



# MusicWeek

10.11.07 / £4.50





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The official  
CHILDREN  
IN NEED  
single 2007

**Headlines (Friendship Never Ends)**  
Children In Need Single 2007  
download **5th November**  
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# Music Week

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## Mobile music poised for take-off

by Adam Benzine

**A landmark month for mobile music gains momentum as iPhone launches amid a slew of new services**

A banner month for the mobile music sector will hit a peak this Friday with the UK launch of Apple's iPhone.

Its launch will follow a frenzied period of mobile activity last week, which saw the unveiling of Omnifone's MusicStation subscription service; Nokia formally opening its UK music download store; and the OCC unveiling details of a music subscription plays chart, which will track the most popular songs on services such as MusicStation and Napster UK.

Napster itself expects to sign a deal with a UK mobile company to launch an offering within four to five weeks.

Omnifone's MusicStation service allows consumers to download

unlimited amounts of music to mobile phones for a weekly fee of £1.99, offering a catalogue of more than 1.2m tracks from launch, including all four majors and a significant number of independents.

Its launch last Thursday, which included the first demonstrations of LG's touch-screen iPhone rival, the LG Viewty, was attended by Universal senior vice president of digital Rob Wells and featured a performance by Fascination-signed act Girls Aloud.

Talking to *Music Week*, Wells describes Omnifone's subscription offering as "a seminal achievement and a pivotal moment in the development of the digital market", adding that it "unlocks a demographic that Apple can't currently touch".

"You've got the marketing muscle of Vodafone and Phones 4 U and the amazing technology of Omnifone - it's like all the planets are in alignment," he adds.

Wells points out that, although the iPod is the dominant dedicated music device, the UK has three times as many music-playing phones as iPods.

Universal's relationship with Apple has cooled notably this year, with the major announcing in July it would only be making its catalogue available on the iTunes Music Store on a month-by-month rolling contract, before declaring it would be freezing iTunes out of its DRM-free trial a month later.

However despite his endorsement of Omnifone, Wells stresses, "This isn't about me posturing or being against

Apple in the slightest," adding that iTunes offers "a fantastic service".

"Encouraging this sort of competition can only be healthy, particularly encouraging a service that doesn't compete with iTunes."

Omnifone CEO Rob Lewis is also keen to pay respect to Apple, insisting that the MusicStation service should be viewed as an alternative to the iPhone model, rather than a direct competitor. "Apple has done a brilliant job of encouraging every operator and manufacturer to improve their offering," he adds.

● See page 3

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**XL in raptures:**  
XL Recordings wins battle with EMI to sign Radiohead deal

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**Going travelling:**  
B-Unique leaves old friends to jump ship to Atlantic

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**The Spice trade:**  
Girl Power is back - Music Week tells the Spice Girls story

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**Albums chart:**  
The Eagles have landed: Long Road to the chart summit

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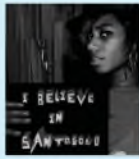
## The Playlist.



**Kate Nash**  
**Pumpkin Soup (Fiction)**  
This is the song to affirm Nash's talents to mainstream audiences and carry her career into 2008. Upbeat pop with an infectious naivety. (Single, December 17)



**White Lies**  
**Unfinished Business (unsigned)**  
White Lies' music possesses a sadness that is all encompassing and makes everything sound decidedly ordinary. Unmanaged, unpublished and no label. (demo)



**Santogold**  
**Les Artistes (Lizard King)**  
With her deal with a UK major imminent, Lizard King's best offering post The Killers and one of the year's worst-kept secrets, is poised for a break. (single, TBC)



**Soulja Boy Tell 'Em**  
**Crank That (Soulja Boy) (Polydor)**  
Spawning something of a web phenomenon with the accompanying dance steps (14m views and counting on YouTube) the single is a big hit. (Single, December 17)



**Kim Hiorthøy**  
**My Last Day (Smalltown Supersound)**  
The Norwegian electronic maestro returns with a new album which glides from streamlined electro to gentle piano loveliness. An instant and enduring set. (album, out now)



**Beth Rowley**  
**Nobody's Fault But Mine (Blue Thumb/Universal)**  
Lead track from a taster EP ahead of Rowley's new album next year, this is dreamy blues for lazy Sunday afternoons. (from EP, December 3)



**Spank Rock ft. Amanda Blank**  
**Loose (Downtown)**  
Loose is an infectious and innovative party anthem with a production which jumps out of the speakers and bodes well for the album. (from EP, December 3)



**Stars**  
**The Night Starts Here (City Slang)**  
Lush, warm and just a little bit great, Stars make music that will make you smile. A strong leader to their new studio album, due next month. (single, December 3)



**The Rifles**  
**Talking (679)**  
We've long been a fan of The Rifles and their first single for 679 - to be given away as a free download - affirms their talents. Jangly rock with hooks. (free download)



**James Yuill**  
**No Surprise (Chess Club)**  
A singles club launched by the folk behind the Chess Club live nights will give a release platform to Yuill's delightful debut single in January. (single, January TBC)



### In The Studio



- Oasis will enter Abbey Road studio today (Monday) to begin work on their seventh studio album.
- Recent EMI Publishing signing T2 is in his home studio with female duo Addictive.
- Karima Francis is working with producer Ken Nelson (Gomez, Coldplay, Paolo Nutini) in Parr St studios on her debut for Kitchenware.
- Desert Eagle Discs are working with Mpho Skeef at Metropolis Studio.
- Afreex will be writing and producing new material with Mobos winners NDubz this week.
- Tore Johansson is producing Wild Beasts' debut album for Domino at Varispeed Studios in Malmo.

### Gig Of The Week



Artist: Alan Pownall, I Blame Coco, David E Sugar and Luke

Pritchard (The Kooks)  
Venue: Neighbourhood, Ladbroke Grove  
Date: Thursday, November 8  
About: Alan Pownall has been causing a bit of a stir within A&R circles in recent weeks and he heads a night of good music at this West London night.

# XL wins two-horse race for Radiohead

by Paul Williams

## XL Recordings secures Radiohead rest-of-world deal ahead of EMI

### Labels

**Radiohead's managers were on a plane bound for the States last week just hours after it was revealed the band had signed a recording deal with XL Recordings for the world outside North America and Japan.**

The tie-up, covering seventh studio album *In Rainbows*, finally brought to an end many months of speculation about the band's future label home in the UK and other territories. It also dashed any hopes by EMI that the major would be able to extend its relationship with the band, which covered their first six albums and concluded with the release of last studio offering *Hail To The Thief* in 2003.

Ahead of the planned physical release of *In Rainbows* this January following the much discussed name-your-price download and £40 boxed-set versions, Courtyard Management's Chris Huffard and Bryce Edge are still to unveil deals covering North America and Japan. As the pair headed off to the US last Thursday, the only detail confirmed was that the band would be signed to different labels in North America, Japan and the rest of the world. In the US, speculation has suggested the album will be released by Side One, a label spun off from Coran Capshaw's management company, Red Light, in tandem with another of Capshaw's companies, ATO Records.

XL's success in winning the signatures of Radiohead in what is understood to have been a two-horse race with EMI follows the indie's success with Thom Yorke's debut solo album *Fraser*, which sold 750,000 units globally, reached number two on

the Billboard 200 in the States and was a Top 10 hit and a number of other territories. At this stage, however, XL has yet to publicly discuss its plans for Radiohead beyond a prepared statement in which founder Richard Russell described the band as "a constant inspiration to us all, because they unfailingly put creativity first. XL is more than honoured to be working with Radiohead".

XL's managing director Ben Beardsworth added that the band had created a huge amount of excitement via the unique way in which they launched the album's campaign online. "*In Rainbows* is truly a classic album and it deserves to reach a massive audience, well beyond that of download and boxset sales. We will be working closely with them to help deliver that," he added.

EMI has declined to comment on being overlooked for the new album, a situation at loggerheads with comments Edge made to *Music Week* following the ending of the last deal with the major back in 2003. He then stated that "we might be coming to the end of our contract but not the end of our relationship," while underlining that there was a "huge amount of personal loyalty" from Radiohead and their management company towards EMI.

The major does, however, retain the band's catalogue and continues to have on its book fellow Courtyard act Supergrass, while Parlophone director of press Murray Chalmers independently handles PR for the band.

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# Terra Firma to divulge EMI plans

**Terra Firma will reveal its grand gameplan for EMI in early 2008 as it looks to "sell down" between £200-300m of the £1.5bn equity it has tied up in the major.**

The private equity firm is currently undergoing a detailed review of the music major and is concurrently approaching some - sources suggest as many as 50 - of the many financial partners that invested in its vehicle to buy EMI in August.

Partners with co-investment rights can now take a direct stake in EMI, but it will necessitate them paying the private equity company for that right. Insiders suggest Terra Firma, which paid £2.4bn for EMI could, therefore, reduce its own exposure in the company to around £1.1bn. It is expected it will approach the investors between now and Christmas.

In a letter to EMI staff last week, Terra Firma CEO Guy Hands played down the significance of this move, noting, "In all major private equity deals, equity is sold by private equity managers to their investors and other private equity firms. Indeed, Terra Firma has done this on all previous deals and it is something we proactively market to our investors."

Hands, who has previously reassured staff that he would not partner with another major, such as long-time suitor Warner Music, is now partway through his fundamental review of the business in partnership with EMI Group chief operating officer Chris Roling and director of business transformation Ashley Unwin.

According to a Terra Firma spokesman, "anything and everything" will be included in the review, which was signalled in late August when Hands pledged his commitment to EMI for at least the next eight years. Insiders also say that the way

EMI currently operates in the global music market will be part of the brief of the review, which suggests Hands and Terra Firma will be examining the sort of model they want EMI to pursue.

Currently the 360-degree model, taking a stake in a raft of music-related businesses such as management, merchandising and live promotion, is the hot blueprint and Hands appears to have ruled out - for the time being at least - selling off the recorded music division to Warner or other interested parties and simply using publishing as the main financial engine of his business. But Hands has also already rejected the business models currently being pursued by the majors and wants EMI to pursue a unique direction. That could mean pilling more resources into digital.

In his letter to staff Hands spoke of a need for "fundamental change in how we approach the music business" and what he calls the "interconnected triangle" of the consumer, EMI and the artist. Among his concerns, he highlighted what he saw as "not currently a universal culture of working together", which he blamed on the compensation and management system put in place over the last 20 years. He also noted that EMI should be more selective in regards the artists it works with, comparing those who "spend huge amounts of time working with their label" to those who "unfortunately simply focus on negotiating for the maximum advance".

The review, which is expected to be completed in early January, is expected to run the rule over other EMI divisions such as physical distribution and studios, including the famous Abbey Road studios complex where The Beatles recorded. The spokesman would not rule out such restructuring or job cuts.

Listen to and view the tracks above at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

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

## Music Week website

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

### MOST READ ON MUSICWEEK.COM LAST WEEK

- Radiohead to sign to XL
- OCC launches music subscription chart

- EMI chief vows to drop lazy artists
- HMV closes subscription service
- Record week for downloads



# Omnifone targets 10m UK music subscribers

by Adam Benzine

**MusicStation launches as other retailers scale back digital services**

Coming to a 2.5-inch screen near you soon: Girls Aloud at the MusicStation mobile subscription service launch

## Digital

**Omnifone says it is aiming for 10m subscribers to its new subscription service by the end of 2008.**

The company's faith in the UK warming to the idea of music subscriptions, declared as it launched its MusicStation service with Vodafone last week, came amid mixed fortunes for the rental business model.

The Official Charts Company announced last Thursday plans for a new official chart tracking the most-played tracks on subscription services, a move that could give a massive boost in visibility to the concept. However, the announcement came the same day that it was revealed HMV had closed down its subscription service, although the retailer says it will be launching a revamped offering next year.

The closure of HMV Unlimited follows the closure earlier in the year of Virgin Retail's subscription service, Yahoo! and Real's decisions not to launch subscription services in the UK, and Napster's decision to scale back its UK operations.

Nevertheless, Omnifone CEO Rob Lewis cites SK Telecom's Me2Go service in South Korea, which allows users access to more than 700,000 tracks for 5,000 won (£2.64) per month, as an example of a successful mobile subscription service.

"Me2Go has a 10% uptake - 10% of the customers who were offered it took it up. Globally, by the end of the year there'll be 50m people who'll have access to the Omnifone service, and by June 2008 there'll be 100m," says Lewis. "We'd be delighted if 10% of people who had access to this take it up."

"There is a market of 16- to 25-year-olds who literally don't buy CDs anymore, don't care about artwork, and probably spend that money on computer games," he adds. "One of the reasons for that is that they want to try things more, which is why they're illegally downloading more."

At roughly £8 per month, however, Jupiter Research vice president and research director Mark Mulligan is less optimistic about Omnifone's chances of succeeding long-term in the UK market.

"For it to be successful here, it needs to be no more than a couple of pounds a month," says Mulligan. "The big problem with the subscription model is education. Ten years ago we didn't really have sense of subscription models in the UK. It's only with mobile phones, Sky and broadband that we've got used to the idea of paying to subscribe to electronic services."

"More to the point, people are not used to the idea of subscribing to music. The big hope for the industry is getting everyone up to a reasonable average spend, but what's happening is that people are being brought down to the lowest common denominator by the lowest spenders."

Nevertheless, the industry's largest major is hopeful that the public will embrace the new offerings. "I think the new chart is a fantastic move from the OCC", says Universal senior vice president of digital Rob Wells. "It shows them to be forward-thinking."

Wells adds that the industry should not pay attention to the oft-mentioned fact that when you stop subscribing to rental services you lose all your music. "It's very myopic, and it's very much an 'old person's' view of the industry," he says.

OCC managing director Martin Talbot says the OCC hopes to have the new chart up and running by the end of the year, once the data "is robust enough" to create a reliable rundown. Napster UK, MSN's Music Box and MusicStation will be among the services tracked.

MusicStation will initially only be available on Vodafone handsets, becoming available on most music-capable handsets and many BlackBerry devices after an undisclosed period of exclusivity.

While Universal is supportive of Omnifone's model, it is also exploring plans with various possible partners, including other major labels and device manufacturers, to launch its own subscription service, tentatively entitled Total Music.

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# Sharper focus for relocated SuperVision

**Artist manager: new appointment Nathan McGough previously managed Towers Of London and Happy Mondays**

**SuperVision Management is poised to enter a new era this week as it relocates to an East End location in London and announces several changes to its senior management team.**

Following co-founder Paul Craig's departure from the management stable last month, SuperVision has confirmed the full time appointment of artist managers Nathan McGough and Keith Anderson, who will bolster the existing line-up of co-founders James Sandom and Cerne Canning.

McGough boasts an impressive history in the UK industry, having managed Happy Mondays, Shaq and, more recently, Towers Of London via his role at CEC Management.

Anderson, who has been a part-time fixture at SuperVision for the past year, represents some of the hottest names on the London circuit, with Late Of The Pier, Cajun Dance Party and Tinseltown making up his current roster. He also runs the popular WayOutWest club nights and tioster label of the same name, which he will continue to manage from SuperVision.

Of McGough's appointment, Sandom says, "We wanted to bring another manager in with experience who, should they land an act that works globally, knows exactly what to do and has all the contacts needed to actually break a band rather than just work with a band. It's a nice to buy into a bit of music culture."

Earlier this year SuperVision also formed an association with Aun Lywd of Ankst Management, bringing the Welsh management powerhouse - home to Super Furry Animals, Los Campesinos and Euros Child - under the SuperVision umbrella.

Sandom will continue to oversee the day-to-day running of SuperVision operations alongside Canning. He will also maintain the direct management of Kaiser Chiefs, The Cribs, Richard Swift and Howling Bells, who joined the SuperVision stable in July of this year. Canning, meanwhile, manages Franz Ferdinand who are currently working on a new studio album.

Alongside Channelfly, SuperVision forms part of Mama Group, which will continue to be guided by co-CEO Adam Driscoll. "Adam is taking direct control, which in terms of company growth means he can very much focus on that and leave us to focus on musical creativity," says Sandom.

The Mama group has undergone significant growth this year thanks largely to the successful acquisition of the Mean Fiddler brand in August. The acquisition brought six London venues, including the Jazz Café, The Borderline and the Garage, under its umbrella and also gave Mama a 75% share in Marto Soho Limited, the company which operates the G-A-Y bar and G-A-Y late club in London.

The expansion has led to the group's departure from its long-time home in the Zeppelin Building in Farringdon, and relocation to new premises on Worship Street in Old Street, London. The new offices will now house the entire group, including SuperVision, Channelfly and Mean Fiddler and will be open from Monday, November 12.

## Ups And Downs



- XL staff will be celebrating landing one of the most respected acts in the industry, Radiohead.
- Babyshambles were the surprise hit at the MTV EMAs
- The humble single - could be we be on the verge of a record-breaking year for unit sales?



- Kelis has reportedly been dropped by Virgin
- October album sales were slow as Q4 gets off to a shaky start
- We wish Zavvi well, but the rebranding of Oxford Street's iconic Virgin Megastore is the closing of a chapter of history

## A SNEAK PREVIEW OF THE MUSICSTATION SERVICE

**MAMA'S NEW HQ**  
Mama Group PLC  
59-65 Worship Street  
London EC2A 2DU

Tel: 023 7688 9000



## Culture capital to host 15th MTV Europe Music Awards

● The 15th **MTV Europe Music Awards** will be hosted by Liverpool, the European Capital of Culture 2008. The event will be held at the Echo Arena, a 10,600 seat venue opening in January 2008.

● **EMI and The Cliff Richard Organisation** have announced a new pricing model to mark the download of Richard's latest set *Love - The Album*. The model will see the album's price drop from £7.99 to £3.99, based on the amount of orders received.

● **Island A&R manager Joel Harrison** has left the company to set up his own management and A&R consultancy firm, **Party Approved**.

● The co-owner of London's Hawley Arms pub **Alan Day** has launched **Bumpman Records**, which is aimed at artists performing at the venue and focusing on limited-edition vinyl singles.

● **PPL** are joining **Urban Concepts** to support its anti-gun campaign *Don't Trigger* and their accompanying album, to be showcased at PPL's first Annual Performer Meeting at London's ICA on November 12.

● **Last.fm** has teamed up with four BBC radio stations to track the music they play, giving users access to charts, stats and information about the music on Radios One and Two, 1Xtra and BBC6 Music.

● Artwork from selected **EMI** artists, including Lily Allen, The Thrills and Supergrass, is to appear on **NatWest Bank** chip and pin cards.

● **Terra Firma** has reportedly offered stakes in **EMI** to other investment funds, as it looks to reduce its exposure to the music major. Meanwhile, Terra Firma CEO Guy Hands says the label will drop artists it feels are not working hard enough, in a letter to EMI staff.

● **US-based management company Advanced Alternative Media** has opened a London office.

● **GCap Media** has won the national airtime sales contract for **GMG Radio's** Real, Smooth and Rock Radio brands. It will take on the contract for the additional nine stations from January 1 2008.

● **Xfm South Wales** has announced its line-up before the station goes live on Thursday, November 29.

● **The Who** launch a subscription-only section of their website today (Monday), allowing fans exclusive access to the site for \$50 (£25) a year. The subscription entitles fans to a free double CD of live The Who performances as well as access to message boards, videos and blogs.

## Led Zeppelin postpone reunion gig following injury

● **Led Zeppelin** have postponed their one-off reunion gig after **Jimmy Page** fractured his finger. The concert, originally scheduled for November 26, has been rescheduled to December 10.

● **UBC Media's** radio download service **Cliq** is to launch on December 3, with all four majors on board. The service allows listeners to purchase tracks on demand as they are broadcast by radio stations.

● **Linda Stein**, former co-manager of The Ramones, was found dead at her Manhattan apartment last week. The 62-year-old, who was the former wife of Sire Records head Seymour Stein, died from blows to the head and neck.

● The European Parliament has questioned whether the Commission's decision to approve the **Sony/BMG merger** earlier this year undermines EU policy on competition. Guy Bono, a member of the European Parliament's culture committee, asked whether the Commission's authorisation of the merger between Sony and BMG is "coherent...with European policy of supporting SMEs in the music sector."

● **Bono, Sting and Barry Humphries** led the tributes to **Kylie Minogue** last week, as she became the first woman to be honoured at the Music Industry Trusts' dinner.

● **HMV** has closed down its music subscription service **HMV Unlimited** as it prepares to relaunch its digital offering.

● Channel Four director of radio **Nathalie Schwartz** declared she wanted to "reverse" the dominance of BBC in the radio landscape with a host of new digital stations at the Radio Advertising Bureau's "Catch the New Radio Wave" conference.

# B-Unique to embark o

by Stuart Clarke

## Independently-run label forges new venture deal with Warner Music as it looks

### Labels

**Leading independent B-Unique** has entered into a partnership with **Warner Music UK** in which it will become a division of Atlantic Records. The major will effectively buy into the label and other forthcoming developments as part of a five-year, joint-venture, deal.

The announcement comes as B-Unique nears the end of its deal with Polydor, a three-year partnership which has generated album sales of more than 2.8m from its core artists *The Automatic*, *Kaiser Chiefs* and *The Twang*, all of whom will remain with Polydor. Other acts signed to B-Unique during the period such as *The Eyes* will also stay with Polydor, while the independent will remain contracted to Polydor until early next year.

Of their decision to join Atlantic, B-Unique co-founder Mark Lewis says it was the company that offered the best fit to his label's existing operations. "We felt that going forward, given the turbulent nature of this industry, we had to ally ourselves strongly to someone and we felt that Warner has the most entrepreneurial spirit at the moment," he says.

The partnership will house all new artists signed to B-Unique.

Atlantic has been active in developing the traditional record label business model over the past year. The major signed an "all-in" deal with *Hadouken!* in April, through which it secured a



We wanna B-Unique: Primal Scream's forthcoming new album will kick

share of revenue streams beyond recorded music. It has co-ordinated additional strategic partnerships with merchandising company *Firebrand*, *Because*, *Downtown* and a number of European ventures in recent months.

"They seem to be adapting to the changes in the industry a lot quicker than other people and their structure is much more geared toward an entrepreneurial company like B-Unique. We felt that was a good way to be," says Lewis.

### Sharewatch

Chrysalis: 110p (4.02%)  
Emap: 876p (0.98%)  
GCap: 172p (-4.97%)  
HMV: 127.25p (3.88%)  
Sainsburys: 556p (-0.04%)  
SMG: 32p (24.27%)  
Tesco: 487.75p (4.95%)  
UBC: 10.50p (2.44%)  
WHSmith: 381p (-3.73%)  
Woolworths: 19.75p (-1.25%)

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

### Quote Of The Week

"If you look at Picasso, he had a blue period. He had different creative periods, and *Forever* was a period in which the girls were expressing themselves."

Geri Halliwell compares the Spice Girls' third album to Picasso



Zavvi today (Monday) hosts the first showcase event under its new name, as *McFly* play the company's freshly re-branded Oxford Street store.

The shop, which originally opened in 1971 as the Virgin Group's first Megastore, has undergone an extensive re-branding following the management buy out at Virgin Retail and subsequent name change.

The three-week process of relitting all of the company's UK stores is expected to be finished by November

12, with the Irish stores following later in the year.

The company is planning to officially launch its re-branded stores on December 1, as part of the New West End Company's second Very Important Pedestrian traffic-free initiative, which includes Oxford Street and Regent Street, where Zavvi's Piccadilly Circus outlet is located.

Zavvi will be offering what it describes as "a really interactive customer experience", with giveaways, competitions and performances.

# Music Week's a

The 2007 MTV Europe Music Awards took place in Munich last Thursday night. *Music Week* paid a visit.

