 1973 / Atlantic
7	Kate Nash Foundations / Pelias
8	Robyn With Kierup With Every Heartbeat / Anachnia
9	Plain White T's Hey There Delilah / Hollywood/Angel
10	Gym Class Heroes Cupid's Chokehold / Sony/ATV Music Publishing

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

Rhythmic Top 10

This Week	Artist Title / Label
1	Timbaland Feat. Doe Keri Hillon The Way I Are / Interscope
2	David Guetta And Chris Willis Love Is Gone / Cherianna
3	Kanye West Stronger / Def Jam
4	Sean Kingston Beautiful Girls / RCA
5	KT Tunstall Hold On / Reelness
6	Kate Nash Foundations / Pelias
7	Rihanna Shut Up And Drive / Def Jam
8	Axwell I Found U / Peaslee
9	Ida Corr Vs Fedde Le Grand Let Me Think About It / Defected
10	Justin Timberlake Lovestoned / Jive

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

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

For a much deeper selection of all-play charts, not to mention more audio playlists and promo information, check Music Week's new Datasite at www.musicweek.com

by Alan Jones

With new albums by **Hard-Fi** and **Athlete** – who both topped the chart with their previous albums – **Plain White T's** and **Sean Kingston**, and the Mercury Music Prize proving pivotal, artist album sales last week totalled 1,437,434 units, which is 3.2% up compared with the previous week.

While that's welcome news, we have to weight it against the fact that album sales the previous week dipped to 1,330,157 – their second lowest level in the past five years, beating only the 1,621,632 tally registered 21 weeks earlier.

New-rave favourites the **Klaxons** won't expect a victory in the Mercury Music Prize for their debut album *Myths Of The Near Future* last Tuesday paid immediate dividends for the band, with the album climbing 65-41 on sales of 4,687, an 84% increase week-on-week. The album, which was released in February, was an outsider behind albums by **Jamie T**, **Amy Winehouse** and **Bats For Lashes** and is likely to add considerably to its sales tally of 237,480 as a result of its win.

Being on the shortlist for the Mercury Prize results in improved sales, but winning it provided immediate boosts of 45% to the Arctic Monkeys' 2006 album, *Whatever People Say I Am, That's What I'm Not*; an 867.9% surge for **Antony & The Johnsons**' *I Am A Bird Now* in 2006; a 44.1% acceleration in sales of **Franz Ferdinand**'s self-titled debut in 2004; and a 55.8% injection for **Dizzee Rascal**'s *Boyz In Da Corner* in 2003.

Of the 12 nominees for this year's Mercury Music Prize, however, **Amy Winehouse**'s *Back To Black* remains the public's top choice, if not the



Week-on-week sales boosts for Mercury albums: (left to right) Klaxons up 84%, Amy Winehouse up 33%, Mays up 162%

jury's, and publicity around her appearance and performance provided another timely boost to the album, which saw its sales up 33% to 31,969 sales for the week, although it remains at number two. The album's total sales now exceed 1.25m, and are likely to hit the 2m mark before Christmas.

While **Sean Kingston**, **Kanye West** and **Plain White T's** again turn in excellent sales, and physical releases helping **Girls Aloud** and **James Blunt** to big gains, singles nevertheless declined 1.1% to 1,427,664 sales for the week.

Kingston remains at number one, extending the lockdown of British acts at the top to 17 weeks. In fact, McFly's solitary week at the summit in May is the only interruption in 22 weeks of domination

by overseas artists. That's not quite a record, but urban music's record of supplying the number one single for 16 of the past 17 weeks and 20 of the past 27 weeks is unprecedented.

Finally, at the age of 24, **Siouxsie** (Sioux) has scored 29 hits with **The Banshees**, one with **Morrissy** and six with **The Creatures**, but she makes her solo chart debut this week with **Into A Swan**, which debuts at number 59 on sales of 1,365. In an era where downloads lead and physical sales follow, **Siouxsie**'s single charts on physical sales alone.

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Number One Single



A week after climbing to the top of the chart on sales of 55,164 – the best tally for a number one for 13 weeks – **Sean Kingston**'s *Beautiful Girls* is barely impacted by the release of his debut album, and remains at number one on sales of 47,787. The anonymous album debuts at number seven on sales of 15,978. **Conrad** last week's claim, **Sean Kingston** is actually 17 years and seven months old and is thus the youngest male soloist to have a number one since **Donny Osmond** topped the chart with **Young Love** exactly 34 years ago, three days before his 16th birthday. His brother, **Little Jimmy**, is the chart's all-time youngest male solo chart-topper, being less than nine years and eight months old when at number one with **Long Haired Lover From Liverpool** in 1972.

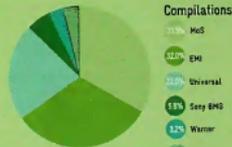
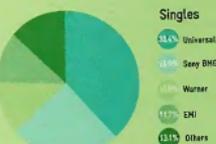
Number One Album



Hot on the heels of last single **Suburban Knights**, which climbed to number seven last week to become their highest charting single, **Hard-Fi** debut at number one with their second album, *Once Upon A Time In The West*, on sales of 56,162. The album took just six days to reach number one, in stark contrast to the band's debut *Stars Of CCTV*, which debuted at number six on sales of 29,874 in 2005, and reached the summit 28 weeks later. The new album is a "rare", while *Stars Of CCTV* was a very much a "tartleise", with sales to date of 756,234.

The Market At A Glance.

Company shares



Sales statistics

	Singles	Artist albums	Completions	Total albums
Last week	Sales 1,427,664	1,437,434	452,718	1,950,152
vs previous week	1,443,002	1,448,854	481,303	1,930,157
% change	-1.1%	+3.4%	-5.9%	+1.0%
Year to date	Singles	Artist albums	Completions	Total albums
Sales	40,260,007	63,493,506	17,507,466	81,000,972
vs week last year	38,693,849	72,655,660	17,232,813	89,638,473
% change	+19.5%	-12.6%	+1.6%	-9.9%

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

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

Origin statistics reflect nation of origin for all product sales. Source: Official UK Charts Company/MusicWeek.