**6am** Woken by the high-pitched wailing of London foxes. Remember suddenly that *Mika* is appearing later.

**10.55am** The plane is full of journalists, many of whom are already buying for booze, despite the fact that it is not yet midday by either UK or German time.

**1pm (Central European Time)** Munich airport has apparently won many awards. It's hard to see why. It looks for all the world like a slightly cleaner Heathrow.

**1.30pm** Munich itself, however, is beautiful; full to bursting with brain-bending modernist architecture. And the city is obviously chuffed to bits to be hosting the awards. I pass several posters – probably not official on reflection – that welcome *Snoop Dogg* to "Motherfucking Munich".

**2.55pm** Arrive at the Olympiapark for a chat with the awards' executive producer *Richard Godfrey*. He gently chides *Music Week* for printing what he saw as unrepresentative viewing figures for the show last year. He noted that while the actual MTV One figures for the awards are fairly low, it is broadcast on all of MTV's channels around the world, including staggered showings on its UK stations. This year in the UK it will also be aired on Channel Four. What's more, *Godfrey* explains that the internet is an increasingly important channel for the EMAs. "The show is being streamed live and we had 65m [internet] votes for the awards," he says. "There is a huge amount of digital activity around the show."

**3.10pm** Our interview is interrupted by *Nicole Scherzinger*, who wants to use our room to practice her vocals. I suggest to *Godfrey* that

MTV EMAs 2007 WINNERS (MAIN CATEGORIES)

ROCK OUT  
30 Seconds to Mars

ULTIMATE URBAN  
Rihanna

BAND OF 2007  
Linkin Park

MOST ADDICTIVE TRACK  
Avril Lavigne - Girlfriend

ALBUM OF THE YEAR  
Nelly Furtado - Loose





# on Atlantic crossing

## ks to expand interests



kick-start B-Unique's partnership with Atlantic Records

The Ordinary Boys, whose frontman Samuel Preston is currently recording his debut solo album, and Pull Tiger Tail, who will have a new album out next year.

For Atlantic managing director Max Lousada, the deal swiftly follows him wooing veteran artist manager Paul Craig to his senior management team last month. B-Unique will further bolster its management interests as co-founders Lewis and Martin Toher establish B-Unique Management in the new year. Forming part of the joint venture, B-Unique Management will nevertheless operate separately from both B-Unique and Atlantic as Lewis and Toher look to bring a team of young artist managers into the fold.

"The big picture is that all of these partnerships are about trying to create an array of relationships that show us become a real music company and having Mark and Martin build a management arm under B-Unique is an incredibly exciting proposition," says Lousada. "There is so much opportunity in music at the moment, but ultimately it's about trying to deliver the small things: more hits, more great executive talent to help us push the innovation and execute more services for the rights we have."

B-Unique was formed in 2001 and its breakthrough release was the self-titled Aqualung album in 2002.

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B-Unique will start the next chapter of its life with Atlantic in February and a new studio album from Primal Scream is to lead the schedule, currently set for an April release. The British group signed to B-Unique in March following the conclusion of a seven-year deal with Sony BMG and have been working with an all-star list of producers including Mark Ronson and Paul Epworth on their new record.

Other artists travelling with B-Unique include

# adventures at the MTV EMAs

she is "the talented one" in the Pussycat Dolls. He wisely says nothing.

**3.12pm** The interview resumes. Godfrey explains how MTV can act as an "aggregator" for new music. "The internet is great but confusing," he adds. "People need help finding things."

**4pm** The interview finishes and *Music Week* waits outside for a taxi. The security guards outside are talking - in German - about "Snoopy Dogg". **6.45pm** Defying all stereotypes, the "queue" to get into the pre-show drinks is a horrendous scum.

**7pm** Waitresses are offering a drink that appears to mix Cola and beer. It is judged a partial success at best.

**9-11.30pm** The ceremony itself. Avril Lavigne may have won the most awards but the British acts proved the real highlights. Babyshambles - who aren't exactly well-known in Germany - received an ecstatic reception for their fiery version of Delivery; Amy Winehouse was a different class even on an off night and Mika's performance was delightfully over-the-top, with brass bands, mime artists and animal costumes.

Other highlights included My Chemical Romance's gothic classroom fantasy and Snoop Dogg's consistently amusing presenter shtick. This man should host the Brits next year. Anyone who can cope with lederhosen, a kilt, German rap and a moving ode to the victims of gun crime isn't going to be fazed by Oasis throwing a strop or Simply Red's retirement.

**11.30pm** The 8,000 (or so it seemed) VIP guests are off to a party described by a reliable source as being in an aircraft hangar in a wood. *Music Week* politely declines.

Roll on Liverpool for the 2008 EMAs. Godfrey promises that the city will be "in the DNA of the show". "It is the birthplace of British rock and roll," he argues. "I am sure we will tap in to that."



Picture: Getty Images

Back to blue: Amy Winehouse at the MTV EMAs last week

Editorial  
Paul Williams



## Time to subscribe to new consumption methods?

### We should look at Sky's example when it comes to subscription services' efforts to change mindsets

Imagine someone handing you the keys to the biggest record shop in the world and then allowing you to play all the releases you want as many times as you fancy - all for pretty much the price of a round of drinks. Well, that is effectively how a monthly digital music subscription works.

If you have not yet got round to checking out, say, Napster's subscription service then, when you do, prepare to set aside a good few hours of your time because these things are highly addictive. You can uncover forgotten gems, discover artists and tracks you have never come across or heard before and even play music you may already own on CD but it would take the music fan's equivalent of an archaeological dig to locate.

Despite this potential, however, music subscription sales are hardly anywhere at present. According to Jupiter Research, market leader Napster has only around 50,000 UK subscribers currently, which is a pittance when put alongside far in excess of 1m individual tracks that are permanently downloaded in the market every single week.

But that small number is hardly surprising when you consider just how little awareness there is of such services beyond the real music aficionados and the mindset shift it is going to take for both the industry and the public in regard to music being consumed in this different way. It is not dissimilar to a decade and half ago when Sky started showing live Premiership matches to a tiny audience that was quite possibly outnumbered by those watching in the ground. Now, Sky has some 8m subscribers in the UK, all willing to pay an additional fee each month on top of their annual licence fee for extra channels they would not otherwise receive.

Such a change in how the consumer pays for TV and the different options now available should tell the music industry that by a process of "education" and public awareness subscribing to music on a weekly or monthly basis could also be widely adopted, providing, of course, the offer is appealing enough and the price is appropriately set.

However, at long last a wave of activity appears to be building behind the subscription model that suggests its time may finally be arriving. The launch of Omnicore's own mobile subscription service will only bring more attention and consumer options to this market, while the OCC's decision to start tracking plays on subscription services further illustrates this is a business model to start taking seriously. Universal has also been reported to be looking into a subscription service, while the UK should take some encouragement from the US where the subscriptions market is more mature and noticeably stronger.

Within all this, the joker in the pack remains runaway market leader iTunes, which has resisted subscription and continues to nail its colours firmly to the à la carte model. It hardly helps matters either in trying to develop this market that none of the subscription services work with Apple technology, which is about as smart as getting Britney Spears to babysit your kids.

Whatever Apple's ultimate move here, music subscription services, if created smartly and marketed properly, present a huge opportunity for the music industry going forward. If Sky and others have managed to change how the public accesses TV forever by adopting subscription models, then surely a similar leap forward with music is more than achievable.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

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Tokio Hotel

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Avril Lavigne

BEST UK & IRELAND ACT  
Muse

HEADLINER  
Muse

NEW SOUNDS OF EUROPE  
3edwitters

VIDEO STAR  
Justice - DANCE

ARTIST'S CHOICE  
Amy Winehouse

MusicWeek.  
online poll

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

Yes | 39% ●●●●●●●●  
No | 60% ●●●●●●●●●●

This week we ask:  
Can the Spice Girls' reunion be as successful as Take That's?





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10.11.07

# News.



## MusicWeek

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# Singles become unlike story after another story

by Ben Cardew

## Huge digital growth and steady physical sales have revitalised a market previously

### Retail

The singles market is on track to register one of its highest yearly sales since records began, providing a rare highlight in a troubled recorded music business.

Some 50.8m singles were sold in the first 43 weeks of 2007, considerably more than the totals for all of 2003 (30.9m), 2004 (32.3m) and 2005 (47.8m) respectively.

In addition, BPI figures reveal that singles sales grew by 48.0% between 2004 and 2005, and increased by 39.7% between 2005 and 2006. Were the market to grow at a similar rate this year – and both the BPI and the OCC say that they have every reason to believe it will – this would result in sales of around 93m units in 2007, the highest yearly total since BPI records began in 1973.

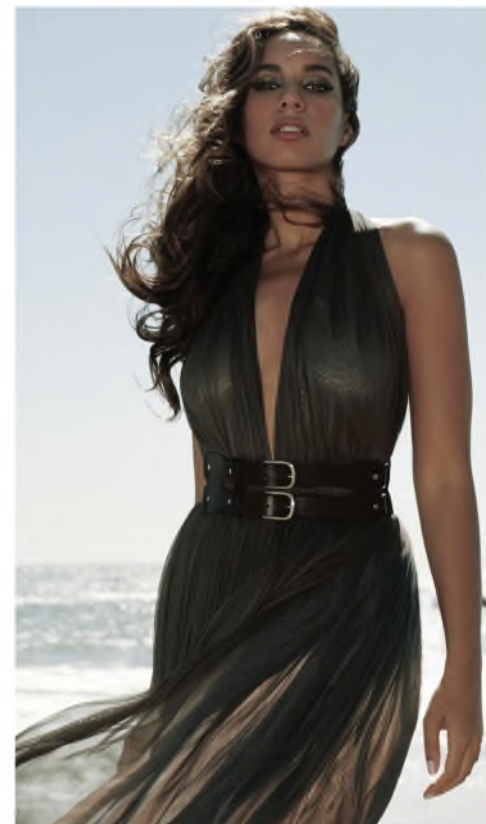
And while this total would obviously be boosted by sales of single track downloads, growing evidence suggests that the physical sales market, long written off, may be on the verge of a revival, as record companies explore new marketing tactics, such as Sony BMG releasing Leona Lewis's second single Bleeding Love concurrently in digital and physical formats, which resulted in a number one with massive sales in both formats.

"If you have a pop artist then the demand is there for physical product," says ERA chairman Paul Quirk. "Record companies are all trying different models, trying to find one that works. They have now seen a great model that works."

A healthy 112,776 units – or 51.5% – of Bleeding Love's 218,805 first-week sales were on CD, a situation that is a rarity in the current singles market, around 90% of which is download sales.

However, it was not the only single that week with impressive physical sales: McFly's The Heart Never Lies sold 39,737 units in its first week of release to secure the number three position, 21,597 – or 54.3% – of which were on CD and 4,850 of which were on seven-inch vinyl.

The single in the number two slot – Take That's



Indian summer: Leona Lewis proves there is life in the single yet

Rule The World – also sold a high percentage of physical product: 38,366 of its total sales of 97,832 were on CD.

What is particularly significant about these results, according to OCC managing director Martin Talbot, is that they came in a week that 1.7m

# Labels to enhance CDs with

Virgin Records and Warner Brothers are each to unveil separate live tie-ups this week, as both companies look to bolster physical sales by offering consumers more bang for their buck.

Virgin has announced that it will offer a deluxe version of the forthcoming debut album by Laura Marling which, for a RRP of £20, will offer fans the CD, a ticket to one of five live shows and additional content such as lyric sheets and mementos relating to each song on the album.

The "Songbox" will be available in an initial run of 5,000 copies and will contain a ticket printed with a unique code that will allow fans to register for the show closest to their home town during Marling's March tour. Using Ticket Text's mobile technology, customers will receive their tickets as unique barcodes sent via text message to their phones.

Virgin managing director Ferdy Unger-Hamilton says he believes labels need to bolster their proposition in the physical market. "We're working on the basis that people want more than just a CD. It's offering something for people who want to collect music and, as an artist company, that is important to

us; it's an experience for the consumer."

Virgin will look to other new-year priorities such as Palladium's debut album and The Kooks' second set to pursue similar packaging ideas.

"This is one of the ways things are going and it's an alternative to the other way music is packaged online. This is a higher level of relationship with the artist than you would get on a download or on a CD," says Unger-Hamilton. "We're trying to create a model for business we will use for the future."

Unger-Hamilton says both live agency ITB agency and promoter SJM have been completely supportive of the concept. "They're both in business with Laura long-term, as are we, and it's for the good of the artist."

Meanwhile, Warner Bros is looking to The Enemy's forthcoming March tour as an opportunity to drive the band's new single We'll Live And Die In These Towns up the chart.

When tickets for the tour go on sale this coming Wednesday, fans will be offered a ticket and digital download bundle at a cost of £10.50, with a record of all digital download sales to be accumulated in a



"Will music subscription services work?"

Daniel Cross, [www.record-play.net](http://www.record-play.net)

"No, for four reasons: 1) People like to own their own music. 2) More and

more majors are providing their music DRM-free, allowing more flexibility in transfer and use. 3) The increase in advertising supported models will start to have more presence, allowing lower cost and

even free music ownership. 4) The Radiohead sales model is beginning to change attitude to music sales from the top down."

Russel Coulart, Digital Stores  
"In theory, of course they

should. Millions of us are happy to subscribe to Sky, paying a monthly fee to watch programs we don't even get to keep. However, music subscriptions almost certainly won't work under the current business models

because consumption of music is different from TV programmes. We play tracks we like over and over again and ownership of the track makes this possible, whereas subscription does not,





# ely success ong year

## ously written off as a lost cause

downloads were sold, making it the biggest week for download sales to date.

"People are saying that the singles market is dead, but it isn't true," Talbot explains. "The download market has re-defined the singles market. In last week's chart there were several singles that sold more physically than on download - if you get the product right, for the right market people will go out and buy a physical product."

Quirk suggests that the reason pop singles sell physically is because that market typically wants a physical memento. However, he also praises incentives such as Universal's experiments with USB releases, which are designed to boost physical sales, as well as changes to chart rules that have relaxed the entry criteria for physical singles.

Nevertheless, he argues that more remains to be done to help physical sales, pointing to a Universal-led proposal to shift the release of physical singles from Mondays to Fridays to give them new attention in stores. "We really wanted to go for Friday release dates [for physical singles]. "There are things that we at Era want and we are talking to record companies about," he says.

The encouraging performance of the singles market comes as a bum sales continue to flounder: a torrid third quarter has continued into Q4, with artist album sales for October 21.9% down year-on-year at around 6.65m units sold.

Such a figure will be fuel to the fire of retailers such as Zavvi managing director Simon Douglas, who has described the quarter four release schedule as "disappointing" and not as strong as in previous years. Privately, many industry insiders are understood to agree.

The result will also give credence to the widespread view that the popularity of downloading single tracks, which means that consumers can cherry-pick the strongest tracks from albums, has a so negatively affected the albums market.

ben@musicweek.com

# host of extras



**Marling:** Virgin is to release a 5,000-run 'songbox' of her debut

virtual "sales bank" and released to count toward the singles chart upon the single's physical release date of December 3. Fans will also have the option to purchase a ticket free of the download, at a cost of £10.

because you lose the track once you stop the subscription"

**Simon Wheeler, Beggars Group**

"Most people feel that music should be owned

rather than rented, so the challenge for subscription services is to deliver a service that breaks that cultural barrier."

**Jon Davis Sony BMG**

"There are many challenges

Obviously, the service has to be great, the marketing has to cut through the clutter and the price has to be right. Then there is also the question of consumer demand. How big is the market? How do you

appeal to a wide audience? Subscription services will require significant investment and a long-term approach. This is no quick win but whoever gets it right will be onto a winner"

**Martin Talbot, OCC**

"I've always thought the subscription model has legs, especially as an experimentation service. The issue has always been about evolving the habits of consumers who have only

previously been used to the pay per single/album model. But the launch of several services - and our chart tracking the business - will help spread the word generally about such services"

## Dooley's Weblog

**Monday**

"It seems just yesterday that Dooley was watching **Bat For Lashes** in the intimate settings of the ULU. Sigh. Now the officially EMI- and Mercury-sponsored artist is big enough for two dates at **Koko**, and she's sold them out too. Ah, the powers of **kooky charm**. **Natasha Khan** made that tree on stage herself; a shady source reveals. **You don't get that with U2.**"

**Thursday**

"While **Hammersmith** is probably not our favourite place in the world, it does provide a home for the rather nice **Distillers Arms pub**, which on **Wednesday night each week** is the location for **Tony Moore's acoustic music night**. This week, the object of our visit was **Polydor's latest charge Jack McManus**. The frilly-haired frontman is managed by **Mark Wood**, manager of **Imogen Heap**, and delivers a **catchy concoction of piano-driven pop songs made for the airwaves.**"

**Thursday**

"10.36pm: **Babysambles** appear onstage and are overshadowed by a **Mexican wave**. 10.38pm: **Doherty** and co respond with a blistering **Delivery**. Nicely done. They look a lot like **The Beatles** from up here. 10.50pm: **Tokio Hotel** have a lovely rain effect. That's got to be dangerous with all that electricity around."



# He's the king of the world!

These are busy times for former BPI chairman **Peter Jamieson**. He last week addressed the **Gigbeth** conference in Birmingham alongside **Feargal Sharkey**, while, more thrillingly, he has been directing a new production of **Titanic The Musical**. Apparently, it's not a documentary about the record business, but a musical about the famous ship. And, no, he does not reprise the **Leonardo DiCaprio** role... Former BBC director general and **Tony Blair** personal advisor **John Birt** was spotted heading into **Steven Howard's** TCB Group offices last Tuesday for what turns out was the first of a series of chats he is having with artist managers in his **new supervisory role** for **EMI**. Howard, whose roster includes EMI signings **Bryan Ferry** and **Natasha Marsh**, was left impressed by **Birt**, who was appointed by **Guy Hands** back in September. "I just found it very refreshing this new regime is seeking the input of artist managers," says Howard... **Hands** himself won a **handful of name-checks** the night before, after donating a series of prizes for the raffle at the annual **Mits** dinner in aid of the **Brit School** and **Nordoff-Robbins**. He put up a week in **Tuscany** and donated four cases of wine, the latter rather suitably won by **Terry Blamey**, manager of the night's **Mits** winner **Kylie Minogue**... With **Minogue** winning the event's 16th annual award, it was a historic night at the **Grosvenor House**, as host **Paul Gambaccini** described in his own distinctive way. "Mits is an equal opportunities award," he proclaimed. "We've nearly had as many gay men as straight men - believe me I've been counting - we've had Jews, we've had Turks. Before now we've never had a woman." It was also the first Mits to have white feathers on every table, which were apparently there as a tribute to **Ms Minogue** rather than a sign of any industry surrender... The **video tributes** included **Bono**, in which he told **Kylie** to "spank my bottom", before self-awareness hit him and he added, "I don't know who to talk to about this." **Chris Martin** made even less sense as he recalled the time he saw **Kylie** perform from two metres away: "It was the same feeling I got when I saw a beautiful waterfall or a giraffe." What is it with these pop stars?... Meanwhile, the **Leighton-Pope Organisation's Carl Leighton-Pope** looked a little glum at the ceremony. "Every year I come I recognise less and less people," he said. "When I eventually don't recognise anyone I won't come any more..." Talk



Picture: John Marshall/minterinternational.com

of some kind of **merger between PPL and PRS** has been in the air for years, but at long last they have come together - well, kind of. The pair partnered for the first time as the sponsors of the **Mits**, money worth spending surely just so **PPL's** chairman and CEO **Fran Nevrlka** (pictured, left) and **PRS** chairman **Ellis Rich** (right) could be pictured with **Kylie** and **Dannii Minogue**... It was all smiles (from **Lucian** at least) as **The Eagles** gathered for a quick photo before their exclusive show at **IndigO2** last week. Pictured below, left to right: **Don Henley**, **Timothy B.**



**Schmit**, **Lucian Grainge**, **Joe Walsh**, **Glenn Frey**, **Max Hole** and **Irving Azoff**, the group's longtime manager... In the good news stakes, which modest management company has scored a **hat trick of three number ones** in three different countries with three different artists?... **Onetime A&R man John Niven** offers the following summary of his former role, in his forthcoming novel for **Random House**, called **Kill Your Friends**. "Sometimes, when they're trying to understand what **A&R** means, people who don't know anything about the music industry will say 'Ah, so you're talent spotters?' This is inaccurate. **Madonna**, **Bono**, **The Spice Girls**, **Noel Gallagher**, **Kylie**...do you really think any of that lot are talented? Don't make me fucking laugh. What they are is ambitious. This is where the big money is. **Fuck talent**. **Forget Rock and Roll**, if he'd just turned the other way out of the school yard **Bono** could have been a very successful CEO of a huge armaments manufacturer. This is the kind of person you want to sign. You've got a shot with that kind of attitude. **Talented? Fuck off**. Go and work in a guitar shop with all the other talented losers." **Ooh-er!**... We love a good freebie, so imagine our disappointment when we got wind of the **goodie bags** given out to performing artists at this year's **MTV Europe Music Awards**. Contents included a mini-Marshall amp, **Sasquatch** golf gear, a mobile phone, gold membership to **Starwood** hotels, a **Bluetooth** headset, **candles**, **DVDs** and a host of other goodies. Like they need them? What about us?! **Pfff!**... Finally, tickets are still available for the **18th Annual Nordoff-Robbins Pop Quiz**, hosted by **Mike Read**, on **November 22**. Contact **Julie Eyre** on **020 8878 3298** and test your mettle.





# ‘The music business needs to start talking itself up’

by Paul Williams

With a CV boasting chairman positions at MCA and Warner UK, Nick Phillips has weathered industry highs and lows over a three-decade career. Now embarking on a new chapter as a board member of the Edge Group, he talks to *Music Week* about a sector in the midst of change

If record company executives had to be categorised as one of The Beatles then Nick Phillips would surely be George Harrison – the Quiet One of the group. While his opposite numbers would happily spout forth about their own company and the industry in general on regular occasions, Phillips, for the most part during his eight-year run as Warner UK chairman, stayed quietly in the background.

There was more than enough for him to have shouted about, however, not least James Blunt's *Back To Bedlam*, which became the biggest-selling debut album of all time in the UK and so 11m units globally, while the company's other big hitters during his reign included David Gray, Enya, Muse, Paolo Nutini and Damien Rice.

Now, six months after exiting the Warner hotseat and a period of "gardening leave", Phillips has re-emerged with a new role as a member of the main board of the Edge Group, the organisation founded four years by David Glick that has a client base covering music, film, TV, fashion, theatre and sport.

And, free now of running one of the big record companies and, more pertinently, the "restrictions" in speaking out that sometimes come with that territory, Phillips has at last broken his usual silence to reveal his thoughts on everything from his time at Warner to the state of the music industry and how he sees the future panning out.

**So what have you been doing these last six months?**

Enjoying life; looking around, spending time with my family, which is good fun. Time flies when you're sitting around enjoying yourself. I feel like I've been on a really long holiday.

**Do you miss the day-to-day cut and thrust of being at a record company?**

Not really at all. It's really weird because it's kind of hard to remember what it was like and what I don't miss was an air of panic that set in a little bit, which is difficult to manage. It's really nice to be able to stand back and look at it for five minutes, rather than running at 100 miles an hour.