MusicWeek
19.08.07

Datafile Singles

Snow Patrol's Chasing Cars begins number one in the chart

by Alan Jones



04. James Blunt James Blunt's fifth Top 40 hit, 1973 provided the singer-songwriter with his highest debut last week, entering at number 10 to beat the number 12 debut of You're Beautiful and the number 11 opening of Goodbye My Lover, both in 2005. It jumps to number four this week on sales of 21,511 units, becoming his second-biggest hit behind You're Beautiful, which reached number one. In 1973's parent album *All The Lost Souls* still a week away from release, Blunt's album-busting debut *Back to Bedlam* has sold 100,000+ in sales in recent weeks, and has now sold 3,035,831 copies.



05. Girls Aloud Cotoputing 6-5 on sales of 21,621, *Sexy No No No...* is Girls Aloud's 10th consecutive Top 10 hit since their 2002 launch - a record for a girl group. The first single from the quintet's yet-to-be-named fourth album, it has been variously described as their noisiest and most edgy single to date. It is the follow-up to their Walk This Way collaboration with the Sugababes which, despite providing them with their third number one hit and best-selling Comic Relief, was not a big seller, with sales to date of 103,848 placing it seventh in their personal roll of honour.

Climbing 61-56 this week, *Chasing Cars* by Snow Patrol (pictured) begins its second year of chart life. The track, which peaked at number six, has now been in the chart for 53 weeks but would have started its chart career three weeks earlier and would also not have been omitted from the chart for seven weeks if current chart rules, which do not require physical formats to be available, had been in existence when it was released.

Chasing Cars would be much lower in the list if downloads had been around to buy the careers of many big hits of the past, but it is only the fifth single to spend more than a year in the chart, trailing My Way - Frank Sinatra (127 weeks), Amazing Grace - Judy Collins (62), Release Me -



Engelbert Humperdinck (56) and Stranger On The Shore - Acker Blik (55). Its sales pale in comparison to many hits with shorter chart careers, but 315,293 sales are still impressive. It is the 10th biggest seller of the 21st Century.

On downloads, Chasing Cars fares much better, ranking third in the all-time league, with 312,293 downloads placing it behind only Mika's Grace Kelly (344,277) and Crazy by Gnarls Barkley (410,811), although it is likely to be relegated to 100th place by Rihanna's Umbrella which has thus far logged 309,540 digital sales.

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Hit 40 UK

This	Last	Artist Title / Label
1	1	Seen Kingston Beautiful Girl / RCA
2	3	Plain White T's Hey There Delilah / Hollywood/BMG
3	2	Kanye West Stronger / Def Jam
4	31	James Blunt 1973 / Atlantic
5	1	Girls Aloud Sexy No No No / Atlantic
6	5	Rihanna Shut Up & Drive / Def Jam
7	4	Roby Wyn Kitebird With Every Heartbeat / Freshies
8	16	50 Cent Feat. Justin Timberlake & Timbaland A/I technology / Interscope
9	21	Scouting For Girls She's So Lovely / EMI
10	8	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope
11	6	Fergie Big Girls Don't Cry / A&M
12	11	Kate Nash Foundations / Fiction
13	13	The Hoosiers Worned About Ray / RCA
14	7	Gym Class Heroes Clothes Off! / Decca/Atlantic/Parade by Ramen
15	12	Enrique Iglesias Do You Know? / Interscope
16	13	Franks The Creeps Get On The Dancefloor / Data
17	4	Head FM Suburban Knights / Necessary/Marke
18	13	Ki Thea Hold On Foreverness
19	17	David Guetta Feat. Chris Willis Love Is Gone / Chameleon
20	11	Mika Big Girl (You Are Beautiful) / Casablanca/Island
21	24	Amy Winehouse Tears Dry On Your Own / Island
22	1	Armand Van Helden I Want Your Soul / Southern Fried
23	10	Elvis Presley (Let Me Be Your) Teddybear / RCA
24	21	Kano Feat. Craig David This Is the Girl / S1A
25	19	Natalie Imbruglia Cupid's Bangle / EMI
26	21	Newton Faulkner Dream Catch Me / Iggy Fish
27	31	Maroon 5 Make Up Call / A&M
28	17	Avril Lavigne When You Gone / RCA
29	22	Rihanna Feat. Jay-Z Umbrella / Def Jam
30	1	Reverend & The Makers He Said He Loved Me / West of Sound
31	23	Nelly Furtado Say It Right / EMI
32	23	Asweil I Found You / Freshies/Atlantic
33	30	Groove Armada Song 4 Muya / Columbia
34	34	Amy Macdonald Mr Rock And Roll / Vertigo
35	34	Athlete Hurricane / Perigee
36	35	Take That Shine / Polydor
37	10	Booby Luv Don't Mess With My Man / Red Kassa
38	27	Gym Class Heroes Cupid's Chokehold / Decca/Atlantic/Parade by Ramen
39	21	Kaiser Chiefs The Angry Mob / B Group/Reiser
40	10	Koo Fighters The Pretender / RCA

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

Indie Singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Reverend & The Makers He Said He Loved Me / West of Sound (VIRGE)
2	1	Armand Van Helden I Want Your Soul / Southern Fried (VIRGE)
3	1	The Goff Team Long It Right / Freshies/Atlantic (VIRGE)
4	1	LEWIS Presley My Body / Def Jam / Memphis GO
5	1	Nightwish Amaranth / Nuclear Blast (PI)
6	1	Motion City Soundtrack This Is For Real / English (PI)
7	1	Dance X Dancing In Progress / Def (PI)
8	2	Maximo Park Girls Who Play Guitars / Warp (VIRGE)
9	4	Arctic Monkeys Fluorescent Adolescent / Domino (VIRGE)
10	3	Pigeon Detectives Take Her Back / Dares In The Red (VIRGE)