**What was your mindset then? Were you thinking, "Thank God I'm out of that?"**

If I was honest, yes, only to the point that I think that there's not much you can do. Your traditional skills are such that you are trying to have hit records and run a record company and all the economic things going on around you that affect your business, you can't really do much about. You feel a little bit

(Picture above) Life at The Edge... Phillips will take his music expertise to the multi-faceted Edge organisation

"Be positive about the things you can control and don't be so negative about the things you can't control. The sector is having something of a rough ride but I'm sure it will come out of it. It's been there before"

Nick Phillips on the current state of the music industry

frustrated and you kind of feel up to a point you're banging your head against a brick wall. So I thought it was the right time to go.

**When did The Edge Group enter the fray?**

David [Glick] and I have been really good friends for years and he has looked after me for over a decade. I always thought he was one of the brightest young lawyers we ever worked with and the opportunity came up to join The Edge and I said I'd love to.

**Is there a specific brief in terms of what they want you to do?**

Not particularly. Everyone on the board has got a different skill set. My skill set obviously comes from a publishing/record business background and hopefully I complement other members of the board and can come up with some really good ideas.

**We're in a bizarre situation where more people are listening to music now but people aren't paying for it. How do you join the dots?**

The issue of people paying for music, I don't think is anything that is going to be solved by Edge Group, or by Warner, or by Sony BMG or whoever. Technology got us into this shit and it will be technology that will get us out of it. That will more than likely come from a group of people that will come up with some fantastic digital distribution platform that works fantastically well across film, television, music etc etc and, alongside that, there will be some legal issues that have to be overcome, such as copyright protection.

It's in everybody's interest to find a digital distribution platform that hopefully becomes industry standard, because the one thing we'll struggle with is having so many different variations.

**Of course, one of your former company's biggest artists, Madonna, has just signed a groundbreaking deal with Live Nation. What does it mean for a record company that there are such deals now being offered to those real prestige artists?**

If you look at a 350-degree deal for a superstar act, the record company's piece of that pie is really quite small. Up to a point financially the record company is the junior partner. In terms of getting the real value it's really important to have records in the marketplace and to have hits. That turns the wheels in terms of touring and publishing and merchandising and all the other things that go on and, while the record company is a junior partner

financially, it is a senior partner in terms of the importance of delivering. I can see how it's very difficult for the record company to make these deals happen. Universal were very clever buying Sanctuary.

**Do you think there is any resentment from record companies here? With Madonna it was the record company that backed her financially and everywhere else and turned her into this global superstar but they are now struggling, while other parts of the industry are making money.**

I don't think it's resentment. I was never resentful of it; it's kind of being jealous, which is not a great trait. I think it's unfortunate the balance has changed so dramatically and the economics of the record business also struggle. It's certainly not healthy. Flipping it, artists and managers are decent people and are probably looking at some of the record companies and feeling a little bit sorry for them.

**If you were Guy Hands, would you have bought EMI?**

It's difficult to say. You'd always, always, always, if you were someone working in the music business, want to buy EMI. It's a wonderful company. Whether or not the price he paid was right or wrong is a difficult thing because you're trying to value something in a market that's in turmoil, so right now you could say it looks like it's expensive.

It really comes down to whether it is a good deal or a bad deal with what he does with it. It's also important the music business needs to start talking itself up. It's talked itself down too much. It needs to hold its head higher because there are some really positive things that in the future will benefit it but it has its head down at the moment.

It's still doing a fantastic job in terms of having hits and creating wonderful content. Be positive about the things you can control and don't be so negative about the things you can't control. The sector is having something of a rough ride but I'm sure it will come out of it. It's been there before.

**How do you look back at your time at Warner?**

We had a really great group of people, a well-respected group of A&R people and, musically, some wonderful artists: great singer-songwriters such as James Blunt or David Gray. There's a great heritage there. Warner is a company that has always been about signing real acts. The DNA of the company was always about real artistry and that goes back. It's a real music company run by proper music people.

**NICK PHILLIPS TIMELINE**  
**1963** born on August 8 in Beaconsfield  
**1979** Joins AIV/Northern Songs, working within royalties, copyright and international  
**1982** Is recruited by EMI

Music Publishing where he holds various positions, including talent acquisition manager  
**1988** Moves to MCA (now Universal Music Publishing) as creative manager  
**1991** Elevated to MCA Music International managing director and VP

**1993** Leaves publishing to become MCA's UK managing director and is later made MCA chairman  
**1999** Having left MCA (later renamed Universal) following parent company Seagram's purchase of PolyGram, Phillips succeeds Rob Dickins as

Warner UK chairman  
**2000** Warner picks up David Gray's self-released album *White Ladder*, which goes on to sale 2.85m units in the UK  
**2004** WEA London and East West are renamed Warner Bros and Atlantic  
**2005** Atlantic-issued *Back*

to *Bedlam* by James Blunt becomes the biggest-selling album in any calendar year with 2.3m sales and goes on to become the UK's biggest-selling debut to date  
**2006** Warner's UK-signed Charles Barkley top the singles charts for nine

weeks with *Crazy*  
**2007** Phillips leaves Warner UK, re-emerging as a board member of The Edge Group, which has four main operating areas: asset management, consulting, corporate finance and legal. Its performance VCI (venture

capital trust) board includes Harvey Goldsmith, Eric Clapton's manager Michael Easton, Frank Presland (whose 21st Artists' roster includes James Blunt and Elton John) and former Emap and HMV chairman Sir Robin Miller





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**Entertainment.** The next episode.



# Commercial gets the breaks as digital continues its rise

by Anna Goldie

While BBC and commercial radio can both look at Rajar's Q3 results with some satisfaction, an increased showing from magazine-branded stations, digital listening and podcasting continues to point the way forward for the future of radio listening

The post-Rajar period is notorious for the blinding optimism among the radio community, seemingly whatever the underlying figures indicate.

However, in this quarter's figures both the BBC and commercial radio two might just have good reason for the endlessly celebratory comments they pumped out.

BBC Radio stations retained their grip on audience figures, with a 54.4% market share – an increase of 0.1 percentage points on last quarter, while the Radio Centre loudly proclaimed that commercial radio reached “an all-time high” of listeners, with numbers hitting 14.2m people a week – 28% of all adults – an addition of 430,000 listeners year-on-year.

Leading the BBC charge was Radio Two, which experienced a rise in market share from 15.6% to 15.8% in the quarter, swelling its audience reach by 274,000 since Q3 2006.

Radio Two head of live music, events and talent Lewis Carnie is quietly pleased with the result, which came at a time of upheaval for the station: many major scheduling changes at Radio Two – such as bringing forward Mark Radcliffe and Stuart Maconie's programme in the schedule – had barely been given the chance to settle before Michael Parkinson made the announcement that he would leave his Sunday morning show and the station in December.

“The news came quickly,” admits Carnie. “A lot of the spoken content which gave it a strong identity we'd like to keep, but on the music front it was so identified with Parkinson and his tastes that it would be unrealistic to expect someone else to fill his shoes.” A replacement will be introduced in the spring, and could constitute a “very significant change,” adds Carnie.

At sister station Radio One, however, things were not so straightforward: its audience figures dropped 295,000 in Q3 but were virtually identical to 12 months before, a blip that the station puts down to flighty summer listening habits.

A Radio One spokesman says, “When you have listeners of almost 7m, a dip like this is not a problem. With Radio One it's about long-term planning and that's why we're happy Moyle is up year-on-year.”

Elsewhere at the BBC, 1Xtra lost 52,000 listeners last quarter to take it to 421,000, but was up year-on-year by 27,000 listeners.

At commercial radio, in addition to its success with listening hours, the sector was also boasting of its popularity with the youth audience. The commercial sector took the lion's share of the lucrative 15- to 44-year-old demographic at 53.6%, with audience reach of the younger 15- to 24-year-old age group also up.

The figures came as Channel Four radio director Natalie Schwartz told the RAB conference last week that the station wanted to “reverse” the dominance of BBC Radio, saying it was “time commercial radio got its share” of listening hours.

In response, a BBC Radio spokesman says, “We welcome new entrants to the radio market and look forward with interest to how Channel Four's plans for radio develop.”

Emap had perhaps more reason than any other commercial radio operator to celebrate: its Q3 Rajar results consolidated the pole position of Magic 105.4, London's most-listened to station for the third Rajar book in a row.

The positive result comes at a time when the



(Pictured clockwise from top left) Michael Parkinson's planned departure from Radio Two brings uncertainty to the station; Simon Bates' Classic FM show remains the most-listened to commercial show; more 'destination' shows such as Suggs' are planned for Virgin; GMG's Real Radio Scotland flies the flag for local act Amy Macdonald

“You either shut up shop for a year or you push ahead”

Mark Story, Emap

future of Emap's radio stations is under increasing scrutiny – Global Radio has reportedly held talks with the Guardian Media Group about offloading some Emap stations to the Smooth owner if Global is successful in its bid for Emap's radio arm – the company has not allowed its imminent sale to stop it from developing its broadcast offering. “You either shut up shop for a year or you push ahead,” says Emap head of programming Mark Story.

After the re-launch of Emap's digital station Heat Radio, another magazine spin-off, Closer, is set to launch next year to capitalise on the success of its sister print title and hopefully copy the success of other niche stations such as GCap's Planet Rock by providing for an under-served female 20- to 30-year-old market.

Story thinks that increasing cross-brand developments will be a boon to any potential purchasers of the magazine or radio division. “I'm really pleased for Heat Radio. Programmes are settling in well; it's all about celebrity and people love it,” he says, adding that Heat Radio has acted

as a testing ground for further brand extension.

“With the template from Heat we have learnt how to involve people from the magazine and how not to,” he explains.

After a bullish expansion programme last year, GMG's portfolio, which includes Real, Century FM and Smooth, has held its UK market share of 4.7%.

GMG group programme director John Simons says the broadcaster's Scottish success – Real Radio Scotland now accounts for 20.4% of local listenership – can be pinned to a dedication to home-grown talent. “We play a lot of classic hits but we also champion homegrown talent like Paolo Nutini, Amy Macdonald and Snow Patrol. We've really captured the imagination of Scotland and we have fun and include listeners,” he says.

GMG could be hoping that the launch of its sixth Smooth station in the North East in January 2008 could stem the network's drop of 0.2 percentage points in market share since it incorporated Saga Radio.

Virgin Radio, another station attracting buyer

**RAJAR STATS**

All radio  
Reach: 44.86m (89%)  
Hours: 1,020m (total),  
20.3 (per head), 22.7 (per listener)

**BBC (54.4% share in TSA)**  
Network reach: 29.09m  
(58% audience share)  
Hours: 459.23m (total)  
Local/regional reach:  
9.6m (19% audience share)  
Hours: 959.72m (total)

All BBC reach: 32.893  
(65%)  
Hours: 55.52m (total), 11  
(per head), 16.9 (per listener)

**Commercial sector (43.3% share in TSA)**  
National Reach: 14.22m  
(28%)  
Hours: 118.43m (total)

All Commercial: 312.3m  
(62%)  
Hours: 441.45m (total),  
8.8 (per head), 14.1 (per listener)



interest, might have racked up a further 96,000 listeners year-on-year to 2.5m, but its audience share has remained flat at a steady 4.0%. "There hasn't been a better time for the music that Virgin plays. The familiarity of the younger audience with classic acts is growing," insists Virgin programme director David Lloyd. "The time for this format has come. Stations like Virgin have identified what they're doing and done it well. It's the generalists that have suffered."

After joining in September, Lloyd says he is adopting a "softly, softly" approach to programming the station, but acknowledges he wants to make changes to weekend programming, including more "destination" programmes like Suggs' Afternoon Tea or Friday Night's Party Classics with Tony Hadley.

The growth in digital listening, up from a platform share of 12.8% last year to 15.0% in Q3, has prompted commercial radio's Radio Centre to use the figures as extra ammo in its campaign to push the digital switchover, demanding that a Government working party on the subject is set up by 2008.

"The increase in digital listening is now at a record high, with 16.8% of commercial listening done via digital", explains Radio Centre chief executive Andrew Harrison. "This puts us in a great position to reap the benefits as we move to a digital world - we do, however, need to make sure there is a clear plan to get there."

More than one in five adults now have a DAB radio set at home - 21.7% - compared with 15.3% a year ago, while some 9.2% of adults listen to radio via a mobile phone, up from 7.1% last year. The number of people using MP3 players to listen to podcasts during Q3 rose to 2.77m from 1.97m in the same period last year.

This is a sign, maybe, that the good times are set to continue for both the commercial operators and the BBC.

**"The increase in digital listening is now at a record high, with 16.8% of commercial listening done via digital. This puts us in a great position to reap the benefits as we move to a digital world - but we do need to make sure there is a clear plan to get there"**

Andrew Harrison,  
Radio Centre

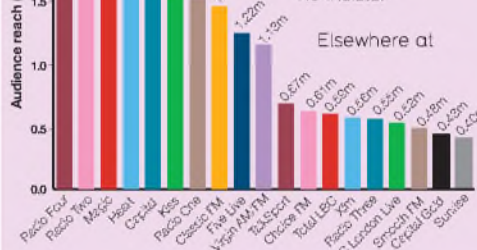
anna@musicweek.com

## London

Arguably the most talked about story of Q3's results was the return of 95.8 Capital FM to the top three most listened-to stations in London, after dramatically dropping to fourth position in Q2. The station's 16.8% year-on-year growth in reach and quarterly increase in market share of 0.6 percentage points is a result of its return to a position as a contemporary hit radio station, says GCap's Steve Orchard. "It looks and feels more connected to the 24/7 buzz of London," he explains.

But Capital's recovery has been overshadowed by sister station Xfm London's disappointing Q3 results - a 9.7% quarterly drop in audience reach and a fall in audience share of 0.8 percentage points to 1.2%. Orchard says it is too early to tell if the station's poor results are down to

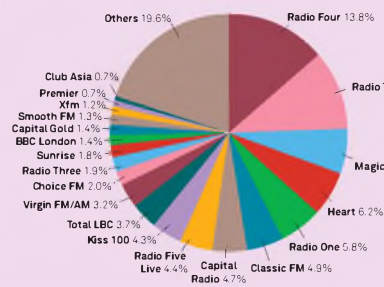
its decision to drop daytime presenters. "It's a disappointment, but we're quietly confident that Xfm will come back," he insists.



GCap, Choice FM has seen its audience reach grow by nearly a quarter from Q2 and 28.9% year-on-year, increasing its market share from 1.6% in Q2 to 2.0%. "Choice FM is on the money," says Orchard. "It has carved out a niche, had a terrific performance and a huge response from its listeners to its Peace On The Streets campaign targeting knife and gun crime."

Emap's Magic 105.4 became the first commercial London station in three years to be number one for three Rajar books in a row, in front of Global's Heart. While its primary aim has been to attract a 35- to 44-year-old age group with its "More Music Less Talk" formula, the secret of the station's success, says Emap's Mark Story, is that it has recognised that the listening habits of different age groups are not as diverse as they once were. "Girls are listening to their mums' record collections now and I think Magic has understood that well," Story adds.

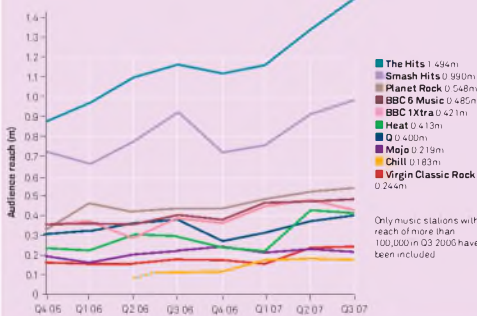
Magic's Emap stablemate Kiss also racked up an increase of 20.2% of audience reach and a 4.3% market share in Q3.



## Digital

Niche music stations such as GCap's Planet Rock and Emap's The Hits continue to make the biggest strides in digital-only listening, according to Q3 Rajar figures.

Planet Rock saw its audience reach increase year-on-year by one third, bringing its listener numbers up to 548,000 - 126,000 more than last year, while Hits' listenership rose by 26.4% in the same period.



But nothing compares to the whopping 71.8% year-on-year increase in audience reach of Global's rock station The Arrow, despite an unchanged market share of 0.1%.

GCap group operations director Steve Orchard puts his own group's rock station Planet Rock's success down to "good old-fashioned programming" but admits the buzz surrounding Led Zeppelin's reunion gig has attracted audiences to its playlist.

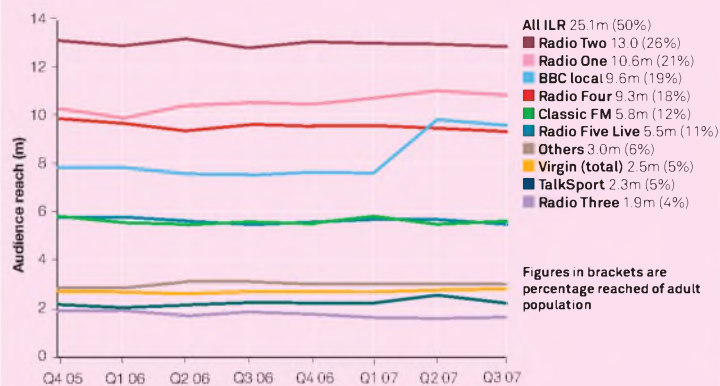
"A lot of people are wanting to find out more about rock's family tree, what went before Editors or Kaiser Chiefs, and the station is one way of doing that," he says. "The key demographic is 35- to 55-year olds, but it has a broader appeal."

The Hits has seen a growth of more than 300,000 listeners since last year, bringing its weekly audience up to 1.49m.

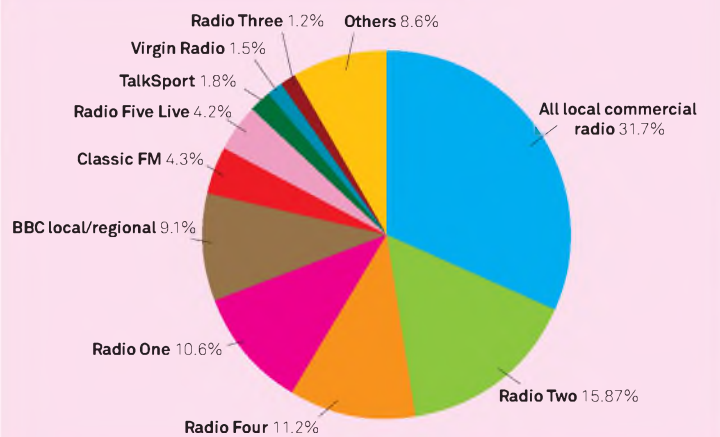
All four of the BBC's digital-only stations trailed behind The Hits and Smash Hits radio. BBC6 Music had a 21.3% increase in audience reach.

Meanwhile, GCap's TheJazz has racked up weekly listener figures of 388,000 less than a year after its launch on Christmas Day 2006. GCap is aiming to attract half a million listeners to the station for the Q4 Rajars.

### National weekly audience reach

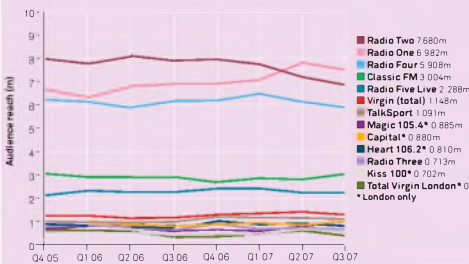


### National weekly share of total listening



## National and regional breakfast

At polar ends of the audience spectrum, Terry Wogan's and Chris Moyles' breakfast shows might have kept their grip on the nation but the pair lost more than half a million listeners between them in the last three months.



Wogan's Radio Two breakfast show remains the favourite, with a weekly reach of 7.86m, despite losing 240,000 listeners compared to Q2. Moyles was down 270,000 listeners on the quarter, but managed to increase his total by 172,000 year-on-year.

Simon Bates' Classic FM breakfast show continues to be the most-popular show anywhere on commercial radio, pulling in 3.0m listeners, 146,000 more on Q3 2006. Christian O'Connell, who recently signed a two-year contract with Virgin, saw his breakfast show pull in 80,000 extra listeners on last quarter.

London's Magic stole the breakfast show limelight, reducing host Neil Fox to tears of joy as he triumphed over his previous station Capital with a weekly audience reach of 885,000, ahead of Capital (880,000 listeners) and Heart (810,000).

SOURCE FOR ALL GRAPH DATA:  
Rajar/Ipsos Mori/RSMB  
Survey period Q3 2007

	Jun 07	Oct 07
AM/FM	66.1	71.1
All digital	12.8	15.0
DAB	7.0	8.6
DTV	2.6	3.0
Internet	1.5	1.6
Digital unspecified	1.7	1.9

### USE OF MP3 PLAYER FOR PODCASTING (000s)

Q4 06:	2,079
Q1 07:	2,505
Q2 07:	2,656
Q3 07:	2,769





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**GIRLS**

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# From wannabes to world beaters

by Christopher Barrett

Back in May 1996, with the five fledgling pop princesses' debut single yet to be released, *Music Week* was the first music title to run a piece on the Spice Girls. Eleven years and 55m record sales later, as the Spice Girls prepare for a high-profile international reunion campaign, *Music Week* charts the act's rise to fame

"We feel as though we're breaking down the barriers, as women going up against the boy groups and against people's expectations," a young and astonishingly ambitious Geri Halliwell told *Music Week* back in 1996.

With all-girl acts including the Sugababes and Girls Aloud now regular fixtures in the higher echelons of the charts, pop music and brand synergy practically a pre-requisite and the pre-teen market actively engaged by acts such as Hannah Montana, the impact of the Spice Girls on the modern music industry has been remarkable.

In May 1993, when the first auditions for the

five-girl pop outfit Touch began, girl bands simply did not sell albums in significant numbers, brand sponsorship of new acts was all but unheard of and few artists targeted the very young.

Although to the casual observer the Spice Girls appeared to be an overnight success back in July 1996, with their debut single Wannabe seemingly coming from nowhere to claim the number one spot on the UK singles chart for seven weeks, it was the result of three years of hard work and the assembling of a crack management and label team.

In a move that would later be widely adopted by reality TV talent contests, Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm and Geri Halliwell were given the keys to an unremarkable rented house at 58 Boyn Hill Road, near Maidenhead. From July 1993 to March 1994 it would become their home, with manager Chris Herbert bringing them together to bond and work on their songs and dance routines.

bringing them together to bond and work on their songs and dance routines.

SPICE  
GIRLS

But it was not long before the girls' strong personalities meant that a break with Herbert, who wanted them to dress identically and sing cover versions, was inevitable.

Following an industry showcase at Nomis Studios in West London where the quintet met their soon-to-be songwriting team Richard "Biff" Stannard and his partner Matt Rowe, they were inundated with management offers but it was not until March 1995 that they signed with Simon Fuller's 19 Management.

An initial priority for Fuller was to get the group a record contract and, with labels taken aback by the energy and ambition of the band, they soon had a bidding war on their hands.

"I don't think anyone that saw them could help but feel there was something very special there," says Paul Conroy, the former president of Virgin Records.

"I'll never forget the day they burst in here," a bowled-over Virgin Records co-deputy managing director Ashley Newton told *Music Week* back in 1996.

"They had a tape and sang to backing tracks," recalls Conroy. "They had two or three songs and came in and overwhelmed both Ashley and myself. They were fairly well honed by that time because they had been



Photo: Jesse Frohman

**THE SPICE GIRLS AS THEY HAPPENED:**  
**March - May 1993**  
Girl group Touch is formed by father and son management team Bob and Chris Herbert. The original line-up is Victoria

Adams, Melanie Brown, Melanie Chisholm, Geri Halliwell and Michelle Stephenson.

**June 1993**  
The girls meet for the first time at Trinity

Studios in Woking. Stephenson is replaced by Emma Bunton.

**August 1993**  
Halliwell comes up with the name Spice during an aerobics class.

**March 1994**  
The girls split from Chris Herbert.

**March 1995**  
The girls sign with Simon Fuller/19 Management and enter a recording studio.

**September 1995**  
Fuller signs the Spice Girls to Virgin Records. Spice is already in use by a US rapper so the group name is changed to Spice Girls.

**May 1996**  
First music press interview appears in *Music Week*.

**July 1996**  
*Top of the Pops* magazine gives the girls their

nicknames: Posh, Baby, Scary, Sporty and Ginger.

**July 14 1996**  
Wannabe enters the chart at number three.

continued on p14 »



around the houses and were well rehearsed."

According to Conroy it was a matter of putting on something of a "dog and pony show" in order to convince the Spice Girls and Fuller to sign on the dotted line. Conroy recalls that Virgin was, at the time, desperately seeking a pop act with attitude because, despite having a history with pop acts, including the Human League and Culture Club, during the mid-Nineties the label was devoid of any pop crossover act.

A month after signing to Virgin, the Spice Girls gave their new label another glimpse of their powers of self-promotion. Guests of honour at a race meeting at Kempton Park in Surrey, the group lost no time in attracting attention. While posing for photos alongside a statue of the celebrated racehorse Desert Orchid, the girls started to climb on the statue.

"It was perfect, they were their own best sales people," says Conroy.

In the build-up to the release of Wannabe the Spice Girls continued to impress all those around them with their remarkable energy and unshakable confidence.

"I remember seeing them when we were setting up Wannabe, they were in the office grabbing coffees before they set off to do their first interviews on BBC Radio Oxford and they were so excited," recalls Conroy. "They were on a taut spring; they had been waiting so long for the chance to do something."

Nikki Chapman, who is now creative director of 19 Entertainment and project director of the band's reunion activity, remembers working with the girls the first time around on TV and radio promotion while at Brilliant.

"There was nothing like them around," she enthuses. "I used to take the girls around to meet everybody and the producers found

them a welcome breath of fresh air. They were so ambitious, dynamic and spontaneous; when you introduced them to producers they were blown away. I think that's something Simon worked on with them, because they did have that ferocious appetite – they wanted to do everything and they wanted to do it today."

Chapman clearly recalls getting the Spice Girls their first TV exposure with a spot on Surprise Surprise placing them in front of 10m viewers well in advance of the release of Wannabe. "That show kicked the campaign off eight weeks before anyone had heard the single," says Chapman, who went on to become a judge on ITV reality shows Popstars and Pop Idol. "It's unheard of for a show of that

stature to have an unknown act on. That was enormous and it was only because we had to pull another act off the show. I took the girls in to meet Isobel Hatton, the producer, and they ended up singing for her in the toilets at LWT."

In the summer of 1996 a lunch at a Notting Hill restaurant with the editor of *Top Of The Pops* magazine would inadvertently lead the Spice Girls to adopt nicknames that would ultimately play a key role in their marketability and the way their international audience would identify with them.

Fascination Records general manager Peter Loraine, the former editor of *Top Of The Pops* magazine, remains modest about the creation of the Ginger, Posh, Sporty, Scary and Baby monikers.

"In the magazine we used silly language and came up with nicknames all the time so it came naturally to give them names that would be used by the magazine and its readers; it was never meant to be adopted globally," he explains.

Shortly after using the nicknames in a feature Loraine received a call from the *Daily Star* saying the names were "hysterical" and requesting permission to use them. Next it was *The Sunday Times* and before long the nicknames were synonymous with the girls.

"It was a stroke of genius and came more by luck than design," says Conroy. "When it happened I don't know whether any of us thought it was going to last longer than the next issue of *Top Of Pops*. But it took me back years to working with Madness; they were all cartoon characters."

Having signed them the next challenge for Conroy and his team was to break them internationally. "That was the most difficult thing because, although we knew they were very special, if you look back at girl groups, like Bananarama, they had hit singles

(Picture below) **Ginger, Baby, Scary, Sporty and Posh – the nicknames that became synonymous with Girl Power were created by Top Of The Pops magazine originally as in-house nicknames**



# Welcome back Girls!

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but never the kind of album sales you would have hoped for," says Conroy.

When looking at a template to work from the Virgin team were inspired by the huge success of girl band Shampoo in Japan and decided to release Wannabe there first and let the excitement build.

"With the manga thing and the cartoon aspects of the group's characters, plus the fact they were all girls, we knew we would be able to break them there," explains Conroy.

It was the first of many international territories to swoon under the influence of 'Girl Power' with Wannabe going on to top the charts in 31 territories and shift 6m units.

In November 1996 they proved they could also shift albums in remarkable numbers with their debut, Spice, selling 2m copies in its first two weeks. It became the highest-selling album of 1996 in the UK, the biggest album of 1997 in the US and sold 10m copies worldwide in fewer than seven months. In May 1997 Spice hit number one in the US albums chart, meaning that the Spice Girls were the first British group to top the US charts with a debut album.

During the next three years the Spice Girls became a carefully-orchestrated international phenomenon, with books, the film Spiceworld The Movie, world tours and significant brand links, ensuring the group were never out of the public eye throughout the world.

"The most difficult thing was keeping the whole international thing going, because there were so many territories demanding their time," says Conroy. "We did joke that we really needed to clone them and have four acts on the road at the same time. There was just so much activity."

In order to orchestrate such a big global operation Conroy oversaw regular meetings in what was dubbed the 'war room'. The meetings assembled staff from all aspects of the Spice Girls business to exchange ideas and updates. "It was like a well-oiled machine," says Conroy.

One of the people to experience the magnitude of the meetings at first hand was The Outside Organisation CEO Alan Edwards, who remembers fondly the day he was summoned to head their PR campaign.



Photos: Adrian Green



(Pictures left, clockwise from top left)  
The girls in Girl Power:  
Geri Halliwell, Melanie Chisholm, Melanie Brown, Victoria Adams and Emma Bunton



"Like anything from The Beatles, Carry On films and the Queen Mother to Michael Caine, the Spice Girls have become part of our culture"

Alan Edwards,  
The Outside Organisation

Having been given 45 minutes' notice, Edwards shot across to West London and was faced with a room of 40 people. "It was very quiet I guess because the band was present, which is very unusual in those record company meetings. I did a speech about the media and who I knew. It fell very quiet and then one of the girls said 'Erm, Mr Edwards, what kind of shoes are you wearing?' and the whole room just froze; it was the most extraordinary question within the context of this business meeting. I said 'Hush Puppies' and another of the girls piped up and said 'oh that's alright, we can hire him then'. It was surreal."

"They had probably made the decision, but knowing the Spice Girls they just wanted to deliver it in the most dramatic way possible."

For Edwards the girls' vivacious personalities and their intrinsic Britishness played a leading role in helping them capture the imagination of the UK media and the public.

"It works for the media and, although they might knock them, the Spice Girls are very lovable and British. Like anything from The Beatles, Carry On Films and the Queen Mother to Michael Caine, they have become part of our culture. I often used to draw comparison with the Sex Pistols, and obviously musically there was no comparison, but they were unbelievably British and touched a nerve."

Seven years on from the release of the Spice Girls' platinum-selling third album, Forever, the British public's love of the band shows no sign of having diminished. With 19 UK live dates being snapped up almost instantaneously, their new single Headlines (Friendship Never Ends) already receiving widespread airplay and EMI confidently predicting sales of up to 1m of their forthcoming Greatest Hits package, Girl Power still packs a punch.

Reflecting on their ongoing success Conroy says, "I have never known an act that had to work as hard as those girls did for everything that they got and have always thought they deserved every bit of their success because of it."

"They kept each other together because there were times when they were absolutely exhausted."

# Victoria, Melanie B, Emma, Melanie C and Geri

We celebrate the continuing Spiceworld adventure and we congratulate you and Simon on the reunion

**Lee & Thompson**  
S O L I C I T O R S



# Girl Power to hit the Headlines a decade on



by Christopher Barrett

Their new single *Headlines* is the official Children In Need song of 2007 and likely to be their 10th number one in 11 attempts, their forthcoming reunion tour is selling out left, right and centre and a documentary is due to be screened on BBC1. *Music Week* reports on the marketing activity surrounding the second coming of the Spice Girls...

Fifteen years and 55m records sales after the Spice Girls first met on the auditions trail, news of the record-breaking pop quintet's return is causing a frenzy of interest among fans around the world, with more than 1m people in the UK alone applying for tickets to see them perform in London.

The first Spice Girls offering to attempt to satiate the seemingly insatiable demand that propelled *Wannabe*, their debut single, to number one in the UK and 30 other countries back in 1996 will be their first single in seven years, *Headlines* (Friendship Never Ends).

BBC1's exclusive screening of the *Headlines* (Friendship Never Ends) video last Friday (November 2), was scheduled for maximum impact prior to the track becoming available to download today (Monday) and its physical release on November 19. Expectations are understandably high for its release, not least as nine of the band's previous 10 singles hit number one, with *Stop* missing the mark by a single chart position in March 1998.

With the release of *Headlines* preceding an extensive world tour, the *Greatest Hits* album on November 12 and a new documentary, it would seem unwise to bet against the track becoming the Spice Girls' 10th chart topper, especially when you consider the fact it will be the official 2007 Children In Need song in the UK and that the girls will be donating all profits to the charity.

On Monday, November 12 the second stage of the Spice Girls' reprise will kick in with the band's first greatest hits package hitting the shelves, incorporating two new tracks *Headlines* and *Voodoo*, their three consecutive Christmas number one singles *2 Become 1* (1996), *Too Much* (1997) and *Goodbye* (1998) alongside 10 other tracks, including *Wannabe*.

As well as a standard CD and digital release and a two-disc version incorporating a DVD containing all the promo videos, Virgin Records is issuing a limited-edition boxed set housing karaoke and remix CDs, a friendship bracelet, postcards and the CD and DVD.

Virgin is looking to achieve sales of between 700,000 and 1m units across all formats and is backing the release with a £1m nationwide TV advertising campaign that kicks off on November 10 with a 60-second "announcement" ad. "They had nine number one singles so you can imagine how difficult it was trying to reduce that down to a 30-second ad. We felt it warranted 60 seconds", says EMI marketing manager Jo Brooks.

"We did some market research on the project before the girls announced the tour and greatest hits package and the consumer demand at that stage was massive. Since the announcement it has spiralled so we have huge

## Spice Girls tour dates

December 2: Vancouver, GM Place	December 20: Cologne, Koln Arena	January 30: Boston, TD Bankwor
December 4: San Jose, HP Pavilion	December 23: Madrid, Telefonica Arena	31st January: Boston, DCU Center
December 5, 7: LA, Staples Center	January 2, 3, 4, 6, 8, 9, 11, 12, 13, 15, 16, 18, 20, 22: London, The O2 Arena	Worcester
December 8, 9, 11: Las Vegas, Maalay Bay	January 23, 24: Manchester Evening News Arena	February 3, 4: Toronto, Air Canada Center
December 15, 16, 18: London, The O2 Arena		February 6, 7, 10, 11, 13: New York
		February 15, 16: Chicago, United Center



expectations for this album; not just in the UK but globally."

Brooks explains that the three physical format packages were devised to provide different price structures and satisfy a range of consumers' requirements with the boxed set firmly aimed at the gifting market. Brooks says EMI is hoping for an in-store price of under £30 for the set and hopes that the band's close involvement with the package will bear fruit. "Victoria came up with the idea of including a friendship bracelet, which we loved because we felt that it fitted very well with the idea of the Spice Girls and what they are about."

Meanwhile, Simon Fuller's 19 Entertainment has commissioned director Bob Smeaton, whose previous work includes *The Beatles Anthology*, to shoot a documentary, *Spice Girls: Giving You Everything*, to be screened in the UK on BBC 1, a behind-the-scenes look at the Spice Girls' entire career; from living a frugal life together in a house in Maidenhead in 1993 to stepping on stage at their first reunion gig in Vancouver on December 2.

A mix of archive footage and newly-filmed interviews with the band, *Giving You Everything* is, according to Smeaton, 70% back story and 30% focused on "how they put their differences aside, got back together, and made it work again".

With Smeaton set to shoot the girls in dress rehearsal on December 1, before capturing them walking on stage in Vancouver the following day, he is working to a tight schedule with the film provisionally slated for a UK broadcast just 10 days later on December 12. But Smeaton is extremely pleased with the results so far. "I said it should be the girls telling their story from inside the eye of the hurricane, so they are the only ones with a voice in the film. It's great; they are looking at things with the benefit of hindsight and it makes for a very compelling story."

Following seven dates in North America, the Spice Girls return to the UK to play their first UK gig in nearly 10 years at The O2 Arena in London on December 15. Such has been the demand that they have sold out a further 16 dates at the 15,000-capacity venue and, once the curtain falls on the last night, the girls will be heading straight to Manchester Arena on January 23 for two more concerts.

SJM managing director Simon Moran, who has been responsible for promoting the UK leg of the Spice Girls tour of Europe and North America, admits being taken aback by the response from fans. "We put three nights on sale at The O2 - they sold out in seconds and we ended up adding another 14 nights which is amazing. We were confident, but 17 dates was far beyond expectations."



**THE SPICE GIRLS AS THEY HAPPENED, continued:**  
**21 July 1996**  
*Wannabe* climbs to number one and stays there for seven weeks, selling 6m copies globally

**November 4 1996**  
Debut album *Spice* is awarded silver-disc status on advance sales alone. It goes on to sell 10m copies worldwide in less than seven months

**December 22 1996**  
*2 Become 1* is Christmas number one and their third UK chart-topper

**February 13 1997**  
The Spice Girls are the

first British group to have a US number one with their first single.

**May 15 1997**  
Spice Girls become the first British group to top

the US charts with a debut album. *Say You'll Be There* enters Billboard chart at number five.

**November 3 1997**  
Spiceworld album

released, reaching number one and making the Spice Girls the first British band since The Beatles to have two albums in the US chart simultaneously.

**November 6 1997**  
The group make the decision to drop Simon Fuller as their manager.

continued on p18 >>



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# It's what we really really want...

by Adam Benzine

Renowned for her fiery spirit and independent, feminist attitude, Geri Halliwell surprised few when she became the first Spice Girl to leave the group in 1998. Nine years and four solo number one singles later, Ginger Spice is hugely enthusiastic, telling *Music Week* in this exclusive interview that this is a reunion of "reconciliation" and "celebration"



(Picture left) Spicing up Christmas: the girls have teamed up with Tesco in this festive TV ad, continuing their tradition of aligning with certain brands

"I think our primary motivation is that we genuinely do like each other - contrary to what any newspaper tabloid crap wants to say, there is a genuine affection between us"

Geri Halliwell on the Spice Girls reunion

**It has been several months since the Spice Girls reunion was confirmed. How are you feeling about it?**  
I'm absolutely so excited. The idea's been in my mind since long before, so the fact that it's happened is just amazing. It's a prayer answered and a dream come true.

**Having been apart for so long, what was it like working on the new songs, *Voodoo* and *Headlines*?**  
To be honest it was a really natural process. Emma [Bunton] and I were in the studio first, working on the new songs, and, actually, I had such a good time with her and it felt really good. It occurred to me that what really makes a Spice Girls record is the importance of different people's parts. Everybody has key parts that they add to songwriting; it's very interesting to watch.

**Do the new songs incorporate any new musical influences or changes in direction?**  
With the ballad, *Headlines*, that was about the lyrics and the sentiment of it first and foremost. We were trying to make a really classic song that stands alone - a classic Spice Girls song stands alone no matter what timeframe you put it in - and then we put a slightly harder kind of beat on it to bring the song into this millennium. The other song, *Voodoo*, is a tip to the past. I was listening to a lot of old-school Michael Jackson, and it was inspired by *Thriller* and *Off The Wall*.

**There have been some underwhelming pop act reunions of late. What do you think it is that**

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**differentiates the Spice Girls?**

All I can say is that we keep the focus on ourselves and try to just be who we are – our reunion was very, very authentic. It was a heartfelt reunion first and foremost. For me, success has always had two tiers – there has to be heart involved as well as commercial reasons, because the public will always smell it [if there isn't]. We wanted to do this: it's about reconciliation, it's about celebration, and it wasn't just a case of 'let's just do it and cash in'. We knew that this was the right time to do it.

**Do you think some pop reunions have been unsuccessful because the members got back together just for financial reasons?**

Well no... I think... I don't want to judge other people's motivation, but I think our primary motivation is that we genuinely do like each other – contrary to what any newspaper tabloid crap wants to say, there is a genuine affection between us.

**What made you decide to work with Simon Fuller and 19 Management again?**

Basically, you've got five very strong characters who generate a lot of work. It requires a lot of work to get a show on the road, that takes a huge amount of energy and resource, and Simon and 19 Management have the capacity and the courage to take that on.

**How important was Simon's influence and support in breaking America the first time around and the support of Paul Conroy and the Virgin team?**

Obviously it has to be a team effort – we're only as strong as our weakest link. Virgin and Paul Conroy, they serviced and put our record out, which is fantastic, and Simon is very good at making sure that everybody else does their job, which is fantastic as well. The Spice Girls drive our own car, but we need people to navigate and implement our own vision, and Simon does that. He's got guts, like us.

**The girls have a history of aligning with brands and this time round you're partnering with Victoria's Secret in the US and Tesco in the UK. What was it that convinced you to pair with these companies?**

I'll tell you why we do this: at the end of the day, this tour is probably the most expensive tour in history. It costs a fortune to put on the sort of show that we feel the public deserves and expects to see. So in order for us not to lose money on it, we need supportive backing. Engaging with the principals like Tesco or Victoria's Secret helps us support our public fanbase by delivering a better show. That's why we engage in it, it doesn't hurt us. These days I think it's very accepted for artists.

**What was behind the decision to adopt an R&B influence on Forever, the last studio album the group put out?**

Well, I wasn't in the band at that point, but I know Melanie B really loved R&B, and Victoria does as well. It's like all artists – if you look at Picasso, he had a blue period. He had different creative periods and Forever was a creative period in which the girls were expressing themselves. And I think that Rodney Jerkins was a very contemporary, on-the-pulse producer to work with at that moment.

**It seems that every week there are reports in the tabloids of fallouts...**

That's a load of crap. It's almost a joke. It's pathetic and silly that people choose to write silly things. It's really comical actually, because we've never gotten on better. It's the biggest laugh ever – it's like hanging around with your best buddies. We're just rolling around with laughter the whole time, we lift each other up. It's brilliant. But that's not very tabloid friendly, it doesn't make a good headline.

**Fans can vote online for a city that you'll perform in and I gather Baghdad is getting a lot of votes. Would you play there if that's the most voted for city?**

Well, if they really did vote that much... we'd cross that bridge when we come to it.

**Looking to the future beyond the tour and the best of, will you go back to making solo records?**

I'm just really keeping it in the day at the moment. I can't really think past the tour. There's such a big mountain ahead of us. For me, I'm just enjoying the

fact that we're together as a band, and right now, actually, I've no intention of making a solo pop record. I actually prefer being in a band. I get to be creative, be part of that process and there's less pressure.

**And have you and the girls discussed doing a new studio album?**

Well no, for today our view is: this is just a celebration of the past and of the greatest hits album and that's it.

**(Picture below)**

Four become five: nine years have passed since Geri Halliwell quit the Spice Girls, in which time she has racked up four number one solo singles

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# The singers' songwriters

by Christopher Barrett

**Richard "Biff" Stannard, one half of the songwriting team behind Spice Girls smash hits including Wannabe, 2 Become 1 and Viva Forever, reveals the secrets of the creative process that also produced tracks that were too racy to release**

In July 1996 the Spice Girls' debut single, *Wannabe*, catapulted the act's five brightly-attired members to the top of the UK singles chart and the world's attention. *Wannabe* would go on to reside comfortably for seven weeks at the peak of the UK rundown before mirroring that success in 30 other nations around the globe.

The Ivor Novello award-winning songwriting team behind that first hit, Richard "Biff" Stannard and his partner Matt Rowe, unsurprisingly became regular Spice Girl collaborators. The duo worked with the girls throughout their career, creating a string of number one singles, including *Spice Up Your Life*, *2 Become 1*, *Viva Forever* and *Goodbye* before teaming up with them again to write the two new tracks on their forthcoming Greatest Hits package.

**How did you come to meet and start working with the Spice Girls?**

Before they started working with Simon Fuller we were working with another of Chris Herbert's acts and he mentioned that he had these five girls called Touch. I remember thinking it sounded interesting because Chris was brilliant at putting things together. I was at Nomis Studios in West London at a showcase of another act and literally ran into Mel B. She started asking me who I was and she knew the East 17 songs that I had recently done. They ended up doing a showcase for me there and then. We became mates and within a week we were working together; there was definitely chemistry there.

**What were the first songs you wrote together?**

In the first three days we wrote three songs and two of them were *Wannabe* and *2 Become 1*. *Wannabe* was the second song that we wrote, in a tiny room at Strongroom Studios. There were seven of us sitting on the floor in this tiny room. Matt Rowe and I would add the backing track and start with rhythms; everyone had their role; Geri was always concentrating on the theme and all the others would chip in with melodies and lyrics.

**Did you work on anything that didn't make the album?**

As well as *Wannabe* and *2 Become 1* there was another song called *Feed Your Love*, which is a classic unheard Spice Girls song that was a bit too racy at the time. It's in the cupboard downstairs along with a few others. There's another song called *See You Next Tuesday* and obviously that wasn't going to make the album either. There are about half a dozen unused songs from the first session. I'm sure they will come out at some point. The girls still talk about them and sing them.

**Why do you believe you gelled so well as a songwriting team?**

I come from the dance side, so when I look at a song I consider how the group will move to it. That's why it worked with us because as much as they were sitting down trying to be musos and write songs there was a lot of jumping around and being stupid. I thought if you can tap into that and capture it on the record that's when you'll create the excitement.

**Wannabe proved to be a huge international hit with its inimitable and somewhat**



(Picture above) The write stuff: Ivor Novello award-winning songwriters Richard "Biff" Stannard and Matt Rowe

"They had been using 'zig-a-zig-ah' as a phrase all that morning; saying it to each other like a gang of girls. I just picked up on it. It was nonsensical, we were messing around, it really was all very innocent"

Biff Stannard on the origins of that catchphrase...

**puzzling zig-a-zig-ah reference. What inspired the song's energetic feel and lyrics?**

To be honest it was the madness in the room. There would be two or three things going on at once; we would have three or four mikes up and we would record everything then pick the bits we liked and play it back to them. So it was like the old-fashioned Bowie cut-and-paste method, whereas the ballads were very much sitting around with the chords on the piano and going from there.

There are two sides to the way they write songs: a mad side which is just tapping into that energy and then there is the more sophisticated old-school songwriting method.

With *Wannabe* I remember we were talking about *Grease* and John Travolta and the way he moved, and that kind of fairground/party/kids thing. That's how it started. Matt had some chords and I had the beat on an old MPC drum machine; and it literally evolved from there.

They had been using "zig-a-zig-ah" as a phrase all that morning; saying it to each other like a gang of girls. I just picked up on it. It was nonsensical, we were messing around, it really was all very innocent.

**Did you ever dream it could be the worldwide hit it turned out to be?**

To be honest I knew it was going to be big, perhaps not as big as it proved to be, it was ridiculous. But when you do what I do you know when something is going to be a hit. Quite a few people didn't see that, but we saw it straight away. Then Simon [Fuller] got involved and it all just escalated.

**But that all-girl band template didn't have a history of success.**

It's all about taking risks. The girls used to come and talk to us because it was really only them that wanted *Wannabe* as the first single. We were backing them up on that. If Simon hadn't been there championing what the girls wanted...