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

Dance Singles Top 10

This	Last	Artist Title / Label
1	1	Armand Van Helden I Want Your Soul / Southern Fried
2	2	Asweil I Found You / Freshies/Atlantic
3	3	Franks The Creeps Get On The Dancefloor / Data
4	4	David Guetta Feat. Chris Willis Love Is Gone / Chameleon
5	5	Yves Larock Rise Up / Def
6	6	High Contrast If We Ever / Hospital
7	7	UltraBeat vs Darren Styles Sure Feels Good / A&M
8	8	Wink Higher State Of Consciousness / Streetly Rhythm
9	9	Justice Vs Simian We Are Your Friends / Virgin
10	10	Elvis Guadino Feat. Crystal Waters Destination Calabria / 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	James Blunt 1973 / Atlantic Music
2	2	Seen Kingston Beautiful Girl / Sony BMG
3	3	Kanye West Stronger / Universal
4	4	Plain White T's Hey There Delilah / EMI
5	4	Fergie Big Girls Don't Cry / Universal
6	5	50 Cent Feat. Justin Timberlake & Timbaland A/I technology / Universal
7	3	Timbaland Feat. Doe/Keri Hilson The Way I Are / Universal
8	9	Rihanna Shut Up And Drive / Universal
9	13	Culcha Candela Hamam! / Universal
10	11	Rihanna Feat. Jay-Z Umbrella / Universal

Melvin Soundz International. Covers period from last Sunday to Saturday.

Year So Far Singles Top 10

This	Last	Artist Title / Label
1	1	Mika Grace Kelly / Casablanca/Island
2	2	Rihanna Feat. Jay-Z Umbrella / Def Jam
3	3	Proclaimers/B Potter/A Pipkin (I'm gonna be) 500 Miles / EMI
4	4	Kaiser Chiefs Ruby / B Group/Reiser
5	5	Beyonce & Shakira Beautiful Liar / Columbia
6	6	The Fray How To Save A Life / Epic
7	7	Gwen Stefani Feat. Akon The Sweet Escape / Interscope
8	8	Avril Lavigne Goodfriend / RCA
9	9	Take That Shine / Polydor
10	10	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope

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

Music Week Database www.musicweek.com

For a much deeper selection of sales charts, not to mention album, radio and in-store information, check Music Week's new Database at www.musicweek.com

Tales A-Z
 (Let Me Be Your) Teddybear 14
 1973 4
 An End Has A Start 27
 A/I technology 8
 Back to Back 75
 Bad Girl (At All) 53
 Beautiful Girl 1
 Big Girl (You Are Beautiful) 30
 Big Girls Don't Cry 11
 Blood It Out 39

Chasing Cars 56
 Clothes Off! 12
 Do You Know? 28
 Don't Hesitate 28
 Don't Hesitate With My Man 31
 Dream Catch Me 22
 Extreme Ways 75
 Fluorescent Adolescent 57
 Foundations 15
 Girls And Boys In Love 64
 Goodies 25

The Official UK Singles Chart



MusicWeek
18.08.07

Pos	Last Week	Artist	Title	Label	Distribution
1	1	Sean Kingston	Beautiful Girl	Island	Capitol
2	8	Plain White T's	Hoy I Here Delilah	Capitol	Capitol
3	5	Kanye West	Stronger	Mercury	Mercury
4	10	James Blunt	1973	Atlantic	Atlantic
5	14	Girls Aloud	Sexy No No No	Mercury	Mercury
6	6	Rihanna	Shut Up And Drive	Def Jam	Def Jam
7	4	Robyn With Kleerup	With Every Heartbeat	Mercury	Mercury
8	11	50 Cent	Feat. Justin Timberlake & Timbaland Ayo Technology	Mercury	Mercury
9	10	Scouting For Girls	She's So Lovely	EMI	EMI
10	4	Timbaland	Feat. Doe & Keri Hilson The Way I Are	Mercury	Mercury
11	10	Fergie	Big Girls Don't Cry	Mercury	Mercury
12	4	Gym Class Heroes	Clothes Off!!	Mercury	Mercury
13	4	Freaky	Get On The Dancefloor	Mercury	Mercury
14	New	Elvis Presley	Let Me Be Your Teddybear	Mercury	Mercury
15	12	Kate Nash	Foundations	Mercury	Mercury
16	8	Reverend & The Makers	He Has Loved Me	Mercury	Mercury
17	4	Hard-Fi	Suburban Knights	Mercury	Mercury
18	8	Kano	Feat. Craig David This Is The Girl	Mercury	Mercury
19	8	Armand Van Helden	I Want Your Soul	Mercury	Mercury
20	17	David Guetta	Feat. Chris Willis Love Is Gone	Mercury	Mercury
21	16	Rihanna	Feat. Jay-Z Umbrella	Mercury	Mercury
22	15	Newton Faulkner	Dream Catch Me	Mercury	Mercury
23	14	Boy Fighters	The Pretender	Mercury	Mercury
24	New	Luciano Pavarotti	Nessun Dorma	Mercury	Mercury
25	22	Amy Winehouse	Iears Dry On Their Own	Mercury	Mercury
26	17	The Hoosiers	Worried About You	Mercury	Mercury
27	13	Editors	An End Has A Start	Mercury	Mercury
28	14	Enrique Iglesias	Do You Know?	Mercury	Mercury
29	10	Axwell	I Found You	Mercury	Mercury
30	24	Mika	Big Girl (You Are Beautiful)	Mercury	Mercury
31	New	Boyz n the Bay	Don't Mess With My Man	Mercury	Mercury
32	21	KT Tunstall	Hold On	Mercury	Mercury
33	4	Maroon 5	Wake Up Call	Mercury	Mercury
34	6	Eve	Lamborghini	Mercury	Mercury
35	2	Natalie Imbruglia	Glorious	Mercury	Mercury
36	14	Athlete	Hurricane	Mercury	Mercury
37	3	Pigeon Detectives	Take Her Back	Mercury	Mercury
38	4	Peter Bjorn & John Feat. Victoria Bergamas	Young Folks	Mercury	Mercury

39	3	Linkin Park	Bleed It Out	Mercury	Mercury
40	14	The Fray	How To Save A Life	Mercury	Mercury
41	19	Avril Lavigne	When You're Gone	Mercury	Mercury
42	New	Phil Collins	In The Air Tonight	Mercury	Mercury
43	4	Kaiser Chiefs	The Angry Mob	Mercury	Mercury
44	New	Interpol	Mammoth	Mercury	Mercury
45	New	Rooney	When Did Your Heart Go Missing?	Mercury	Mercury
46	7	Amy Macdonald	Mr Rock And Roll	Mercury	Mercury
47	New	Toto	Crucial Moving On	Mercury	Mercury
48	7	Yves Larock	See You	Mercury	Mercury
49	11	My Chemical Romance	Teenagers	Mercury	Mercury
50	18	Reverend & The Makers	Heavyweight Champion Of The World	Mercury	Mercury
51	2	The Wang	Two Lovers	Mercury	Mercury
52	44	Amy Winehouse	Rehab	Mercury	Mercury
53	2	David Spoon	Feat. Lisa Maffei Bad Girl	Mercury	Mercury
54	5	Mario How Do I Breathe	Mercury	Mercury	
55	New	The Go! Team	Doing It Right	Mercury	Mercury
56	13	Snow Patrol	Chasing Cars	Mercury	Mercury
57	4	Arctic Monkeys	Fluorescent Adolescent	Mercury	Mercury
58	2	The Proclaimers	Life With You	Mercury	Mercury
59	New	Siouxsie	Into A Swan	Mercury	Mercury
60	New	The Chemical Brothers	Salmon Dance	Mercury	Mercury
61	12	Justin Timberlake	Lovestoned	Mercury	Mercury
62	2	Jamie Scott & The Town	When Will I See Your Face Again	Mercury	Mercury
63	12	Groove Armada	Song 4 Mutya	Mercury	Mercury
64	New	The Rumble Strips	Girls And Boys In Love	Mercury	Mercury
65	2	Elvis Presley	Wound Dog	Mercury	Mercury
66	6	Boyzone	Green Light	Mercury	Mercury
67	4	R Kelly & Usher	Same Girl	Mercury	Mercury
68	13	Natasha Bedingfield	Soulmate	Mercury	Mercury
69	3	P Diddy	Feat. Marwan Through The Pain (She told Me)	Mercury	Mercury
70	19	Amy Winehouse	Back To Black	Mercury	Mercury
71	22	Gossip	Standing In The Way Of Control	Mercury	Mercury
72	4	Elvis Presley	Suspicious Minds	Mercury	Mercury
73	11	Mark Ronson	Feat. Lily Allen Oh My God	Mercury	Mercury
74	New	Akon	Sorry Blame It On Me	Mercury	Mercury
75	3	Moby	Extreme Ways	Mercury	Mercury



09. Scouting For Girls With 2007 being the 10th anniversary of the boy scouts, it is somehow appropriate that Scouting For Girls - whose name is a variation on the movement's 1908 manual Scouting For Boys - have risen to prominence. The London trio reached number 31 with their It's Not About You EP in June, and advance 19 in this week with follow-up She's So Lovely on sales of 13,619. Formed in 2005, they have received plenty of airplay support from Radio One and Two, and release their self-titled debut album next Monday (September 17).



14. Elvis Presley The artist with most hits in the 75th Century That would be Elvis Presley who, despite dying a little more than 30 years ago, has charted 75 songs, thanks primarily to RCA's two reissue campaigns. The latest, (Let Me Be Your) Teddy Bear, re-enters the chart at number 14 this week on sales of 8,866 units, having reached number three when originally issued in 1957. Most Presley reissues have been one-week wonders, and from the total Presley singles sales tally of 13,729,939 this decade, a Little Less Conversation contributed 621,195, followed by Rubberneck! (50,519 sales).

Green Light 66
Mid 60s Hit 16
Heavyweight Champion Of The World 16
Hey There Delilah 2
Hold On 2
Round Day 6
How Do I Breathe 16
How To Save A Life 48
Hormones 26
I Found You 28

I Want Your Soul 19
In The Air Tonight 12
Like A G6 28
Like With You 28
Lava Is Gonna 28
Lovesick 16
Mammoth 14
Moving On 12
My Rock And Roll 48
Nessun Dorma 24
Oh My God 73

Rehab 52
Blue 19 48
Salmon Dance 68
Same Girl 67
Say It Be Me 5
She's So Lovely 5
Shut Up And Drive 6
Song 4 Mutya 13
Surrey Sunday On Me 74
Suzanne 68
Standing In The Way Of Control 71

Stronger 3
Suburban Knights 17
Sufjan Stevens 72
Toto 16
Tina Turner 37
Timbaland 34
Tears Dry On Their Own 23
Tennessee 4
The Angry Mob 43
The Crown (Let The Drummer!) 13
The Pretender 27
The Way I Are 16

This Is The Girl 18
Through The Pain (She Told Me) 69
Two Lovers 51
Tyla Rose 36 37
Usher 36
Wake Up Call 32
When Did Your Heart Go Missing? 41
When Will I See Your Face Again 62
When You're Gone 41
With (Let Me Be Your) Teddy Bear 16
Worried About You 26
Young Folks 30

Key
Platinum (600,000)
Gold (250,000)
Silver (100,000)
Download only
Sales increase
Sales increase >50%
Highest entry
Highest entry

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

Datafile Albums

Pink Floyd's number 22 entry marks the band's 40th year with EMI

by Alan Jones

Marking the 40th anniversary of Pink Floyd (pictured, back in the day) as EMI recording artists, the digitally remastered and expanded reissue of their 1967 debut album *The Piper At The Gates Of Dawn* debuts at number 22 on sales of 7,326. The album, which reached number six when it was originally released, was also given a 30th anniversary outing in 1997, when it reached number 44. Before this week, it was the 12th biggest selling Pink Floyd album of the 21st Century, trailing *Echoes* (87,043 sales), *The Dark Side Of The Moon* (134,383), *The Wall* (303,541), *Wish You Were Here* (253,383), *Pulse* (113,497), *The Division Bell* (96,500), *Is There Anybody Out There - Live* (92,026), *Animals* (86,274), *Meddle* (73,824), *A Momentary Lapse Of Reason*



(61,967) and *The Final Cut* (60,237).