**The lyrics make Spice Up Your Life practically an international rally cry – was it targeted at the global market?**

That's how that song started. We were talking about Bollywood films, the colours and how the Spice Girls could present themselves. It was a matter of how do we get everything in to one song?

**The lyrics to Goodbye, which was released after the departure of Geri Halliwell, seem very poignant.**

That's the one record if you look at it now you could say was about Geri. But I really don't think at the time that's what we were doing. There are a few lines there that you think have to be about her, but I don't remember consciously writing about her. But it was about moving on and saying goodbye to the old Spice

Girls. It wasn't *Goodbye to Geri*; it wasn't really literal. A lot of that song was written when they were touring in America. We wrote it in Nashville so I think it has that sentimental feel to it because everyone was kind of homesick and knackered.

**The album Forever showcased an R&B influence and was produced by Rodney Jerkins. Do you think that was a wise move?**



It probably was a wise move, because you have to move on and try something new. A couple of the girls were really into it and you do have to follow your instincts and evolve musically. I think perhaps that was an A&R thing. The people that they worked with were and still are very successful producers. But doing a whole album like that was a mistake.

**Did you and Matt find working on the new songs markedly different from working with the Spice Girls the first time around?**

To start with it was a little bit disparate because they were dotted all around the world and one of them was pregnant. We did a couple of weeks at Abbey Road then went to LA and recorded there. But the writing process was a matter of emailing lyrics back and forwards. Everyone had their comments and we melded it together. It was great fun again and there was a lot of catching up.

**So what's Headlines (Friendship Never Ends) about?**

All of us together came up with the lyric "headlines". Initially I think some of the girls said they didn't want it to be about being in the papers, but it's not that, it's about the headlines in your real life rather than your public persona; getting married, having kids.

**How does Voodoo compare? Is it classic Spice Girls?**

I'm really pleased with it. We just wanted to make an over-the-top, crazy party record like *Wannabe*, with lots of made-up words and nonsense and with everyone enjoying themselves. We just thought that was missing in a lot of records nowadays, it just being unashamed pop. I think if you make a cool pop record it will become cool without trying to be.

**So in comparison to the many other artists you have collaborated with, what are the Spice Girls like to work with?**

They are the easiest act to work with because you know exactly what you have to do. You know straight away who will do what in a song because their personalities are so easy to read. It's great fun and kind of effortless.

The momentum is really snowballing now. It's great because just when it goes crazy we step off it because we have done our job, which is nice.



**THE SPICE GIRLS AS THEY HAPPENED, continued:**  
December 26 1997  
Spiceworld The Movie is released making £6.8m in its first week.

February 24 1998  
102-date Spiceworld tour begins. Ticket sales in New York break records by selling at a rate of 1,200 a minute.

May 31 1998  
It is confirmed that Geri has left the Spice Girls. Shares in record label EMI drop by 10p.

July 26 1998  
Viva Forever becomes the

Spice Girls' seventh number one out of eight releases.

August 24 1998  
The Spice Girls deny rumours that they are on the verge of splitting.

after Melanie Brown and Victoria Adams announce they are pregnant.

September 13, 20 1998  
The Spiceworld tour finishes with two sell-out gigs at Wembley Stadium.

continued on p20 >>



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# The power of Brand Spice

by Christopher Barrett and Ben Cardew

Some 30 years after Beatlemania gave the canny entrepreneur small-scale merchandising opportunities, the Fab Five cracked the immense marketing potential of Brand Spice. From Walkers Crisps to Pepsi Cola, if it sold, it was a potential partner. *Music Week* investigates the phenomenal marketing power of the Spice Girls and how their ethos reverberates in today's pop climate

It seemed in the mid to late Nineties that one could not enter a supermarket without running into the Spice Girls. From flipflops to Polaroid cameras, they sold it all.

This, of course, was nothing new. As far back as 1963, Beatles fans eagerly snapped up a range of branded goods - from Beatles wigs to birthday cards - as Beatlemania swept the world.

But with the Spice Girls it was different. For fans of the Fab Four, the merchandise was an extra - the icing on the cake. For supporters of girl power, though, the goods represented the key to Spiceworld itself.

"The first deal that we did was the Pepsi deal. They were smart in believing in the girls and we initially did a deal that covered the UK and Europe. They got in early," explains 19 Entertainment president Robert Dodds, who was a consultant to 19 when the Spice Girls launched.

"This was probably October 1996 and, by the time they actually wanted to run the activity, the girls were the biggest thing on the planet. It genuinely built their business globally. It ran around the world.

"Their commitment to the girls encouraged Simon [Fuller] who, right from the start, said the Spice Girls were going to be the biggest pop band on the planet. He said that if they are as big as we think they are going to be, why can't we link with other brands in exactly the same way as the Olympics works with a number of partners?"

Such thinking was, for the time, revolutionary. But perhaps it should not have come as a surprise. The Spice Girls themselves were, from the very beginning, marketed as their own particular brand, a move that proved ground-breaking in the pop world, paving the way for everything from The White Stripes cameras to U2 iPods and Girls Aloud phones.

Consider the particular genius of the band's nicknames: Sporty, Scary, Ginger, Baby and Posh - names dreamed up by *Top Of The Pops* magazine in its mid-Nineties peak, but picked up on and ruthlessly driven by the band's management

The names transformed each Spice into a loveable caricature of themselves - images that endure today - embedding deep in to our brains five particular personalities for five lively, vociferous young women. Crucially, for the band, it also provided a healthy shot in the arm to their advertising appeal.

"The girls saw it as a perfectly natural extension of who they were," explains Dodds. "You had Sporty and Baby and the rest, so it seemed very natural that you could go into Asda or Sainsbury's and pick up five different flavours of crisps that corresponded to what the girls were like. When we did Cadbury's, they produced a different moulded chocolate bar - one for each of the girls.

"It was the ability of brands to personalise the girls to their own needs that made them compelling. We were more than willing to sit down and say, 'We will integrate the girls in to your Walkers campaign and we will come up with ideas of how, through working with the Spice Girls, there is an easy way to launch new flavours'."

This approach, however, was not without risks. This after all was the Nineties: comedian Bill Hicks



(Picture above) Wannabuy? Spice Girls-related product included Impulse deodorant, Spice Girls On Tour dolls, Cadbury's chocolate bars and special edition mugs

"There was no consumer negative about the Spice Girls being on Pepsi, Walkers and chocolate - they were that big and so much in everyone's face anyway that it was a natural extension of who they were"

Robert Dodds, 19 Entertainment

would tell anyone involved in marketing to "kill yourself... seriously" and Radiohead were planning to take their own territory on tour in an effort to avoid playing branded venues.

Paul Conroy, who was president of the Spice Girls record company Virgin Records at the time, admits that there was considerable apprehension within the company. "We were all this king of their career and that we didn't want to blow it tomorrow and lose what we had," he says.

"Simon had Robert Dodds within the company and he was almost seen as the devil incarnate. He would come up with all these ideas. I remember Simon and Robert would come in to the office and explain what was planned with Cadbury and so on. Ever as a former marketer I had reservations."

However, these doubts were swiftly overcome when it became apparent what a success the whole Spice Girls project was turning out to be. "As soon as it started moving, everyone wanted a piece of the action," Conroy explains. "Both myself and [Virgin Records co-deputy managing director] Ray Cooper thought it was something of a danger - that you were going to burn it out very quickly and burn the record side, too. But it didn't. It earned the flames. They broke the mould with a pop act."

"People used to say, 'How can you have so many deals?'" adds Dodds. "The truth was, there wasn't a single brand that linked in to the Spice Girls and didn't do very well out of it. There was no consumer negative about the Spice Girls being on Pepsi, Walkers and chocolate - they were that big and so much in everyone's face anyway that it was a natural extension of who they were.

"The smart thing about Simon at the time was he was like, 'We don't need to apologise about anything, we are the Spice Girls, we are a big successful pop band and we can do anything. We

don't have to deal with the brands with the kind of sensitivity we might do if it were Annie Lennox, we are the Spice Girls, so let's go for it."

And go for it they did.

Deal upon deal followed, including a neat tie-in with fragrance company Impulse, which produced an advert that ran simultaneously in 150 different markets to coincide with the launch of the band's second album Spiceworld.

And now the Spice Girls are back. And so, naturally, are the brands: the Girls are to front a Christmas advertising campaign for Tesco and have signed a deal with lingerie retailer Victoria's Secret in the US to exclusively stock the band's forthcoming Greatest Hits set.

It is, by all accounts, business as usual. Yet the fact that such deals nowadays seem so unremarkable is evidence of how far we have come - or indeed how far the Spice Girls' success has pushed us - since the mid-Nineties

"Quite honestly, it was groundbreaking; the transformation of music into a brand and then the connection with other brands," says The Outside Organisation CEO Alan Edwards, who has led the band's PR campaign since their peak.

"In a way, whether we like it or not, it paved the way. They were years and years ahead of their time in terms of marketing. If you look at it now, even an act as credible as The Eagles has done a deal with Wal-Mart, Paul McCartney with Starbucks, Prince with *The Mail On Sunday*. It's become the norm for artists to connect with brands, whereas when the Spice Girls were doing it and Simon Fuller came up with the blueprint for this, nobody had done it before."

"You could say that it was a signpost to what was going to happen with the development of the music industry and how it would merge with other businesses," Edwards concludes. "So it was a very important thing. Whether it's morally right in terms of how music gets out there, that's a whole conference in itself. There is a great debate, but it's a long one."

chris; ben@musicweek.com

**THE SPICE GIRLS AS THEY HAPPENED, continued:**  
December 20 1998  
Goodbye becomes the Spice Girls' third Christmas number one

March 3 2000  
Spice Girls receive a Lifetime Achievement award at the Brits

October 23 2000  
Double A-side Holler/Let Love Lead The Way goes to number one. A week later the album *Forever* is released, and charts at number two, going platinum

June 21 2007  
Simon Fuller announces that the Spice Girls will reunite

June 28 2007  
The Spice Girls appear in public for the first time together to announce a World Tour, Greatest Hits album and Documentary.





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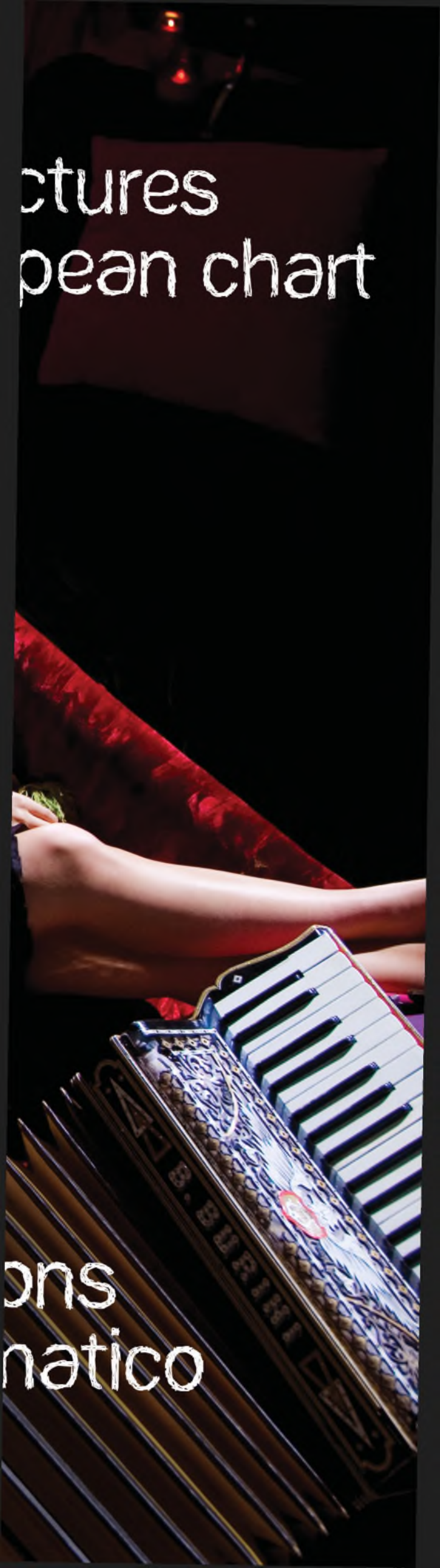
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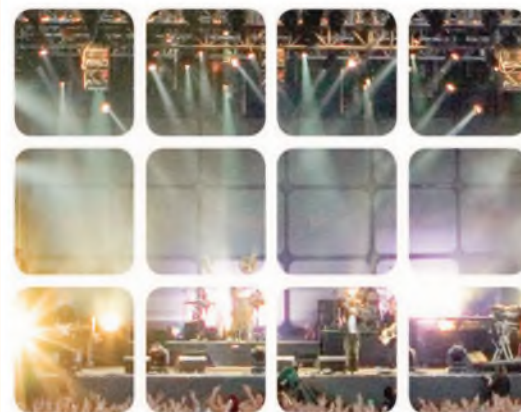
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Please note that all grades and salaries are currently being reviewed as part of the HE pay Modernisation Programme.

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# Music Upfront

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

## This Week

### Albums

- **The Beautiful South/The Housemartins** *The Soup* (Mercury)
- **Blake Blake** (UCJ)
- **Chris Brown** *Exclusive* (RCA)
- **The Click Five** *The Modern Minds And Pastimes* (Atlantic)
- **David Jordan** *Set The Mood* (Mercury)
- **McFly** *All The Greatest Hits* (Island)
- **Nas** *Greatest Hits* (Def Jam)
- **The Pyramids** *The Pyramids* (Domino)
- **The Royal We** *The Royal We* (Geographic)
- **Sigur Ros** *Hvarf/Heim* (EMI)
- **Various** *The Cake Sale* (Oxfam)
- **Various** *Fabric 37: Steve Bug* (Fabric)
- **Westlife** *Back Home* (Syco/Sony BMG)

### Singles

- **Ben's Brother** *Carry On* (Relentless)
- **Duran Duran** *Falling Down* (RCA)
- **David Gray** *The World To Me* (14th Floor)
- **Hard-Fi** *Can't Get Along* (Without You) (Necessary/Atlantic)
- **King Creosote** *Home In A Sentence* (679/Names)
- **The Mitchell Brothers** *Michael Jackson* (Warner Brothers)
- **Palladium** *High 5* (Virgin)
- **Nicole Scherzinger** *feat. will.i.am* *Baby Love* (Interscope)
- **Seal** *Amazing* (Warner Brothers)
- **Sia** *Day Too Soon* (Monkey Puzzle)
- **Spice Girls** *Headlines* (Friendship Never Ends) (Virgin)
- **Patrick Watson** *The Great Escape* (V2)
- **Wet Wet Wet** *Too Many People* (Dry)
- **The Whitest Boy Alive** *Burning* (Modular)

## November 12

### Albums

- **Craig David** *Trust Me* (Warner Brothers)
- **Celine Dion** *Taking Chances* (Columbia)



Dion will receive a massive publicity boost ahead of the release of this 13th English-language album - her 35th in total - thanks to three high-profile TV appearances. Her appearance on *X Factor* a fortnight ago, followed by a slot on *An Audience With Divas* last week, will be followed by a slot at a special show celebrating the Baftas 60th Anniversary on BBC1 this Wednesday.

- **Enter Shikari** *The Zone* (Ambush Reality)
- **Goo Goo Dolls** *Greatest Hits* (Warner Brothers)
- **David Gray** *Greatest Hits* (14th Floor)
- **Hadouken!** *Not Here To Please You* (Atlantic)
- **Jaymay** *Autumn Fallin* (EMI)
- **Alicia Keys** *As I Am* (J)
- **The Killers** *Sawdust* (Vertigo)
- **Led Zeppelin** *Motherhood - The Best Of* (Warner Music Ent)



Released a day prior to Led Zeppelin's catalogue being made available to download for the first time and with interest in the band high due to their postponed reunion gig, this 24-track, two-CD compilation spans the band's eight studio albums. They are currently causing a stir at radio, with Radio One's Zane Lowe recently playing Led Zeppelin IV in its entirety, Planet Rock declaring November Led Zeppelin month and Virgin Radio, among many stations, running promotions.

### Radio playlists

#### Radio 1

##### A list:

**Bloc Party** Flux; **Freemasons** *Feat. Bailey Tzuke* *Uninvited*; **Hard-Fi** *Can't Get Along* (Without You); **Kaiser Chiefs** *Love's Not A*

*Competition* (But I'm Winning); **Kanye West** *Feat. T.Pain* *Good Life*; **Kylie Minogue** 2 Hearts; **Leona Lewis** *Bleeding Love*; **Linkin Park** *Shadow Of The Day*; **Mark Ronson** *Feat. Amy Winehouse* *Valerie*; **Mika** *Happy Ending*; **N-Dubz** *You Beller* *Not Wastle My Time*;

## Future Release



### Goldfrapp *Seventh Tree* (Mute)

Goldfrapp have made a return to the dreamy, understated sound of their Mercury-nominated debut with the forthcoming studio album, *Seventh Tree*.

Written and produced by Alison Goldfrapp and Will Gregory, the duo's fourth studio album is a key release on Mute's 2008 quarter one schedule. The label will be looking to capitalise on the commercial headway the group made with 2005's upbeat, disco-inspired *Supernature* album, which has sold more than 1m copies worldwide and is their biggest-selling album.

Mute marketing manager Dave Chase says they

have high hopes for the set. "We are all amazingly pleased with the album and believe it is going to open up a lot of new doors for Goldfrapp," he says.

Scheduled for release on February 25 2008, the album will be the subject of an upfront online campaign starting in December, which will introduce the record to Goldfrapp's fanbase.

"We're going to be concentrating a lot of our efforts online because it's the type of record that lends itself to a certain degree of discovery and word-of-mouth," adds Chase.

The album will be preceded by the single *AandE* on February 12.

**Cast list** A&R: Daniel Miller and Dean Wengrow, Mute. Press: William Rice and Carl Fysh, Purple. Marketing: Dave Chase, Radio & TV: Caroline

Poulton and Nicki Kefalas, Management: Tony Crean, Out Promotions. Live agent: Midnight To Six. David Levy, ITB.

- **Leona Lewis** *Spirit* (RCA)
- **Elliot Minor** *Repossession* (Warner Bros)
- **The Mitchell Brothers** *Dressed For The Occasion* (679)
- **Seal** *System* (Warner Brothers)
- **Spice Girls** *Greatest Hits* (Virgin)
- **Wet Wet Wet** *Timeless* (Dry)

*Wet Wet Wet's* first album of new material in 10 years will be released via *No Half Measures*, a label set up by the group and their management in partnership with Absolute Marketing and Distribution. Upcoming promotion is set to include a £100,000 TV spend and a Live At Maida Vale session for Radio Two.

### Singles

- **Christina Aguilera** *Oh Mother* (RCA)
  - **Bloc Party** *Flux* (V2)
  - **Estelle** *Wait A Minute* (Just A Touch) (Homeschool)
- Wait A Minute* (Just A Touch) is the debut release on John Legend's Homeschool label, with production duties undertaken by will.i.am. Estelle recently appeared at the BBC Electric Proms, while an appearance on *Later...* with Jools Holland is in the pipeline. The single is currently on BBC 6Music's B playlist and Global's Galaxy Radio network.
- **Johnny Flynn & The Sussex Wit** *The Box* (Vertigo)
  - **Linkin Park** *Shadow Of The Day* (Warner Brothers)
  - **Kylie Minogue** 2 Hearts (Parlophone)

- **Leo Minor** *You Can't Drag Me Down* (Platinum Soul)
- **My Chemical Romance** *Mama* (Reprise)
- **Rihanna** *feat. Ne-Yo* *Hate That I Love You* (Def Jam)
- **Angus & Julia Stone** *The Beast* (A&J Stone)
- **Vincent Vincent & The Villains** *On My Own* (EMI)

## November 19

### Albums

- **Bonnie 'Prince' Billy** *Ask Forgiveness* (Domino)
- **Daft Punk** *Alive 2007* (Virgin)



This album captures the French duo's first live performance, at Bercy in their hometown of Paris, for 10 years. It will be preceded by the single *Harder, Better, Faster, Stronger* - the song sampled on Kanye West's *Stronger* - on November 12.

- **Dan Deacon** *Spiderman Of The Rings* (Car Park)
- Already a cult figure in the US, Deacon has slowly been gathering UK heat through his explosive live sets and a strong YouTube following, while his recent CMJ performance converted many to his strong crossover potential. This album contains the single *Wham City*, due for release early 2008.
- **Duran Duran** *Red Carpet Massacre* (RCA)

## Single of the week

**David Gray: The World To Me** (14th Floor)



The World To Me is the only new track featured on

the first greatest hits from Gray covering material from his post-EMI years. The physical release of the single, which has already been added to Radio Two and Virgin's A-lists, falls one week ahead of a hat-trick of sold-out shows at Camden's Roundhouse this month, the culmination of a short national tour of the UK. The aforementioned greatest hits is shaping up as a big one for 14th Floor this Christmas and is the last release from the successful label under its current deal with Warner Music Group.

**Released this week** (5/11)

## Album of the week

**Westlife: Back Home** (Syco/Sony BMG)



Since Westlife's self-titled debut in

1999, Syco has released eight albums from the group over as many consecutive years. Each has fallen during the November period and gone on to deliver multi-platinum success for the group and this, their ninth, looks destined for similar sales success. Released on the back of the fastest-selling tour in the group's history, *Back Home* sticks to the successful formula for which the group are known and loved and will likely find its way into many a Christmas stocking next month.

**Released this week** (5/11)

**This week's reviewers** Chris Barrett, Jimmy Brown, Ben Cardew, Stuart Clarke, Anna Goldie, Ed Miller, Nick Tesco, Simon Ward and Anna Winston

**For a full list of new releases updated every Monday, go to** [www.musicweek.com](http://www.musicweek.com)

### C list:

**Arctic Monkeys** *Teddy Picker*. **Editors** *Racing Rats*; **Foo Fighters** *Long Road To Ruin*; **Girls Aloud** *Call The Shots*; **Sean Kingston** *Me Love*; **Spice Girls** *Headlines* (Friendship Never Ends); **The Killers** *Tranquelize*; **The Twang**

### B list:

**Alicia Keys** *No One*; **Britney Spears** *Gimme More*; **Craig David** *Hot Stuff*; **Dizzee Rascal** *Flex*; **Gallows** *Staring At The Rude*; **Bois**; **Justice** *Dance*; **Justin Timberlake & Beyonce** *Until The End Of Time*; **Ki Tunstall** *Saving*

**Pigeon Detectives** *I Found Out*; **Rihanna** *Feat. Ne-Yo* *Hate That I Love You*; **Robyn** *Handle Me*; **Sugababes** *About You Now*; **T2 & Jodie** *Heartbroken*; **Take That** *Rule The World*; **The Hoosiers** *Goodbye Mr A*; **Timbaland** *Presents One Republic* *Apologize*



## Catalogue reviews

### Abba: The Album (Polydor 1731763)



Abba's back catalogue has been relentlessly and creatively worked. This latest incarnation of *The Album* should trigger more sales, as it has been given the deluxe treatment, gaining six bonus tracks, a DVD packed with extras and a 28-page booklet. Described as Abba's "watershed" release, *The Album* features hits *Take A Chance On Me* and *The Name Of The Game*, the fabulous *Eagle* and a mini-musical. The DVD is packed with goodies, too, with TV spots from Germany, Sweden and the UK making their DVD debuts.