Overall sales of Floyd albums since 2000 come to 3,000,782. With a BBC TV documentary on the band scheduled to be televised in November, and R2 programming a Pink Floyd autumn season, expect that tally to rise. While *The Piper At The Gates Of Dawn* climbs the listing of best-selling albums of the Sixties, that decade's biggest-selling album thus far in the 21st century is Sgt. Pepper's Lonely Hearts Club Band in 42nd place overall on sales of 377,894. Pet Sounds by The Beach Boys is a distant second, with sales of 270,697 placing it 608th for the decade.

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03. Plain White T's
It is another good week for Plain White T's, whose debut hit single Hey There Delilah spends a sixth week in the Top 10, climbing one place to number two on sales of 27,665 despite the release of their album *Every Second Counts*, which ramps to a number three debut on sales of 26,269. The Illinois quartet have massively improved their profile since their previous album, *Every Second Counts*, which was released last November and has sold fewer than 2,000 copies to date. Hey There Delilah sold its 100,000th copy last week, becoming the 48th single to beat the mark in 2007.



05. Athlete
In pursuit of their second straight number one album, Athlete are out-sprinted by Hard-Fi this week and have to settle for a number five debut with third album *Humicone*, on sales of 23,749. That's a pretty good showing compared to the band's single of the same name, which peaked at number 31 last week. Athlete's debut album, *Vehicles & Animals*, debuted and peaked at number 19 on sales of 10,071 in 2003, while Tourist earned its February 2005 number one placing with a first-week sale of 83,370.

Compilations Top 20

- | The List | Artist Title / Label (Distribution) |
|----------|---|
| 1 | Original TV Soundtrack <i>High School Musical 2</i> / Walt Disney (E) |
| 2 | Various <i>SatCrasHER: Imortal!</i> / Ministry (U) |
| 3 | Various <i>Now That's What I Call Music 67</i> / EMI Virgin/UMI (E) |
| 4 | Various <i>The Anthems 07</i> / Universal (U) |
| 5 | Various <i>Classic France Nation</i> / Ministry (U) |
| 7 | Various <i>101 70's Hits</i> / EMI Virgin (E) |
| 8 | Various <i>R&B Love Collection</i> / Universal (U) |
| 9 | Various <i>Had 'Nandi - The Max - Summer 2007</i> / Red Kasa (U) |
| 10 | Various <i>The Padua Experience 2</i> / Six (U) |
| 11 | Ost <i>Hairspray</i> / Decca (U) |
| 12 | Various <i>Just Great Songs</i> / EMI VNU/EMI (A&U) |
| 13 | Various <i>Magic - The Album 2007</i> / WMI (A&U) |
| 14 | Various <i>The Ride</i> / Ministry (U) |
| 15 | Various <i>103 Anthems</i> / Sony BMG (A&U) |
| 16 | Various <i>Club 80's</i> / Sony BMG (A&U) |
| 17 | Various <i>Old Anthems 2007</i> / EMI (A&U) |
| 18 | Various <i>The Cavern</i> / EMI Virgin/UMI (E) |
| 19 | Original TV Soundtrack <i>High School Musical</i> / Walt Disney (E) |
| 20 | Various <i>101 Club Anthems</i> / EMI (U) |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Classical Albums Top 10

- | The List | Artist Title / Label (Distribution) |
|----------|---|
| 1 | Katherine Jenkins <i>Second Nature</i> / WJL (U) |
| 2 | Hayley Westenra <i>Pure</i> / Decca (U) |
| 3 | Katherine Jenkins <i>Preratives</i> / WJL (U) |
| 4 | Luciano Pavarotti <i>The Ultimate Collection</i> / Decca (U) |
| 5 | Russell Watson <i>The Voice - The Ultimate Collection</i> / Decca (U) |
| 6 | Basquiat Strings <i>Basquiat Strings</i> / EMI (A&U) |
| 7 | Luciano Pavarotti <i>Nessun Dorma</i> / Edelrock (P&U) |
| 8 | Mario Lanza <i>The Essential Collection</i> / The Red Box (SRU) |
| 9 | Kate Royal <i>Kate Royal</i> / EMI Classics (E) |
| 10 | Royal Philharmonic Orchestra <i>The Last Night Of The Proms</i> / EMI (U) |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Indie Albums Top 10

- | The List | Artist Title / Label (Distribution) |
|----------|---|
| 1 | Pigeon Detectives <i>Wish For Me</i> / Decca / The Radio (W&I) |
| 2 | Kate Rusby <i>Ambered Arms</i> / Arts (L&P) |
| 3 | The Kinks <i>The Ultimate Collection</i> / Sanctuary (E) |
| 4 | Arctic Monkeys <i>Favourite Worst Nightmares</i> / Domino (W&I) |
| 5 | Super Furry Animals <i>Hey Venus</i> / Rough Trade (E) |
| 6 | Dizzee Rascal <i>Mate & English</i> / XL (W&I) |
| 7 | The White Stripes <i>Jack & Johnny</i> / XL (W&I) |
| 8 | Maximo Park <i>Our Earthly Pleasures</i> / Warp (W&I) |
| 9 | Mia Farrow <i>XL</i> (W&I) |
| 10 | Everything I Do <i>The Big Dirty</i> / Planet (P) |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

RPI Awards
Albums
Rayna Roberts (winner), Various
Harsh Bazaar 2 (SOT) (Silver),
Various *The Collector Sessions - The Current* (Elleey Show) (Silver),
Athlete *Beyond The Hushband* (Gold),
Various *101 Club Anthems* (Gold),
Various *High School Musical 2* (SOT) (Gold),
Various *Good Girl Gone Bad* (platinum),
Kanye West *The Coldest Winter Ever* (platinum),
Various *Now 67* (2 x gold)

RPI Awards are made on combined unit sales of cassette, CD, and CD+DVD. Plus, CDs and CD+DVDs, plus CDs, are certified with a published dealer price of £3.49 and below or CDs of £3.99 or below receive twice the sales quantity required to obtain an award.

Music DVD Top 20

- | The List | Artist Title / Label (Distribution) |
|----------|--|
| 1 | Original Cast Recording <i>High School Musical - The Concert</i> / Walt Disney (E) |
| 2 | Dixie Chicks <i>Shut Up And Sing</i> / Momentum Pictures (E) |
| 3 | Rolling Stones <i>The Biggest Bang</i> / Universal (U) |
| 4 | Heaven & Hell <i>Live - Heavy City Music Hall</i> / BMG (A&U) |
| 5 | Elvis Presley <i>US Combats</i> / RCA (A&U) |
| 6 | Original Cast Recording <i>Joseph & The Amazing Technicolor Dreamcoat</i> / Universal Pictures (U) |
| 7 | Tom Jones <i>Classic Collection</i> / Universal (U) |
| 8 | Pink Live <i>From Wembley Arena</i> / LFA&S (A&U) |
| 9 | Foo Fighters <i>Hydra Park</i> / Skin & Bones - Live / RCA (A&U) |
| 10 | Elvis Presley <i>Destination Vegas</i> / Warner (U) |
| 11 | Lynyrd Skynyrd <i>Freebird - The Movie & The Tribute Tour</i> / Fremantle Home Ent (A&U) |
| 12 | Bruce Springsteen & Sessions Live <i>In Dublin</i> / Columbia (A&U) |
| 13 | Dennis Licozzari <i>The Unique Voice Of Dr Hook</i> / Decca (S&U) |
| 14 | Elvis Presley <i>Alchs From Hawaii</i> / RCA (A&U) |
| 15 | Original Cast Recording <i>Urinetown</i> / CBS - Les Misérables In Concert / VO (S&U) |
| 16 | Prince In Concert - Have One The Year 2000 / EMI Classics (P) |
| 17 | Jeff Buckley <i>Live In Chicago</i> / Sony BMG (A&U) |
| 18 | Elvis Presley <i>Elvis On Elvis</i> / Warner Brothers (S&E) |
| 19 | Pink Floyd <i>The Wall</i> / EMI Classics (A&U) |
| 20 | Paul Weller <i>Into Tomorrow</i> / Universal (U) |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Rock Albums Top 10

- | The List | Artist Title / Label (Distribution) |
|----------|--|
| 1 | Linkin Park <i>Minutes To Midnight</i> / Warner Brothers (C&R) |
| 2 | Paramore <i>Not</i> / Fueled By Ramen (C&R) |
| 3 | Foo Fighters <i>In Your Honor</i> / RCA (A&U) |
| 4 | Foo Fighters <i>Skin And Bones</i> / RCA (A&U) |
| 5 | Everything I Do <i>The Big Dirty</i> / Planet (P) |
| 6 | Green Day <i>Hologram</i> / Reprise (C&S) |
| 7 | Emigrate <i>Emigrate</i> / White Music (W&I) |
| 8 | Biffy Clyro <i>Puzzle</i> / 4AD (A&U) |
| 9 | Foo Fighters <i>One By One</i> / RCA (A&U) |
| 10 | Linkin Park <i>Mezzora</i> / Warner Brothers (C&R) |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Year So Far: Albums Top 10

- | The List | Artist Title / Label (Distribution) |
|----------|--|
| 1 | Amy Winehouse <i>Back To Black</i> / Island |
| 2 | Mick Jagger <i>Shut Out</i> / MCA/Universal |
| 3 | Take That <i>Usual Suspects</i> / Polygram |
| 4 | Arctic Monkeys <i>Favourite Worst Nightmares</i> / Domino |
| 5 | Kaiser Chiefs <i>Yours Truly Angry Mob</i> / XL/Universal/Parlophone |
| 6 | Neily Turcato <i>Loose</i> / Soler |
| 7 | Snow Patrol <i>Eyes Open</i> / Fontana |
| 8 | Justin Timberlake <i>FutureSex/LoveSounds</i> / Jive |
| 9 | Cascadia <i>Everything We Touch</i> / A&E |
| 10 | The Fratellis <i>Costello Music</i> / Festival |
- EMI Official UK Charts Company 2007. Covers period from last Sunday to Saturday.

Artists & 2
Adam, Lily 2
Arctic Monkeys 20
Athlete 5
Bubba Sparadox 48
Burt Bacharach 3
Byronne 25
Biffy Clyro 24
Cascadia 21
Cherish the Ladies 85
Darius Rucker 71
Duffy 10
Editors 29
Guns N' Roses 28
Fall Out Boy 23
Fergie 31
The Fratellis 10
Furlong, Mully 46
Sym Classic Heroes 35
Hard-Fi 1