### Various: 100 Hits – 60s; 100 Hits – 70s; 100 Hits – 80s; 100 Hits – 90s; 100 Hits – Disco (DMG 100001/2/3/4/6)



The first five of 10 albums in Demon's new 100 Hits range, these sets are stunning value and comprise original recordings on five CD sets with a dealer price of just £5.86. The decades sets are uniformly excellent, with widely available major hits rubbing shoulders with equally good but hard to find cuts. The Sixties set, for example, includes Harry Belafonte and Odette's *There's A Hole In My Bucket*. Similarly, the Eighties set exhumes Susan Fassbinder's only hit, *Twilight Caté*.

### Eartha Kitt: That Bad Eartha (Rev-Ola CRREV 228)



Crisply remastered, this album was originally released in 1953 and includes a dozen classic recordings sung in sultry style by the Kitt. The material is challenging but she rises to the occasion. She covers two Cole Porter songs here, making the listener believe she is an innocent on *My Heart Belongs To Daddy*, but the exact opposite on *Let's Do It*.

## Future Release



### The Whitest Boy Alive *Dreams* (Modular)

Modular will release the debut album from Berlin's *The Whitest Boy Alive* this month as it looks to capitalise on a groundswell of underground awareness driven by the group's party hit *Burning*.

The label signed the band in September and have since brought them to the UK for a number of dates, including a support slot for *New Young Pony Club* at London's *Astoria*. The group's first London headline show at the *Hoxton Bar & Grill* saw hundreds of people turned away after capacity was reached.

*Dreams*, *The Whitest Boy Alive*'s self-funded,

self-released debut album, has to date enjoyed only limited release in the UK where it has been available for the past year on import. Lead single *Burning* will be released commercially today (Monday) with a full release of the album on Modular to follow on November 27. A second single, *Golden Cage*, will follow next February.

Head of Modular UK Phil Hutcheon says the album is a labour of love for the label. "This has been one of those records that you'd hear at parties and clubs all the time and we just wanted to give it a proper release platform."

The band will return in February for a show at Camden's *Electric Ballroom*.

**Cast list** Press: Laura Martin, Scruffy Bird. Radio: Leo Greenslade, Darling Dept. Management: Atilano, Whitest

Boy Alive. Online: Kate Riding, Bang On. Publishing: Bubbles Music. Label: Phil Hutcheon, Modular

*Duran Duran*'s 13th album has been met with a flurry of media activity. As well as currently residing on *Radio Two*'s A-list, the band will enjoy continued heavy editorial coverage in titles including *The Times* magazine and *Q*, along with programmes dedicated to their careers on VH1 and the *Biography* channel.

● **Girls Aloud** *Tangled Up* (Fascination) The promotional push for *Girls Aloud*'s fifth album includes front-cover features in *The Sunday Times*

magazine and *The Big Issue*, TV appearances on *Friday Night* with Jonathan Ross and *X Factor*, plus a gig at London's *GAY*.

- **Kid Rock** *Rock 'n' Roll Jesus* (Atlantic)
- **kd Lang** *Dream Of Spring* (Sire)

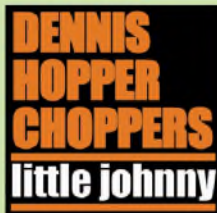
### Singles

● **Ryan Adams** *Everybody Knows* (Lost Highway) Adams continues the promotion of his ninth official solo album, *Easy Tiger*, with the release of this eight-song EP, which



## The Specialists.

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



**Nemone** (BBC6 Music)  
**Dennis Hopper Chopper: Little Johnny** (Dwink) DHC will make you want to surf, learn guitar and wiggle all at the same time, a task one-man-band Ben Nicholls has probably mastered already. The lovechild of Dick Dale and Nick Cave lives. A worthy successor to Steppenwolf, music for Dennis Hopper on a Chopper indeed.



**Barry 'Scratchy' Myers** (Scratchy Sounds)  
**Che Sudaka: Mirando El Mundo Al Reves** (K Industria) Bringing Argentinian and Colombian roots to the Barcelona's streets, Che Sudaka imbues the *Radio Bemba* meshizo style with their own melodic conscious lyricism. This is an excellent follow-up to 2005's intoxicating *Alerta Bihotza*.



**Eddy Temple-Morris** (Xfm)  
**Pendulum: Granite** (Warner Bros) The greatest thing ever to happen to drum & bass has graduated from the underground and signed to the great Satan. It's more a song than a dance tune, huge, with a vocal and that special Pendulum understanding of a great hook.

includes two new tracks, an *Alice In Chains* cover and three live recordings. In addition to being released as a stand-alone EP, *Easy Tiger* will also be re-released with a bonus disc. The singer performs in London on November 11.

- **Athlete** *Tokyo* (Parlophone)
  - **Mariah Carey** tbc (Mercury)
  - **Estelle** *Wait A Minute* (Atlantic)
  - **Gallows** *Staring At The Rude Bois* (Warner Brothers)
- This collaboration with *Lethal Bizzle* will be released on CD and two seven-inch vinyl formats, featuring artwork designed by band frontman Frank Turner. The vinyl formats feature a live B-side taken from the group's *Xfm* session earlier in this year, while the band embark on the *Taste Of Chaos* tour in the UK.
- **The Go! Team** *The Wrath Of Marcie* (Memphis Industries)
  - **Good Shoes** *Small Town Girl* (Brille)
  - **Wyclef Jean** feat. Akon, Lil' Wayne & Nii Sweetest Girl (*Dollar Bill*) (Jive)
  - **Maroon 5** *Won't Go Home Without You* (A&M/Octone)
  - **Milburn** *Genius And The Tramp* (Mercury)
  - **Operator Please** *Leave It Alone* (Brille)
- Australian popsters *Operator Please* return after creating a splash with debut single *Just A Song About Ping Pong*. The release follows spells on the *NME Freshers* and *MTV Gonzo* tours, while the band are currently recording their debut album, set for release next year.
- **Reverend & The Makers** *Open Your Window* (Wall Of Sound)
  - **The Rumble Strips** *Time* (Fallout)
  - **The Twang** *Push The Ghost* (B-Unique/Polydor)

## November 26

### Albums

- **Genesis** *Live Over Europe 2007* (Virgin) Released just weeks after they wind up their European tour, the third double live set from *Genesis* is an exhaustive trek through their time on the road. With the album having a running order chronologically identical to the tour setlist, the 21 tracks are cherry-picked from their best performances from around the continent.
  - **Wyclef Jean** *The Carnival 2* (RCA)
  - **Mario Go** (RCA)
  - **Kylie Minogue** *X* (Parlophone)
- With lead single *2 Hearts* already creating a splash at radio and TV – it is A-listed at both *Radios One* and *Two* and in the TV airplay chart top five – hopes are high for *Minogue*'s first new studio album in four years. *X* features production and songwriting from a veritable who's who in the pop world, including *Cathy Dennis* and *Greg Kurstin*.
- **Teatro** *Teatro* (Sony BMG)
  - **Shayne Ward** *Breathless* (RCA)
  - **Russell Watson** *Into Paradise* (UCJ)
  - **The Whitest Boy Alive** *Dreams* (Modular)



### Singles

- **James Blunt** *Same Mistake* (Atlantic)
  - **Bodyrox** feat. *Luciana* *What Planet You On* (Phonetic)
  - **Bonde Do Role** *Marina Gasolina* (Domino)
  - **Duke Special** *No Cover Up* (V2)
  - **Girls Aloud** *Call The Shots* (Fascination)
  - **Sean Kingston** *Me Love* (RCA)
- Not yet enjoying the blanket success of his debut *Beautiful Girls*, the Miami native's second single has nevertheless got off to a promising start, with *Galaxy* and *Kiss FM* leading the way at radio.
- **Remi Nicole** *Rock N' Roll* (Island)
- The commercial highlight from *Nicole*'s forthcoming debut album, *Rock N' Roll* is released in the midst of her biggest to date yet, supporting *Amy Winehouse* across the UK. Playlisted at *Capital*, *Radio Two* and *Virgin*, it is, however, yet to get the nod from *Radio One*. The digital release today (Monday) precedes a multi-format physical release, incorporating CD and limited-edition vinyl.
- **Pendulum** *Granite* (Warner Brothers)
- The new single from Australia's most successful drum & bass export marks the start of their UK tenure with *Warner Bros*, with this release coming ahead of

### Radio playlists (cont)

*Push The Ghost*, *Uniting Nations*  
*Do It Yourself!*

#### 1-Upfront:

*Elliot Minor* *White One Is Evil*,  
*Hadouken!* *Leap Of Faith*, *Madina*

*Lake* *One Last Kiss*, *Paramore*  
*Crush Crush*, *Pendulum* *Granite*,  
*Peter Gelderblom* *Waiting 44*  
**Radio 2**

**A list:**  
*Ben's Brother* *Carry On*, *David*  
*Gray* *You're The World To Me*,  
*Duran Duran* *Falling Down*, *James*

*Blunt* *Same Mistake*, *K1 Tunstall*  
*Saving My Face*, *Kylie Minogue 2*  
*Hearts*, *Leona Lewis* *Bleeding*  
*Love*, *Michael Buble* *Lost*, *Paul*  
*McCartney* *Ever Present Past*,

*Seal* *Amazing*  
**B list:**  
*Alison Moyet* *A Guy Like You*,

*Eagles* *Long Road Out Of Eden*,  
*Kaiser Chiefs* *Louie's Not A*  
*Competition* (But I'm Winning),  
*Maroon 5* *Won't Go Home Without*  
*You*, *Richard Fleeshman* *Coming*  
*Down*, *Rihanna* *Feat. Ne-Yo* *Hate*  
*That I Love You*, *Robert Plant &*  
*Alison Krauss* *Gone Gone Gone*

(*Done Moved On*), *Spice Girls*  
*Headlines* (Friendship Never  
Ends), *Take That* *Rule The World*,  
*Timbaland* *Presents One Republic*  
*Apologize*, *Wet Wet Wet* *Ten Many*  
*People*

**C list:**  
*Athlete* *Tokyo*, *Hard-Fi* *Can't Get*

*Along* (Without You), *Katie Melua*  
*Mary Pickford*, *Laura Critchley*  
*What We Do*, *Remi Nicole* *Rock N*  
*Roll*, *Shayne Ward* *Breathless*, *Sia*  
*Day To Day*, *Tom Baxter* *Batter*  
**6Music**  
**A List:**  
*Adele* *Hometown Glory*, *Bloc*



a relentless club tour of the UK which kicks off this week. The follow-up to their independently-released debut album - with sold more than 150,000 copies - is released in the UK in March. Grantie is already enjoying airplay courtesy of Jo Whiley and Zane Lowe.

- **Emma Pollock** Paper & Glue (4AD)
- **Queens Of The Stone Age** Make It Wit Chu (Interscope)
- **Silversun Pickups** Lovers (Warner Brothers)
- **will.i.am** One More Chance (Interscope)

## December 3

### Albums

- **Mariah Carey** tbc (Mercury)
- **Josh Grobham** Noel (Warner Brothers)
- **Remi Nicole** My Conscience & I (Island)

### Singles

- **Arctic Monkeys** Teddy Picker (Domino)
- **Babysambles** You Talk (Parlophone)
- **Tom Baxter** Better (Charisma)



Following the low-key independent release of Baxter's new album in the UK earlier this year, this song won the attention of many a major label and he ultimately signed a deal with EMI's Charisma imprint. *Better* will be his first release under the new deal and precedes the associated album on December 12. It is currently C-listed at Radio Two.

- **Cat The Dog** Gotta Leave (Virgin)
- **Duffy** Rockferry (A&M)

One of the year's most sought-after signatures, Duffy put pen to paper with EMI Publishing and A&M, who will issue the singer's debut album in the new year. *Rockferry* is a limited-edition taster from the set and its release will follow a performance on *Later... With Jools Holland*.

- **Foals** Balloons (Transgressive)

This first single from the Oxford-based alt-electro quartet's much-anticipated debut album found its way to radio for the first time last week and has already been made Zane Lowe's single of the week on Radio One. In between a November UK tour and support slots with Bloc Party in December, Foals will appear on *Later... With Jools Holland* on November 16.

- **Foo Fighters** Long Road To Ruin (RCA)
- **Friendly Fires** Paris (Moshi Moshi)
- **Gabrielle** Every Little Teardrop (UMRL)
- **J Holiday** Bed (Capital)

J Holiday's US success is beginning to translate in the UK, where it has already enjoyed a single of the week spot with Radio One's Scott Mills and A-list support from Choice FM. The physical release will

## 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.



### Rob Da Bank (Radio One) *It Hugs Back: Early Evening (Too Pure)*

Early Evening is a heartbreakingly delicate tune that almost falls to pieces as it comes out the speakers. IHB have been setting up camp in my head for a year, sitting between Galaxie 500, Smog and My Bloody Valentine. Deffo one of my favourite bands of 2007.



### Andrew Harrison (*The Word*) **British Sea Power: Waving Flags (Rough Trade)**

I've long loved British Sea Power's massive, do-or-die anthems and private universe of English history and European lore. *Waving Flags* is a mighty step on for them, a melancholy epic that makes most contemporary indie sound somehow callow and small-time.



### Sean Adams (Drowned in Sound) **Andrew Bird: Heretics (Fargo)**

This reissue, combined with (DiS-sponsored) UK dates, is likely to help Bird's *Armchair Apocrypha* find its place in the album of 2007 lists. Think Rufus Wainwright minus the theatrics, Born to Run's drums, post-American lyrics and fluttering strings.

coincide with an alternative digital release to help drive a strong chart result.

## December 10

### Singles

- **Enrique Iglesias** Somebody's Me (Interscope)
- **Amy Macdonald** This Is The Life (Vertigo)
- **Sugababes** Change (Island)
- **Kate Walsh** Tonight (Mercury)
- **Westlife** tbc (RCA)
- **Amy Winehouse** Love Is A Losing Game (Island)

## December 17

### Singles

- **Kate Nash** Pumpkin Soup (Fiction)
- **Soulja Boy** Crank That (Polydor)
- **Stereophonics** Pass The Buck (V2)

## Future Release



**Cast list** Label: Adam Zammit, Bronzerat. Management: David Bianchi, Nick Ember and Nick Yeatman, Grand

Union Group. Press: Sarah Lowe, Fifth Avenue. Agent: Nick Griffiths, Ascard.

### Seasick Steve (Bronzerat)

Grand Union Group is to build on the word-of-mouth success of 66-year-old American talent Seasick Steve, who this month joined the company's budding management roster alongside The Enemy, Boy Kill Boy and Haunts, by looking for a new record deal to push the artist to greater commercial success.

One-man label operation Bronzerat has sold more than 30,000 copies of his UK debut *Dog House Music* on these shores since its release earlier this year. And, following the act's sold-out nights at the Scala last week, it is fielding interest from UK labels and publishers keen to tap into his unique appeal.

The bluesman has been a UK festival fixture this year, with his captivating performances winning him a dedicated fanbase.

"Everything Bronzerat has achieved with the album so far has been done without any marketing. It's all been word-of-mouth and to have achieved what they have is an incredible achievement. Now the plan is to sign a record deal and take the record forward. We're convinced we can get much more sales on the current album," says Grand Union artist manager Nick Yeatman.

Seasick Steve was awarded the Breakthrough Act award at this year's *Mojo* Awards and performed on *Later... with Jools Holland* in January. Tickets for his Astoria show in January are already on sale, with bigger venues pencilled in for later in 2008.

## Catalogue reviews

### Various: *The Answer To Everything (Ace CDCHD1166)*

In 2004, a number one single by Frankee

addressed her predecessor at number one, Eamon, in a no-holds-barred attack over a musical bed lifted wholesale from his hit. Despite her success, the 'answer' song is in fact a concept that reached its peak in the Sixties, from which era Ace has rounded up 28 of the best for this album. All are by females, except Bertelle Dache's *Not Just Tomorrow*, which addresses The Shirelles' hit *Will You Love Me Tomorrow*. Clearly inspired by Bear Family's superb *And The Answer Is* series of albums, it's a great listen, and includes some ripping ripostes.

### Bay City Rollers: *Give A Little Love - The Best Of (Music Club Deluxe MCDLX054)*

For those who were there at the time and loved the Bay City Rollers' rather thin records, this collection is perfect. It includes all 10 of the Tartan Terrors' Top 10 hits, both their smaller successes plus 24 other tracks. Their career ground to a halt around the time punk took off, but at their peak they were huge, and topped the chart with both *Bye Bye Baby* and *Give A Little Love*.

### Various: *Goffin & King (Ace CDCHD1170)*

Ace's songwriters series reaches a new peak with this collection of tracks penned in the Brill Building by Gerry Goffin and then-wife Carole King. The pair wrote classic pop songs of the drop of a hat, 26 of which are included here, all sung by different artists. Aretha Franklin's take on *Natural Woman* and Dusty Springfield's *Wasn't Born To Follow* are obvious highlights but the material and performances here are all first class. Great stuff.

Alan Jones

**Party Flux:** Calvin Harris *Colours*.

**Editors:** Raging Rats. **Kaiser Chiefs:**

*Love's Not A Competition (But I'm Winning)*. **Kings Of Leon:**

*Charmer*. **Pigeon Detectives:**

*Found Out*. **Queens Of The**

**Stoneage:** *Make It Wit Chu*.

**Reverend & The Makers:** *Open Your*

*Window*. **Siouxie:** *Here Comes*

*That Day*. **Sons & Daughters:** *Gilt*

*Complex*. **Super Furry Animals:**

*Run Away*. **The Cribbs:** *Our Bovine*

*Public*. **The Killers:** *Tranquilize*.

**Young Knives:** *Terra Firma*

**Capital:**

**Athlete:** *Tokyo*. **Avril Lavigne:** *Hol-*

**Biffy Clyro:** *Machines*. **Britney**

**Spears:** *Gimme More*. **Craig David:**

*Hot Stuff*. **David Gray:** *You're The*

*World To Me*. **David Guetta:** *Baby*

*When The Light*. **Fergie:** *Clumsy*.

**Foo Fighters:** *Long Road To Ruin*;

**Freemasons:** *Feat. Bailey Tzuke*;

**Uninvited:** **Gwen Stefani:** *Now That*

*You Gotta Move*. **Hard-Fi:** *Can't Get*

*Along (Without You)*. **Ida Corr:** *Vs*

**Fedde Le Grand:** *Lei Me Think*

*About It*. **J Holiday:** *Bed*. **James**

**Blunt:** *Same Mistake*. **Justice**

**DANCE:** **Kaiser Chiefs:** *Love's Not*

*A Competition (But I'm Winning)*;

**Kanye West:** *Feat. T.Pain* *Good Life*.

**Kylie Minogue:** *2 Hears*. **Leona**

**Lewis:** *Bleeding Love*. **Linkin Park:**

*Shadow Of The Day*. **Mark Ronson**

**Feat. Amy Winehouse:** *Valerie*;

**Maroon 5:** *Won't Go Home Without*

*You*. **Mika:** *Happy Ending*. **Mutya**

**Furtado:** *Do It*. **Nickelback**

**Rockstar:** **Nicole Scherzinger:** *Feat.*

**Will.i.am:** *Baby Love*. **Peter**

**Gelderblom:** *Wailing 4*. **Plain White**

**T's:** *Hey There Delilah*. **Remi Nicole**

*Rock N Roll*. **Reverend & The**

**Makers:** *Open Your Window*.

**Rihanna:** *Hate That I Love You*;

**Robyn:** *Handle Me*





# Exposure

by Alan Jones

For the first time in more than two years, three records racked up radio audiences of more than 60m last week.

In a closely-contested fight for radio airplay chart honours, Sugababes' About You Now finally reaches pole position, surpassing the two top retail titles, Leona Lewis's Bleeding Love and Take That's Rule The World.

Take That's track was the number one airplay track last week, but is now nearly 2m impressions behind About You Now, which lead Lewis's Bleeding Love by a similar margin. All three titles registered growth and exceeded the 60.31m audience that won Take That the title last week.

About You Now's arrival at number one comes five weeks after it topped the sales chart for the first time, and follows a 129-71-22-12-4-3-2-2-3

career path on the radio chart up to now. Sugababes' last single Easy got no higher than number 19 on the airplay chart last year, while their subsequent Walk This Way collaboration with Girls Aloud, although benefiting Comic Relief, peaked at just 54 in the airplay chart.

The biggest mover on the chart this week comes from Rihanna feat. Ne-Yo's Hate That I Love You, which rockets 30-9, giving the young Barbadian her third straight Top 10 airplay success from her Good Girl Gone Bad album: the blockbusting Umbrella spent four weeks at number one on the chart - a modest haul compared to its 10-week retail reign - while Shut Up And Drive peaked at number five. Hate That I Love You's big leap was largely due to 17 plays from Radio One and six from Radio Two which, between them

accounted for a 62.72% slice of the record's radio audience. 66 stations contributed to its 958 plays total, with top tallies of 34 from Galaxy 102.2 FM, 30 from Hallam FM and 24 apiece from 97.6 Chiltern FM and KISS 105/108.