The Official UK Albums Chart



MusicWeek
16.03.07

Pos	Last Week	Artist	Album	Label	Weeks on Chart
1	1	Hard-Fi	Once Upon A Time In The West (Deluxe/White/Walrus) / Necessary/Mutecy/Atlantic 514422902 (CINQ)		1
2	45	Amy Winehouse	Back To Black (4) (Deluxe/Salsoulam/Decca) / Island 1712841 (4)		2
3	NEW	Plain White T's	Every Second Counts (Deluxe) / Hollywood/Bmg 916637702 (4)		3
4	1	Newton Faulkner	Hand Built By Robots 10 (Deluxe/Spectrum) / Ugly Talk 9883715202 (A&R)		4
5	NEW	Athlete	Beyond The Neighbourhood 10 (Deluxe) / Parlophone 6037775 (4)		5
6	3	Mika	Life In Cartoon Motion 10 (Deluxe/Warner/BMG) / Casablanca/Island 1711226 (4)		6
7	3	Kate Nash	Field Made Of Bricks (Epic) / Fiction 1741343 (4)		7
8	NEW	Sean Kingston	Sean Kingston (1st) / Bmg/Bmg/Epic 8569712902 (A&R)		8
9	11	Rihanna	Good Girl Gone Bad 10 (Deluxe) / Def Jam/Def Jam/Roc-A-Fella 1731510 (4)		9
10	4	Elvis Presley	The King (Deluxe) / RCA 885718542 (A&R)		10
11	11	Snow Patrol	Eye On The Sun 10 (Deluxe) / Lava / Fiction 983290 (4)		11
12	22	Timbaland	Shock Value (Deluxe/Atlantic/Walrus/Decca/Verses) / Interscope 172605 (4)		12
13	NEW	The Proclaimers	Life With You (Deluxe) / WVA 174070 (4)		13
14	5	Paolo Nutini	These Streets 20 (Deluxe) / Atlantic 82463 (CINQ)		14
15	10	The Police	The Police 10 (Deluxe/Polygram/The Police) / A&M/Polygram 1731543 (4)		15
16	8	Paul Potts	One Chance 10 (Deluxe/Carnegie/Warner/BMG/Roc-A-Fella) / Epic 856973682 (A&R)		16
17	14	Pigeon Detectives	Wait For Me 10 (Deluxe) / Cherry Red / The Bachelors 377628 (VIRGE)		17
18	17	Maroon 5	It Won't Be Soon Before Long 10 (Deluxe/Sony/Interscope/Epic/Atlantic) / A&M/Roc-A-Fella 1731201 (4)		18
19	6	Amy Macdonald	This Is The Life 10 (Deluxe) / Virgin 1732124 (4)		19
20	11	Editors	An End Has A Start 10 (Deluxe) / EMI / Kitchenware 916637702 (A&R)		20
21	18	Kaiser Chiefs	Yours Truly Angry Mob 10 (Deluxe) / Virgin/Polygram 1732384 (4)		21
22	NEW	Pink Floyd	The Piper At The Gates Of Dawn (Deluxe) / EMI 1732384 (4)		22
23	12	Kings Of Leon	Because Of The Times 10 (Deluxe) / Nonesuch 856973682 (A&R)		23
24	NEW	Sam Smith & The Womb	Park Bench Theories (Deluxe) / Polygram 1730552 (4)		24
25	37	Amy Winehouse	Frank 10 (Deluxe/Columbia/Sony/Interscope/Epic/Atlantic) / Island 1812518 (4)		25
26	25	Justin Timberlake	FutureSex/LoveSounds 20 (Deluxe/Interscope/Walrus/Decca/Warner/BMG) / Jive 828787982 (A&R)		26
27	13	James Morrison	Undiscovered 10 (Deluxe/Roc-A-Fella/Warner/BMG/Roc-A-Fella) / Island 1812518 (4)		27
28	17	Linkin Park	Minutes To Midnight 10 (Deluxe/Roc-A-Fella) / Warner Brothers 828444792 (CINQ)		28
29	9	The Enemy	We'll Live And Die In These Towns 10 (Deluxe/Harvest/Roc-A-Fella) / Warner Brothers 25418295 (CINQ)		29
30	75	Pink	Mr. Meats & Potatoes 10 (Deluxe/Mercury/Decca/Alkermat/Parlophone) / LaFace 8281660332 (A&R)		30
31	27	Wiggy	The Ditch Sessions (Deluxe) / A&M 1705570 (4)		31
32	NEW	Kate Rusby	Awkward Annie (Deluxe) / Pure 916637702 (A&R)		32
33	14	The Killers	Sams Town 10 (Deluxe) / Virgin 1732124 (4)		33
34	10	Prince	Ultimate (Deluxe) / Warner Brothers 812323312 (CINQ)		34
35	10	Gym Class Heroes	As Cruel As School Children 10 (Deluxe) / Decadence/Interscope/Roc-A-Fella 1731202 (CINQ)		35
36	14	Richard Hawley	Lady's Bridge 10 (Deluxe) / EMI / MCA 8281660332 (A&R)		36
37	33	The Twang	Love It When I Feel Like This 10 (Deluxe) / The Twang / EMI 8281660332 (A&R)		37
38	19	Lily Allen	Alright, Still 10 (Deluxe) / Parlophone/Columbia/Sony/Interscope/Roc-A-Fella 1731202 (CINQ)		38