Although Leona Lewis has yet to reach the radio summit, the video clip for Bleeding Love takes over at the top of the TV airplay chart, despatching Mark Ronson & Amy Winehouse's three-week topper Valerie to number two by the slenderest of margins. Lewis' track was aired 459 times on monitored stations, once more than Valerie. The two were way ahead of the rest of the field: third-placed Apologize was played 351 times.

alan@musicweek.com

## TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	2	Leona Lewis Bleeding Love / Syco	459	21	New	Dannii Minogue Vs. Jason Nevins Touch Me Like That / AATW	186
2	1	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	458	22	35	Craig David Hot Stuff / Warner Brothers	186
3	3	Timbaland Presents One Republic Apologize / Interscope	351	23	29	Take That Rule The World / Polydor	184
4	16	T2 Heartbroken / Powerhouse	341	24	26	Kanye West Stronger / Def Jam	183
5	5	Britney Spears Gimme More / Jive	288	25	22	Westlife Home / RCA	176
6	4	Kylie Minogue 2 Hearts / Parlophone	279	26	21	Plain White T's Hey There Delilah / Hollywood/Angel	172
7	9	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	274	27	30	Hard-Fi Can't Get Along (Without You) / Necessary/Antiatic	165
8	7	Sugababes About You Now / Island	256	28	31	Samim Heater / Data	162
9	18	Kanye West Feat. T.Pain Good Life / Def Jam	250	29	38	Bodyrox Feat. Luciana What Planet You On / Phonetic	161
10	11	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	247	30	23	Sean Kingston Me Love / RCA	158
11	8	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	227	31	15	Alicia Keys No One / RCA	155
12	10	Foo Fighters The Pretender / RCA	226	31	25	Paramore Crush Crush Crush / Fueled By Ramen	155
13	14	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	225	33	32	Scouting For Girls She's So Lovely / Epic	151
14	24	Nickelback Rockstar / Roadrunner	215	34	39	Mcfly The Heart Never Lies / Island	148
15	13	Nelly Furtado Do It / Geffen	214	34	New	Dizzee Rascal Flex / XL	148
16	6	Nicole Scherzinger Baby Love / Interscope	210	36	28	Orson Ain't No Party / Mercury	146
17	19	The Hoosiers Goodbye Mr A / RCA	208	37	32	Newton Faulkner All I Got / Ugly Truth	140
18	12	Mika Happy Ending / Casablanca/Island	207	37	40	Oasis Lord Don't Slow Me Down / Big Brother	140
19	20	Girls Aloud Call The Shots / Fascination	205	39	40	Avril Lavigne Hot / RCA	137
20	16	Fergie Clumsy / A&M	202	40	New	Kt Tunstall Saving My Face / Relentless	135

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

### Instore

#### Asda

**Instore Display:** Andrea Bocelli, Celine Dion, Cliff Richard, Craig David, David Gray, John Barrowman, Led Zeppelin, Leona Lewis, The Rolling Stones, Seal, Spice Girls, Take That, The Beautiful South/The Housemariners, The Killers, Wei Wei Wei

#### CWNN

**Album of the week:** Yeasayer  
**Instore Display:** Darren Hayman, Enter Shikari, Film School, Grizzly Bear, Subtle, The Hold Steady, The Nightjars, The Royal We

#### Morrisons

**Album of the week:** Celine Dion, Craig David, David Gray, John Barrowman, Led Zeppelin, Seal  
**Instore Display:** Andrea Bocelli, Cliff Richard, Elvis Presley, Girls Aloud, Leona Lewis, Luciano Pavarotti, Mika, Scissor Sisters, Spice Girls, Take That, The Beautiful South/The Housemariners, The Killers, The Rolling Stones

#### Pinnacle

**MOJO:** Dwight Yoakam, Frapp & Eno, Ghost, Napoleon Illard, Peter Van Poehl, Randell Of Nazareth  
**Selecta:** Andy Votel, Quantic Soul Orchestra, The Color Fred, Vincent Black Shadow, Weakerihans

#### Zavvi

**Instore Display:** Led Zeppelin, Spice Girls

#### Woolworths

**Instore Display:** Cliff Richard, Craig David, David Gray, Elvis Presley, Hard-Fi, Led Zeppelin, The Rolling Stones, Seal, Spice Girls, The Beautiful South/The Housemariners, Westlife

### MTV Top 10

This	Last	Artist Title / Label
1	1	Leona Lewis Bleeding Love / Syco
2	4	The Hoosiers Goodbye Mr A / RCA
2	6	Timbaland Presents One Republic Apologize / Interscope
4	New	Fugees No Woman, No Cry / Columbia
4	2	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
6	5	Sugababes About You Now / Island
7	9	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
7	13	Britney Spears Gimme More / Jive
9	9	Foo Fighters The Pretender / RCA
9	20	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor

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

### The Box Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Freemasons Feat. Bailey Tzuke Uninvited / Loaded
2	6	Leona Lewis Bleeding Love / Syco
2	15	Timbaland Presents One Republic Apologize / Interscope
4	2	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
5	4	Kylie Minogue 2 Hearts / Parlophone
6	3	Mika Happy Ending / Casablanca/Island
7	12	The Hoosiers Goodbye Mr A / RCA
8	18	Kanye West Feat. T.Pain Good Life / Def Jam
9	8	Britney Spears Gimme More / Jive
10	5	Sugababes About You Now / Island

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

### Radio Playlists (cont)

#### Capital (cont)

**Se-Sa** Like This Like That, Sean Kingston Me Love, Sugababes About You Now, Take That Rule The World, The Fray Look After

**You:** The Hoosiers Goodbye Mr A, Timbaland Presents One Republic Apologize, WILL.I.A.M I Got It From My Mama

#### Galaxy

**A list:**  
50 Cent Feat Justin Timberlake

**Ayo Technology, Axwell I Found U, Britney Spears Gimme More, David Guetta Love Is Gone, Freaks The Creeps (Get On The Dancefloor), Freemasons Uninvited, Ida Corr Vs Fedde Le Grand Let Me Think About It, Justin Timberlake Lovesioned,**

**Kanye West Stronger, Leona Lewis Bleeding Love, Mark Ronson Feat. Amy Winehouse Valerie, Sugababes About You Now, Timbaland Feat. Doe/Keri Hilson The Way I Are, Timbaland Presents One Republic Apologize.**  
**B list:**

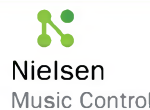
**Akon Sorry Blame It On Me, David Guetta Baby When The Light, Kanye West Feat. T.Pain Good Life, Nelly Furtado Do It, Rihanna Feat. Ne-Yo Hate That I Love You, Robyn Handle Me, Wyclef Jean Feat. Akon, Lil Wayne & Niia Sweetest Girl (Dollar Bill)**





MusicWeek. 10.11.07

# The UK Radio Airplay Chart



This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
1	3	8	6	<b>Sugababes</b> About You Now Island	2394	1.40	65.65	11.52
2	1	6	2	<b>Take That</b> Rule The World Polydor	1940	12.59	63.44	5.19
3	2	5	1	<b>Leona Lewis</b> Bleeding Love Syca	2150	16.03	61.51	3.19
4	5	4		<b>Kylie Minogue</b> 2 Hearts Parlophone	1225	18.70	56.39	30.29
5	4	6	5	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie Columbia	1995	8.66	54.09	5.83
6	6	8	9	<b>The Hoosiers</b> Goodbye Mr A RCA	1471	7.53	46.57	14.31
7	9	14	21	<b>Plain White T's</b> Hey There Delilah Hollywood/Angel	1969	-8.21	36.5	-2.43
8	7	4	4	<b>Timbaland Presents One Republic</b> Apologize Interscope	1262	31.32	36.33	-10.19
9	30	3	24	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You Def Jam	958	57.31	35.94	96.50
10	12	12	11	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It Data	654	-5.08	35.04	5.26
11	11	5	8	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited Loaded	660	6.11	34.81	4.28
12	10	12	23	<b>Scouting For Girls</b> She's So Lovely Epic	1413	5.37	34.54	-7.00
13	13	7	13	<b>Mika</b> Happy Ending Casablanca/Island	1039	24.28	31.24	3.86
14	14	3		<b>Hard-Fi</b> Can't Get Along (Without You) Necessary/Atlantic	473	19.14	29.62	0.99
15	15	5	42	<b>Kanye West Feat. T.Pain</b> Good Life Def Jam	620	16.54	28.3	7.28
16	45	2		<b>Kt Tunstall</b> Saving My Face Relentless	363	202.50	27.3	109.84
17	31	3	19	<b>Craig David</b> Hot Stuff Warner Brothers	794	40.04	26.97	47.70
18	47	2		<b>Pigeon Detectives</b> I Found Out Dance To The Radio	296	42.31	26.67	105.79
19	17	4	17	<b>Robyn</b> Handle Me Konichiwa	582	27.63	26.05	5.98
20	22	3	93	<b>David Gray</b> You're The World To Me Atlantic	401	12.32	24.25	4.57
21	18	4		<b>Seal</b> Amazing Warner Brothers	98	38.03	23.99	0.04
22	105	1		<b>Maroon 5</b> Won't Go Home Without You A&M/Octone	169	0	23.27	0
23	26	2		<b>Spice Girls</b> Headlines (Friendship Never Ends) Virgin	257	18.98	22.4	17.22
24	16	2		<b>Michael Buble</b> Lost Warner Brothers	192	10.98	21.34	-16.48
25	24	15	36	<b>James Blunt</b> 1973 Atlantic	1032	-2.46	20.5	-8.11

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud %+-
26	33	5	31	<b>Oasis</b> Lord Don't Slow Me Down Big Brother	524	-0.38	20.41	13.20
27	25	17	28	<b>Fergie</b> Big Girls Don't Cry A&M	1115	-10.94	19.8	-9.79
28	27	2	7	<b>Britney Spears</b> Gimme More Jive	968	14.56	19.71	3.46
29	70	1		<b>T2</b> Heartbroken Powerhouse	202	0	19.58	0
30	58	1		<b>Bloc Party</b> Flux V2	260	0	17.98	0
31	29	4	12	<b>Samim</b> Heater Data	306	20.00	17.92	-4.27
32	34	2		<b>Kaiser Chiefs</b> Love's Not A Competition (But I'm Winning) B Unique/Polydor	2585.42	17.83	17.83	1.13
33	60	1		<b>Duran Duran</b> Falling Down RCA	126	0	17.56	0
34	35	4	32	<b>The Wombats</b> Let's Dance To Joy Division 14th Floor	276	-7.69	17.06	-0.18
35	42	2		<b>Ben's Brother</b> Carry On Relentless	124	5.98	16.79	24.19
36	23	3	30	<b>Avril Lavigne</b> Hot RCA	467	25.20	16.76	-27.32
37	New			<b>James Blunt</b> Same Mistake Atlantic	69	0	16.23	0
38	36	2	53	<b>N-Dubz</b> You Better Not Waste My Time LRC	170	34.92	16.1	-3.94
39	19	7	44	<b>Orson</b> Ain't No Party Mercury	1140	-6.25	15.34	-35.30
40	39	10		<b>Scissor Sisters</b> I Don't Feel Like Dancin' Polydor	540	0	15.22	1.40
41	53	1	50	<b>Nicole Scherzinger</b> Baby Love Interscope	749	0	14.81	0
42	40	18	60	<b>Kate Nash</b> Foundations Fiction	829	5.07	14.7	2.58
43	216	1		<b>Paul McCartney</b> Ever Present Past Hearmusic	38	0	13.87	0
44	81	1	98	<b>J Holiday</b> Bed Angel	320	0	13.65	0
45	77	1		<b>Wet Wet Wet</b> Too Many People Dry	99	0	13.25	0
46	74	1		<b>Dizzee Rascal</b> Flex XL	98	0	12.54	0
47	195	1		<b>Robert Plant &amp; Alison Krauss</b> Gone Gone Gone Rounder	32	0	11.78	0
48	66	3		<b>The Eagles</b> How Long Polydor	161	0	11.74	0
49	41	18	25	<b>Timbaland Feat. Doe/Keri Hilson</b> The Way I Are Interscope	447	-19.02	11.71	-16.42
50	46	18	37	<b>Kanye West</b> Stronger Def Jam	609	-2.40	11.47	-11.77

## Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	<b>Rihanna feat. Ne-Yo</b> Hate That I Love You	958	349	
2	<b>Timbaland presents One Republic</b> Apologize	1262	301	
3	<b>Leona Lewis</b> Bleeding Love	2150	297	
4	<b>KT Tunstall</b> Saving My Face	363	243	
5	<b>Craig David</b> Hot Stuff	794	227	
6	<b>Take That</b> Rule The World	1940	217	
7	<b>Michael Jackson</b> Thriller	208	208	
8	<b>Girls Aloud</b> Call The Shots	289	206	
9	<b>Mika</b> Happy Ending	1039	203	
10	<b>Kylie Minogue</b> 2 Hearts	1225	193	

Nielsen Music Control 2007 Covers period from last Sunday to Saturday

## Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	<b>Kylie Minogue</b> 2 Hearts / Parlophone	56.39
2	<b>Hard-Fi</b> Can't Get Along (Without You) / Necessary/Atlantic	29.62
3	<b>Kt Tunstall</b> Saving My Face / Relentless	27.3
4	<b>Pigeon Detectives</b> I Found Out / Dance To The Radio	26.67
5	<b>Seal</b> Amazing / Warner Brothers	23.99
6	<b>Maroon 5</b> Won't Go Home Without You / A&M/Octone	23.27
7	<b>Spice Girls</b> Headlines (Friendship Never Ends) / Virgin	22.4
8	<b>Michael Buble</b> Lost / Warner Brothers	21.34
9	<b>T2</b> Heartbroken / Powerhouse	19.58
10	<b>Bloc Party</b> Flux / V2	17.98
11	<b>Kaiser Chiefs</b> Love's Not A Competition (But I'm Winning) / B Unique/Polydor	17.83
12	<b>Duran Duran</b> Falling Down / RCA	17.56
13	<b>Ben's Brother</b> Carry On / Relentless	16.79
14	<b>James Blunt</b> Same Mistake / Atlantic	16.23
15	<b>Wet Wet Wet</b> Too Many People / Dry	13.25
16	<b>Dizzee Rascal</b> Flex / XL	12.54
17	<b>Robert Plant &amp; Alison Krauss</b> Gone Gone Gone (Done Moved On) / Rounder	11.78
18	<b>The Eagles</b> How Long / Polydor	11.74
19	<b>Justice</b> Dance / Ed Banger	11.39
20	<b>Richard Fleeshman</b> Coming Down / Universal	11.18

Nielsen Music Control 2007 Covers period from last Sunday to Saturday

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

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.5 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, SWR FM, Hallam FM, Heart 106.2 FM, Imagine FM, Invicta FM, IDW Radio, Jazz FM, Juice 107.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Teesside), Manx, Maria FM, Metro Radio, MFM 103.4, Minster FM, Mix 95, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orkney FM, O102.9 FM, O103, O95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, SFR FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9

## On The Radio This Week

**Radio One**  
Grag James Record Of The Week: Sa.Sa. Like This Like That  
Jo Whiley Record Of The Week: Hadouken! Leap Of Faith  
Edith Rowman Record Of The Week: The Twang Push The Ghost  
Scott Mills Album of the Week: J Holiday Bed  
Weekend Anthem Gallows: Staring At The Rude Boys  
Zane Lowe Record Of The Week: Foals Rallions  
Colin Murray Record Of The Week: Sons & Daughters: Gilt Complex

**Radio Two**  
Record Of The Week: Bruce Springsteen - Girls In Their Summer Clothes  
Album Of The Week: Celine Dion - Taking Chances  
Mike Harding: Lal Waterston (Wed)

**Capital**  
Lucio Record Of The Week: Jack Penate, Have I Been A Fool  
James Cannon Album Of The Week: Leona Lewis - Spirit

**One Network**  
Kevin Tune Of The Week: Duffy - Rockferry  
Late Night Love Song: Spice Girls - Headlines (Friendship Never Ends)

**XFM**  
Alex Zane Record Of The Week: The Rumble Strips - Time  
Ian Camfield Record Of The Week: Gallows, Staring At The Rude Boys

## On The Box This Week

**GMTV**  
Entertainment Today: Duran Duran (Interview/Performance, Fri)

**Channel 4**  
Freshly Squeezed: The Killers, Moby, Craig David, Alicia Keys, Danni Minogue Vs Jason Nevins  
Paul O'Grady: Alice Cooper  
4Music: The Rumble Strips, We Are Scientists, Hadouken!, Foals (Thurs)  
Transmission: Mitya Buena, CSS, The Twang, Friendly Fires, David Gray, Betty Boo  
T4: McFly (T4 Special, Sat)

**BBC2**  
Later... with Jools Holland: Crowded House, Richard Thompson, Battles, Michael Stipe





# Datafile Exposure

MusicWeek.  
10.11.07

## Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	2	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	27	25	23471	
1	3	Sugababes About You Now / Island	27	23	24211	
1	18	Pigeon Detectives I Found Out / Dance To The Radio	27	16	24333	
4	1	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	25	26	23192	
5	13	Kanye West Feat. T.Pain Good Life / Def Jam	24	19	20218	
6	5	Robyn Handle Me / Konichiwa	23	22	19223	
6	5	The Hoosiers Goodbye Mr A / RCA	23	22	20950	
8	11	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	22	20	17690	
9	9	N-Dubz You Better Not Waste My Time / LRC	21	21	14925	
9	13	Mika Happy Ending / Casablanca/Island	21	19	15334	
9	23	Bloc Party Flux / V2	21	14	14832	
12	13	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic	20	19	17005	
13	9	Timbaland Presents One Republic Apologize / Interscope	19	21	13627	
13	11	Samim Heater / Data	19	20	12679	
13	28	Kylie Minogue 2 Hearts / Parlophone	19	11	16740	
16	18	Oasis Lord Don't Slow Me Down / Big Brother	18	16	15349	
17	13	Leona Lewis Bleeding Love / Syco	17	19	11774	
17	17	The Wombats Let's Dance To Joy Division / 14th Floor	17	17	14638	
17	18	Take That Rule The World / Polydor	17	16	12509	
17	30	T2 Heartbroken / Powerhouse	17	10	13661	
17	30	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	17	10	15059	
22	5	Avril Lavigne Hot / RCA	16	22	12898	
22	21	Dizzee Rascal Flex / XL	16	15	11546	
24	25	Justice Dance / Ed Banger	15	13	10892	
25	23	Scouting For Girls She's So Lovely / Epic	15	14	12800	
26	25	Young Knives Terra Firma / Warner Brothers	11	13	8112	
26	36	Palladium High 5 / Virgin	11	8	7907	
26	44	Craig David Hot Stuff / Warner Brothers	11	6	9083	
26	59	Maroon 5 Won't Go Home Without You / A&M/Octone	11	4	11081	
26	59	Linkin Park Shadow Of The Day / Warner Brothers	11	4	7549	

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

## Radio Two Top 30

This	Last	Artist / Title / Label
1	3	Kylie Minogue 2 Hearts / Parlophone
2	9	KT Tunstall Saving My Face / Relentless
3	2	Seal Amazing / Warner Brothers
4	6	Take That Rule The World / Polydor
5	3	Michael Buble Lost / Warner Brothers
5	6	David Gray You're The World To Me / Atlantic
5	15	Duran Duran Falling Down / RCA
5	N	James Blunt Same Mistake / Atlantic
8	21	Robert Plant & Alison Krauss Gone Gone Gone (Done Moved On) / Rounder
8	27	Paul McCartney Ever Present Past / Hearmusic
11	8	Leona Lewis Bleeding Love / Syco
12	11	Ben's Brother Carry On / Relentless
12	27	Spice Girls Headlines (Friendship Never Ends) / Virgin
12	42	Maroon 5 Won't Go Home Without You / A&M/Octone
15	21	Wet Wet Wet Too Many People / Dry
16	9	Kaiser Chiefs Love's Not A Competition (But I'm Winning) / B Unique/Polydor
16	11	Richard Fleeshman Coming Down / UMRL
18	21	Hard-Fi Can't Get Along (Without You) / Necessary/Atlantic
19	15	Timbaland Presents One Republic Apologize / Interscope
19	21	The Eagles How Long / Polydor
21	5	Peter Cincotti Goodbye Philadelphia / Warner Brothers
21	11	David Jordan Place In My Heart / Mercury
21	32	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam
21	42	Athlete Tokyo / Parlophone
25	19	Rufus Wainwright Tiergarten / Polydor
25	21	Celine Dion Taking Chances / Columbia
25	36	Babyshambles Delivery / Parlophone
28	36	Editors Racing Rats / Kitchenware
28	36	Craig David Hot Stuff / Warner Brothers
28	36	Craig David Hot Stuff / Warner Brothers
28	70	Mark Ronson Feat. Lily Allen Oh My God / Columbia

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

## Last.fm Top 10

This	Last	Artist / Title / Label
1	New	Serj Tankian Saving Us / Reprise
2	New	The Hoosiers A Sadness Runs Through Him / RCA
3	New	Brand New Fork and Knife / Interscope
4	New	Róisín Murphy Dear Miami / EMI
5	New	Róisín Murphy Footprints / EMI
6	New	The Hoosiers Run Rabbit Run / RCA
7	New	Britney Spears Heaven on Earth / Jive
8	New	Róisín Murphy Tell Everybody / EMI
9	New	Beirut La Banlieue / 4AD
10	New	Britney Spears Break The Ice / Jive

Source: Last.fm

## Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Sugababes About You Now / Island	2333	2314	39967	
2	3	Leona Lewis Bleeding Love / Syco	2108	1816	37522	
3	2	Plain White T's Hey There Delilah / Hollywood/Angel	1914	2085	34189	
4	5	Take That Rule The World / Polydor	1878	1678	32655	
5	4	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	1851	1687	33246	
6	6	The Hoosiers Goodbye Mr A / RCA	1416	1314	22679	
7	7	Scouting For Girls She's So Lovely / Epic	1350	1267	20611	
8	12	Timbaland Presents One Republic Apologize / Interscope	1235	930	17800	
9	11	Kylie Minogue 2 Hearts / Parlophone	1186	1003	15779	
10	9	Orson Ain't No Party / Mercury	1139	1206	15343	
11	8	Fergie Big Girls Don't Cry / A&M	1102	1214	18041	
12	15	Mika Happy Ending / Casablanca/Island	1007	801	13587	
13	10	James Blunt 1973 / Atlantic	1000	1027	17970	
14	14	Britney Spears Gimme More / Jive	957	831	12863	
15	24	Rihanna Feat. Ne-Yo Hate That I Love You / Def Jam	926	594	13253	
16	18	Kate Nash Foundations / Fiction	816	775	10675	
17	25	Craig David Hot Stuff / Warner Brothers	777	558	11107	
18	21	Nicole Scherzinger Baby Love / Interscope	741	630	8617	
19	16	Rihanna Shut Up And Drive / Def Jam	662	798	11467	
20	23	Freemasons Feat. Bailey Tzuke Uninvited / Loaded	635	596	11626	
21	19	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data	627	664	11576	
22	22	Kanye West Stronger / Def Jam	601	615	10796	
23	17	The Hoosiers Worried About Ray / RCA	598	785	9251	
24	34	Kanye West Feat. T.Pain Good Life / Def Jam	587	500	7948	
25	45	Robyn Handle Me / Konichiwa	559	434	6827	
26	27	Nelly Furtado Say It Right / Geffen	526	545	7717	
27	39	Amy Winehouse Tears Dry On Their Own / Island	522	480	6330	
28	31	Scissor Sisters I Don't Feel Like Dancin' / Polydor	518	521	9841	
29	13	Robyn With Kleerup With Every Heartbeat / Konichiwa	505	847	8203	
30	28	Gym Class Heroes Cupid's Chokehold / Decaydance/Fueled By Ramen	499	539	8119	

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

## Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	3	Sugababes About You Now / Island
2	1	Take That Rule The World / Polydor
3	2	Leona Lewis Bleeding Love / Syco
4	5	Kylie Minogue 2 Hearts / Parlophone
5	4	Mark Ronson Valerie / Columbia
6	6	The Hoosiers Goodbye Mr A / RCA
7	9	Plain White T's Hey There Delilah / Hollywood
8	7	Timbaland presents One Republic Apologize / Interscope
9	30	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
10	12	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data

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

## Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Sugababes About You Now / Island
2	6	Leona Lewis Bleeding Love / Syco
3	2	Plain White T's Hey There Delilah / Hollywood
4	3	Take That Rule The World / Polydor
5	5	Mark Ronson Valerie / Columbia
6	4	Scouting For Girls She's So Lovely / Epic
7	7	The Hoosiers Goodbye Mr A / RCA
8	17	Mika Happy Ending / Casablanca/Island
9	20	Timbaland presents One Republic Apologize / Interscope
10	10	Kylie Minogue 2 Hearts / Parlophone

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

## Rhythmic Top 10

This	Last	Artist / Title / Label
1	7	Leona Lewis Bleeding Love / Syco
2	2	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
3	4	J Holiday Bed / Angel
4	1	50 Cent Ayo Technology / Interscope
5	12	Mark Ronson Valerie / Columbia
6	6	Kanye West Stronger / Def Jam
7	5	Sugababes About You Now / Island
8	3	Timbaland The Way I Are / Interscope
9	17	Timbaland presents One Republic Apologize / Interscope
10	9	Freemasons Uninvited / Loaded

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

Key  
■ Highest new entry  
■ Highest climber

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

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



by Alan Jones

For the first time in 2007, the number one single and number one album both sold more than 100,000 copies last week.

The Eagles' first album of new material since The Long Run in 1979, Long Road Out Of Eden sold 134,080 copies – the highest tally for any album for five weeks, and the fourth highest tally for an artist album so far this year. It helped overall album sales to a double-digit jump for the second week in a row, climbing 10.4% week-on-week at 2,402,223. In a trying year, that is the highest total for 20 weeks, and the ninth highest tally of the year.

With the Eagles leading the way, most of that increase was in the artist album sector, which swelled 13.3% week-on-week to 1,893,893. Compilation sales were almost static, rising just 0.7% to 508,330 – though even that was a good result, as the number one compilation, Radio One's Live Lounge Volume Two, saw its sales fall from a strong first-week tally of 64,320 to 39,395. It slides 1-4 on the combined albums chart as a result.