39	28	Arctic Monkeys	Favourite Worst Nightmare 10 (Deluxe/Cassini) / Domino WIGCD18 (VIRGE)		39
40	37	Avril Lavigne	The Best Damn Thing (Deluxe/Walrus/Decca/Walrus) / RCA 885718542 (A&R)		40
41	31	Klaxons	Myths Of The Near Future 10 (Deluxe) / EMI 1731202 (4)		41
42	32	The Fratellis	Costello Music 10 (Deluxe) / Island 170753 (4)		42
43	4	Robyn	Robyn (Deluxe) / Island 1744700 (4)		43
44	15	KT Tunstall	Eye To The Telescope (Deluxe) / Island 1731202 (4)		44
45	25	Ben's Brother	Geta Male Fairytales (Deluxe) / Island 1731202 (4)		45
46	65	Nelly Furtado	Loose 10 (Deluxe) / Island 1731202 (4)		46
47	13	Traveling Wilburys	Collection 10 (Deluxe) / Nonesuch/Roc-A-Fella 1731202 (4)		47
48	NEW	Bat For Lashes	Fur And Gold (Deluxe) / EMI 1732384 (4)		48
49	2	Hard-Fi	Stairs Of Octavi (Deluxe) / Necessary/Mutecy/Atlantic 514422902 (CINQ)		49
50	15	Rod Stewart	The Complete American Songbook 1-4 (Deluxe) / Jive 8281660332 (A&R)		50
51	11	Paramore	Riot (Deluxe) / Island 1744700 (4)		51
52	18	Enrique Iglesias	Insomniac (Deluxe) / Sony/Interscope/Epic/Atlantic) / Interscope 1734220 (4)		52
53	55	Take That	Never Forget - The Ultimate Collection 10 (Deluxe) / RCA 8281660332 (A&R)		53
54	11	Super Furry Animals	Hey Venus (Deluxe) / Rough Trade 8281660332 (A&R)		54
55	41	Take That	Beautiful World 10 (Deluxe) / Polygram 1731202 (4)		55
56	2	Ringo Starr	Photograph - The Very Best Of (Deluxe) / Capitol 363272 (4)		56
57	NEW	Scissor Sisters	La-Bi-Bah (Deluxe) / Virgin 1731202 (4)		57
58	12	The White Stripes	icky Thump (Deluxe) / XL 8281660332 (A&R)		58
59	59	Razorlight	(Deluxe) / Virgin 1731202 (4)		59
60	NEW	Kanye West	Late Registration (Deluxe) / Roc-A-Fella 8281241 (4)		60
61	21	Mark Ronson	Version 10 (Deluxe) / Columbia 885718542 (A&R)		61
62	13	Dizzee Rascal	Maths & English 10 (Deluxe) / XL 8281660332 (A&R)		62
63	3	Daughtry	Daughtry (Deluxe) / Epic 8281660332 (A&R)		63
64	43	Kasabian	Empire 10 (Deluxe) / Columbia 885718542 (A&R)		64
65	1	The Chemical Brothers	We Are The Night (Deluxe) / Virgin 8281660332 (A&R)		65
66	38	The Fray	How To Save A Life 10 (Deluxe) / Epic 8281660332 (A&R)		66
67	18	Maximo Park	Our Earthly Pleasures (Deluxe) / Warp 8281660332 (A&R)		67
68	14	My Chemical Romance	The Black Parade 10 (Deluxe) / Reprise 8281660332 (A&R)		68
69	33	Rod Stewart	The Story So Far - The Very Best Of (Deluxe) / Decca/Walrus/Decca/Walrus) / Warner Brothers 1731202 (CINQ)		69
70	NEW	Foo Fighters	In Your Honour (Deluxe) / RCA 8281660332 (A&R)		70
71	27	Casady	Everytime We Touch 10 (Deluxe) / A&M 8281660332 (A&R)		71
72	4	Darren Hayes	This Delicate Thing We Made (Deluxe) / Island 1731202 (4)		72
73	31	Fall Out Boy	Infinite High 10 (Deluxe) / Island 1731202 (4)		73
74	13	Biffy Clyro	Puzzle (Deluxe) / XL 8281660332 (A&R)		74
75	NEW	Beyonce	B'Day (Deluxe) / Def Jam/Walrus/Roc-A-Fella/Warner/BMG) / Columbia 885718542 (A&R)		75



13. The Proclaimers
After the massive success of their charity remake of (On Down By 50) Miles, which sold 332,776 copies, the Proclaimers might have expected big things for their debut WVA releases. The single, *Life Without You*, was released as a download and on CD a fortnight ago but could only manage a number 74 debut. It moves to number 58 on the singles sales chart this week, while the album of the same name makes a considerably bigger impact, debuting at number 13 on sales of 10,817. The Scottish twins reached number five with their previous set earlier this year, but their profile certainly hasn't faded. *Restless Soul*, peaked at number 74 in 2005.



32. Kate Rusby
Folk singer Kate Rusby has increased her profile considerably since her previous album, 2005's *The Girl Who Could Fly*, enjoying a top 10 hit single in tandem with *Awkward Annie* and providing the theme - a cover of the Kinks' *Village Green*. Preservation Society - for the French & Saunders sitcom, *Jam & Jerusalem*. As a result, Rusby's new album *Awkward Annie* is her most successful to date, debuting at number 33 on sales of 5,400. The album includes *Village Green* Preservation Society as a bonus track, and replaces *The Girl Who Could Fly*, which peaked at number 45 - as the highest charting set by the 33-year-old from Barnstaple.

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

Hard-Fi 48	Lavigne, Avril 42	Paramore 51	Razorlight 59	Take That 53	Key
Winehouse, Amy 52	Linkin Park 18	Paul Potts 16	Shona 9	Timbaland 12	● Platinum (500,000)
James Earl Ray 1	McDonalds 19	FigJam Collectives 17	Robyn 43	Tina Turner 18	● Gold (100,000)
Richard Childs 21	Maroon 5 18	Pink 20	Robson, Mark 9	Timbaland & Magoo 25	● Silver (25,000)
Kasabian 61	Muscats Park 07	Pink Floyd 22	Scissor Sisters 37	Traveling Wilburys 47	● IFR Platinum (50,000)
Kate Rusby 32	Mika 5	Plain White T's 3	Stone Island 11	Wendy 27	● IFR Platinum (50,000)
Klaxons 41	Morrison, James 27	Paloma 15	U2 10	Wet, Kanye 10	● Silver (25,000)
Kings, The 33	My Chemical Romance 69	Paloma 15	Star, Big 50	White Stripes, The 58	● Silver (25,000)
Kings, The 33	My Chemical Romance 69	Paloma 15	Stewart, Rod 69	Winehouse, Amy 2	● Highest new entry
Kington, Sean 8	Myk, Mike 7	Presley, Elvis 10	Stewart, Rod 69	Winehouse, Amy 2	● Highest return
Klaxons 41	Newton Faulkner 4	Rawls, Dizzee 82	Super Furry Animals 54		
Klaxons 41	Nutini, Paolo 14				

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