On a less positive note, overall album sales were 7.3% behind same-week sales of 2,590,512 in 2006, 16.1% adrift of same week sales of 2,864,618 in 2005, and the lowest tally for week 44 since 1999 when 2,374,398 albums were sold in the comparable week.

Meanwhile, although Leona Lewis's second single Bleeding Love naturally sold considerably fewer copies last week than the week before, singles overall held up extremely well, with a



Leona Lewis: Bleeding Love experiencing big sales

grand total of 1,834,847 sales – 3.4% down week-on-week but still comfortably the second highest total of 2007.

Showing how well the singles market has recovered this year, all of the top seven singles this week sold more copies than Lewis's debut hit A Moment Like This sold when it was number one for the fourth and last time in January, with just 20,665 sales.

The continued growth of interest in Halloween, and the ease with which it is possible to buy related titles online, brought our first ever Top 75 singles chart re-entries tied to the festivities, with Michael Jackson's Thriller and Ray Parker Junior's Ghostbusters returning at 57 and 70, respectively, on sales of 2,731 and 1,985. Thriller was a number 10 hit in 1983, and returns a week shy of the 24th anniversary of its chart debut, while Ghostbusters was number two the following year. Neither record had charted since. The number three Halloween hit is Bobby Boris Pickett's Monster Mash, which falls just short of the published chart at number 79 on sales of 1,673. In America, the same three songs, coincidentally, are the top Halloween hits but in a different order, with Thriller the 38th best-seller overall (21,201 sales), followed by Monster Mash (number 59, 16,573) and Ghostbusters (number 95, 9,355).

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## Number One Single



**Leona Lewis (Sycorax)**  
Leona Lewis' second

single, Bleeding Love, remains way ahead at the top of the singles chart, with second week sales of 158,370 lifting its cumulative tally to 377,215 – enough for it to already rank third for the year, with every prospect of surpassing Mika's Grace Kelly (478,077) and Rihanna's Umbrella (473,212). Lewis' debut album, Spirit, is released next Monday (12th) and will include both Bleeding Love and her previous number one A Moment Like This. Bleeding Love's b-side Forgiveness slips 42-64 this week on digital sales of 2,148, while A Moment Like This dips 55-71 on sales of 1,862.

## Number One Album

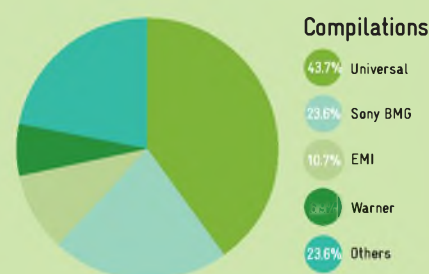
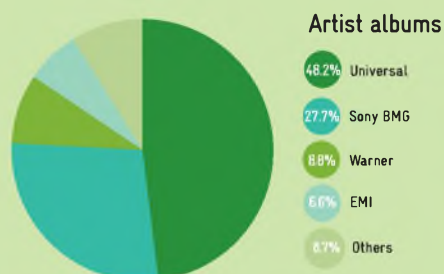
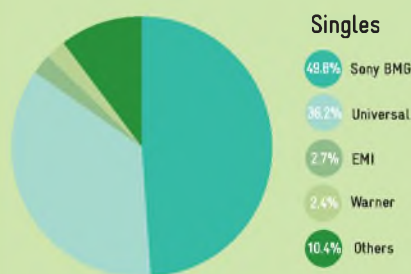


**The Eagles (Polydor)**

The Eagles soar to the top of the album chart for the very first time with Long Road Out Of Eden, more than 33 years after their debut. Their first album of new material for 28 years, Long Road Out Of Eden sold 134,080 copies last week to debut at number one. The Eagles spent nine weeks at number two in 1976, four of them with Their Greatest Hits (behind Status Quo's For You Blue and TV's Rock Follies), the rest with Hotel California, runner-up to Abba's Arrival for five weeks.

## The Market At A Glance.

### Company shares



### Sales statistics

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,834,847	1,893,893	508,330	2,402,223
vs previous week	1,899,979	1,670,932	504,835	2,175,767
% change	-3.4%	13.3%	0.70%	10.41%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	52,626,300	77,360,453	20,943,335	93,303,788
vs last year	39,594,318	89,659,914	20,708,439	110,368,353
% change	+32.9%	-13.7%	+1.13%	-15.46%

### Origin



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

Source: Official UK Charts Company/Music Week.

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

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



# Datafile Singles

# Lewis continues to rule chart with six-figure sales for second week

by Alan Jones



**01. Westlife**  
Oasis equalled Westlife's tally of 21 consecutive Top 10 hits last week but Westlife reassert themselves as top group this week by debuting at number three with Home, the first single from new album, Back Home, which is released today (5th). Home is a cover of Michael Buble's 2005 number 31 hit, and sold 42,161 copies last week. Where Westlife score over Oasis is that their string of hits is from their debut (Oasis missed the Top 10 with their first two hits) and all of their singles have reached the Top 5, not just the Top 10.



**04. Timbaland presents OneRepublic**  
It's another great week for Ryan Tedder. The 28-year-old OneRepublic singer co-wrote (with teen star Jesse McCartney) Leona Lewis' Bleeding Love, which continues at number one, while Apologize, which he wrote alone, climbs 7-4. The latter track - billed to Timbaland presents OneRepublic, and featured on both Timbaland's Shock Value and OneRepublic's upcoming debut album Dreaming Out Loud - has increased sales nine weeks in a row. It sold 33,242 copies last week, lifting its overall total to 86,361. Tedder also produced and co-penned Jennifer Lopez's Do It Well, a number 11 hit last month.

Falling short of A Moment Like This's huge first-week sales, Leona Lewis' second single Bleeding Love nevertheless easily surpassed its illustrious predecessor's second-week sales last week, attracting a further 158,370 buyers - a 27.6% dip on its prior week's tally of 218,805. Helped by Christmas gift buying and the fact that Lewis had just won X Factor A Moment Like This sold a staggering 571,253 copies on its first week but dipped to 109,027 sales (a figure falsely reported as 128,077 at the time but revised downwards because of OCC weighting inaccuracies shortly afterwards) the following week.

Bleeding Love's robust second week leaves Take That in the shade for the second week, though sales of 57,146 earn them a repeat runners-up placing.



McFly's The Heart Never Lies cannot manage to hold its position, however, and tumbles 3-10 on sales of 12,440 copies, to be replaced at number three by Westlife's Home.

Home sold 42,161 units for Westlife (pictured) last week - only slightly fewer copies than the 44,305 that its predecessor The Rose sold when opening at number one last November. It is the highest sale for a number three single for 98 weeks, beating everything since The Pogues & Kirsty MacColl's reissued Fairytale Of New York sold 54,631 copies in third position in Christmas week 2005.

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## Hit 40 UK

This	Last	Artist	Title / Label
1	1	Leona Lewis	Bleeding Love / Syco
2	2	Take That	Rule The World / Polydor
3	N	Westlife	Home / RCA
4	7	Timbaland Presents One Republic	Apologize / Interscope
5	5	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia
6	4	Sugababes	About You Now / Island
7	6	Britney Spears	Gimme More / Jive
8	8	Freemasons Feat. Bailey Tzuke	Uninvited / Loaded
9	9	The Hoosiers	Goodbye Mr A / RCA
10	3	McFly	The Heart Never Lies / Island
11	11	Plain White T's	Hey There Delilah / Hollywood/Angel
12	13	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
13	14	Mika	Happy Ending / Casablanca/Island
14	12	Scouting For Girls	She's So Lovely / Epic
15	15	50 Cent Feat. Justin Timberlake & Timbaland	Ayo Technology / Interscope
16	32	Samim Heater	/ Data
17	N	Craig David	Hot Stuff / Warner Brothers
18	16	Fergie	Big Girls Don't Cry / A&M
19	N	Rihanna Feat. Ne-Yo	Hate That I Love You / Def Jam
20	N	Robyn	Handle Me / Konichiwa
21	18	James Blunt	1973 / Atlantic
22	20	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope
23	N	Elvis Presley	Viva Las Vegas / RCA
24	19	Orson	Ain't No Party / Mercury
25	30	Akon	Sorry Blame It On Me / Island
26	N	Koopa	The Crash / Juxtaposition
27	17	Shayne Ward	No U Hang Up/If That's Ok With You / Syco
28	22	Phil Collins	In The Air Tonight / Virgin
29	25	The Hoosiers	Worried About Ray / RCA
30	26	Kanye West	Stronger / Def Jam
31	21	Rihanna	Shut Up And Drive / Def Jam
32	24	Sean Kingston	Beautiful Girls / RCA
33	N	Avril Lavigne	Hot / RCA
34	10	Oasis	Lord Don't Slow Me Down / Big Brother
35	33	Kanye West Feat. T.Pain	Good Life / Def Jam
36	35	Nicole Scherzinger	Baby Love / Interscope
37	31	Kate Nash	Foundations / Fiction
38	N	Alicia Keys	No One / J
39	27	Robyn With Kleerup	With Every Heartbeat / Konichiwa
40	N	Elliot Minor	White One Is Evil / Warner Brothers

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

## Indie Singles Top 10

This	Last	Artist	Title / Label (Distributor)
1	N	Super Furry Animals	Run Away / Rough Trade (P)
2	N	Bombay Bicycle Club	How We Are / Mmm (P)
3	N	Sons & Daughters	Gilt Complex / Domino (V/THE)
4	1	Unkle	Hold My Hand / All Surrender (V/THE)
5	3	Fresh Bc	Scream / Breakbeat Kaos (SRD)
6	N	Hardsoul Feat. Fierce Ruling Diva	Self Religion / Defected (V/THE)
7	2	Carl Kennedy Vs Mync Project Feat. Roachford	Ride The Storm / Gusto (P)
8	6	Chase & Status	Hurt You/Sell Me Your Soul / Ram (SRD)
9	N	Samim Heater	/ Get Physical (TIM)
10	12	Underworld	Crocodile / Underworld (V/THE)

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

## Dance Singles Top 10

This	Last	Artist	Title / Label
1	3	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
2	2	Chase & Status	Hurt You/Sell Me Your Soul / Ram
3	4	Samim Heater	/ Get Physical
4	6	Armand Van Helden	I Want Your Soul / Southern Fried
5	5	Axwell feat. Max'C	I Found U / Positiva
6	24	Crocodile	Underworld / Underworld
7	15	Freaks	The Creeps / Data
8	25	Carl Kennedy Vs MYNC Project	Ride The Storm / Gusto
9	17	David Guetta Vs The Egg	Love Don't Let Me Go (Walking Away) / Gusto
10	19	Groove Armada feat. Stush	Get Down / Columbia

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## Downloads Top 10

This	Last	Artist	Title / Label
1	N	Leona Lewis	Bleeding Love / Syco
2	39	Take That	Rule The World / Polydor
3	1	Sugababes	About You Now / Island
4	5	Timbaland Presents One Republic	Apologize / Interscope
5	2	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia
6	3	Britney Spears	Gimme More / Jive
7	7	Freemasons Feat. Bailey Tzuke	Uninvited / Loaded
8	4	The Hoosiers	Goodbye Mr A / RCA
9	N	McFly	The Heart Never Lies / Island
10	9	Mika	Happy Ending / Casablanca/Island

Nielsen SoundScan 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	16	Leona Lewis	Bleeding Love / Syco
4	3	Proclaimers/B Potter/A Pipkin	(I'm Gonna Be) 500 Miles / EMI
5	4	The Fray	How To Save A Life / Epic
6	5	Kaiser Chiefs	Ruby / B Unique/Polydor
7	7	Timbaland Feat. Doe/Keri Hilson	The Way I Are / Interscope
8	6	Beyonce & Shakira	Beautiful Liar / Columbia
9	8	Gwen Stefani Feat. Akon	The Sweet Escape / Interscope
10	10	Sean Kingston	Beautiful Girls / RCA

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

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

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

1234 59  
1973 36  
A Moment Like This 71  
About You Now 6  
Ain't No Party 44  
All I Got 69  
Apologize 4  
Ayo Technology 14  
Baby Love 50  
Beautiful Girls 29  
Big Girls Don't Cry 28

Bleeding Love 1  
Chasing Cars 65  
Do It Well 54  
Don't You Wanna Be Relevant? 39  
Dream Catch Me 47  
Forgiveness 64  
Foundations 60  
Ghostbusters 70  
Gimme More 7  
Good Life 42  
Goodbye Mr A 9





MusicWeek  
10.11.07

# The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	1	2	<b>Leona Lewis</b> Bleeding Love (Tedder) Kobalt/CC (Tedder/Mccartney) / Syco 88697175622 (ARV)
2	2	3	<b>Take That</b> Rule The World (Shanks) EMI/Universal/Sony (Dwan/Bartlow/Orange/Donald) / Polydor 1746285 (U)
3	New		<b>Westlife</b> Home (Taylor) FMI/Rondor (Mccutcheon / Hector) / S 88697189872 (ARV)
4	7	5	<b>Timbaland Presents One Republic</b> Apologize (Tbc) Chrysalis/warner chappell (Tbc) / Interscope 1750152 (U)
5	5	7	<b>Mark Ronson Feat. Amy Winehouse</b> Valerie (Ronson) EMI (Payne/Mccabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
6	4	7	<b>Sugababes</b> About You Now (Dr Luke) EMI (Dennis/Gottwald) / Island 1748657 (U)
7	6	3	<b>Britney Spears</b> Gimme More (Tanja) Universal/Warner Chappell/Millennium Kid/CC (Hills / Washington / Hilson / Araica) / Jive 88697186762 (ARV)
8	8	4	<b>Freemasons Feat. Bailey Tzuke</b> Uninvited (Freemasons) Universal (Morissette) / Load4 LOAD118CD (U)
9	9	4	<b>The Hoosiers</b> Goodbye Mr A (Grafty/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 88697156892 (ARV)
10	3	2	<b>McFly</b> The Heart Never Lies (Perry) Universal (Fletcher) / Island 1749617 (U)
11	11	7	<b>Ida Corr Vs Fedde Le Grand</b> Let Me Think About It (Corr/Mo Track) Reverb Lifted Music / Warner Chappell (Corr/Genc/Non Staffeldt) / Data DATA170CD5 (U)
12	29	2	<b>Samim</b> Heater (Winger) Prodemus/CC (Winger) / Data DATA176CD5 (U)
13	12	5	<b>Mika</b> Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)
14	14	12	<b>50 Cent/Justin Timberlake &amp; Timbaland</b> Ayo Technology (Timbaland) Universal/Zomba/Warner-Chappell/CC (Jackson/Mosley/Timberlake/Jackson) / Interscope 1746158 (U)
15	New		<b>Elvis Presley</b> Viva Las Vegas (Bardani) Carlin Music Corp (Pomus / Shuman) / RCA 88697125212 (ARV)
16	New		<b>Koopa</b> The Crash (Wacey) cc (Cooper/Cooper/Murphy) / Juxtaposition JXCN904 (PH)
17	43	2	<b>Robyn</b> Handle Me (Ahlund) Universal (Ahlund) / Konichiwa 1751222 (U)
18	13	6	<b>Shayne Ward</b> No U Hang Jp/If That's Ok With You (Birgisson) Kobalt/EMI (Birgisson/Yacoub/Martin/Kotecha) / Syco 88697131702 (ARV)
19	New		<b>Craig David</b> Hot Stuff (Tbc) tbc (Tbc) / Warner Brothers GBAA10700745 (TEN)
20	16	9	<b>Phil Collins</b> In The Air Tonight (Collins/Padgham) EMI/Hit&Run Music (Collins) / Virgin VS102 (E)
21	15	16	<b>Plain White T's</b> Hey There Delilah (O'keefe) So Happy (Higginson) / Hollywood/Angel ANGECDX52 (E)
22	35	9	<b>Akon</b> Sorry Blame It On Me (Sparks/Thiam) Universal/Famous/CC (Sparks/Thiam/Patrone) / Island CATCD129863373 (U)
23	18	10	<b>Scouting For Girls</b> She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
24	24	5	<b>Rihanna Feat. Ne-Yo</b> Hate That I Love You (Tbc) TBC (Tbc) / Def Jam 1751369 (U)
25	20	16	<b>Timbaland Feat. Doe/Keri Hilson</b> The Way I Are (Timbaland) Universal/Warner-Chappell/CC (Various) / Interscope 1742316 (U)
26	New		<b>Alicia Keys</b> No One (Keys/Dirty Harry/Kerry Brothers) EMI/CC (Keys/Kerry Brothers) / J CATCD130390298 (ARV)
27	New		<b>Elliot Minor</b> White One Is Evil (Wirt) Sony/AIV (Davies/Minton) / Warner Brothers WEA432CD2 (CINR)
28	21	20	<b>Fergie</b> Big Girls Don't Cry (Will I Am) Headphone Junkie/GAD/Cherry Lane/Catalyst/Sony ATV (Ferguson/Gad) / A&M 1741332 (U)
29	19	11	<b>Sean Kingston</b> Beautiful Girls (Rotem) Universal/Rondor/Hornall Brothers/IO Music/CC (Various) / RCA 88697168302 (ARV)
30	49	3	<b>Avril Lavigne</b> Hot (Dr Luke) EMI/Rondor/Universal (Lavigne / Taubenfeld) / RCA 88697170362 (ARV)
31	10	2	<b>Oasis</b> Lord Don't Slow Me Down (Gallagher) Sony AIV (Gallagher) / Big Brother CAUCD130161266 (CINR)
32	22	4	<b>The Wombats</b> Let's Dance To Joy Division (Harris) Universal (Haggis / Knudsen / Murphy) / 14th Floor 14FLR26CD (CINR)
33	28	12	<b>Foo Fighters</b> The Pretender (Norton) Universal/Bug (Foo Fighters) / RCA 88697160702 (ARV)
34	34	20	<b>The Hoosiers</b> Worried About Ray (Smith) Sony AIV/CC (Sparkes/Sharland/Skarendahl) / RCA 88697116512 (ARV)
35	33	25	<b>Rihanna Feat. Jay-Z</b> Umbrella (Jay-Z) EMI/Peer/Sony AIV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)
36	31	10	<b>James Blunt</b> 1973 (Rothrock) Universal/EMI (Blount/Batson) / Atlantic A10285CDX (CINR)
37	32	13	<b>Kanye West</b> Stronger (West) Zomba/EMI (West/Banghatter/De Homen-Christo/Birdsong) / Def Jam 1744463 (U)
38	New		<b>Cliff Richard</b> When I Need You (Omarion) Universal/P & P Songs/Sony ATV (Sager / Hammond) / EMI 5114522 (E)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	New		<b>The Cribs</b> Don't You Wanna Be Relevant? (Kapranos) Chrysalis (Jarman/Jarman/Jarman) / Wichita WFR156SCD (U)
40	40	2	<b>Chris Brown Feat. T-Pain</b> Kiss Kiss (T Pain) Universal/Zomba (Najm/Brown) / Jive CATCD131331771 (ARV)
41	27	16	<b>Rihanna</b> Shut Up And Drive (Rogers/Sturken) Universal/Warner-Chappell (Rogers/Sturken/Morris/Hock/Sunmer/Gilbert) / Def Jam 1746118 (U)
42	38	7	<b>Kanye West Feat. T.Pain</b> Good Life (West) EMI/Warner Chappell/Cherry Lane/CC (West/ Davis/Najm/Jones/Ingram) / Def Jam 1752306 (U)
43	New		<b>Young Knives</b> Terra Firma (Doogan) Universal (Dartnall/Askew/Dartnall) / Transgressive TRANS056CD (CINR)
44	23	4	<b>Orson</b> Ain't No Party (Shain) Universal/CC (Pebworth/Astasio/Cano/Bentjen/Roentgen/Gallagher) / Mercury 1746453 (U)
45	58	3	<b>Nickelback</b> Rockstar (Nickelback) Warner-Chappell (Nickelback) / Roadrunner CATCD128071420 (CINR)
46	New		<b>One Night Only</b> You And Me (Lilywhite) Chrysalis Music (Sails) / Vertigo 1747365 (U)
47	47	15	<b>Newton Faulkner</b> Dream Catch Me (Spencer) Peer/Universal/Blue Sky/Outcaste (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
48	24	2	<b>Backstreet Boys</b> Inconsolable (Kiriakou) Universal/EMI/Rght Bank (Robbins/Cate/Kiriakou) / Jive 88697106602 (ARV)
49	41	8	<b>30 Seconds To Mars</b> The Kill (Rebirth) (Abraham) Universal (Leto) / Virgin 5087542 (E)
50	39	2	<b>Nicole Scherzinger</b> Baby Love (Will I Am) Catalyst/Cherry Lane Music/FMI/Universal (Various) / Interscope IISHM70751328 (U)
51	45	14	<b>Robyn With Kleerup</b> With Every Heartbeat (Kleerup) Universal (Kleerup/Carlsson) / Konichiwa KORMCD008 (U)
52	72	5	<b>Michael Buble</b> Home/Song For You (Foster) Universal/Sony ATV/Warner-Chappell (Buble/Foster/Gilles/Chang) / Reprise W693CD (CINR)
53	26	3	<b>N-Dubz</b> You Better Not Waste My Time (Rawson/Freegard/Constostavlos) Sony ATV/Warner Chappell (Various) / LRC 1744153 (U)
54	30	6	<b>Jennifer Lopez</b> Do It Well (Tedder) Kobalt/Stone Diamond Music/FMI (Tedder/Caston/Poree/Wilson) / RCA 88697176452 (ARV)
55	37	6	<b>Stereophonics</b> It Means Nothing (Jones/Lowe) Universal (Jones) / V2 VVR5048643 (U)
56	42	12	<b>Peter Bjorn &amp; John Feat. Victoria Bergsman</b> Young Folks (Ytting) EMI (Moren/Ytting) / Wichita WEBB151SCD (U)
57	New		<b>Michael Jackson</b> Thriller (Jones) Chrysalis Music (Temperton) / Epic USSM19902989
58	New		<b>Celine Dion</b> Taking Chances (Shanks) Universal/EMI (Stewart/Dioguardi) / Columbia 88697170002 (ARV)
59	36	7	<b>Feist</b> 1234 (Gonzales/Letang/Feist) Candid Music/Universal (Seltmann/Feist) / Polydor 5300680 (U)
60	54	19	<b>Kate Nash</b> Foundations (Epworth) Universal/EMI (Nash/Epworth) / Fiction 1735509 (U)
61	56	13	<b>Amy Winehouse</b> Tears Dry On Their Own (Salaam Remi) EMI (Winehouse/Ashford/Simpson) / Island 1744544 (U)
62	63	35	<b>Take That</b> Shine (Shanks) V2/EMI/Universal/Sony ATV (Take That/Robson) / Polydor 1724294 (U)
63	66	5	<b>Amy Winehouse</b> Valerie (Tbc) EMI (Payne/Mccabe/Harding/Chowdhury/Pritchard) / Island 886971602678 (U)
64	46	2	<b>Leona Lewis</b> Forgiveness (Remi/Dioguardi) EMI/ArtHouse/CC (Remi/Dioguardi/Lewis) / Syco 68HMU0700061
65	71	2	<b>Sean Kingston</b> Me Love (Notem) Southside/Wixen/Warner Chappell (Notem/Kingston/Page/Plant) / RCA CAUCD130498437 (ARV)
66	68	61	<b>Snow Patrol</b> Chasing Cars (Jackknife Lee) Big Life (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 1704397 (U)
67	50	5	<b>Chamillionaire Feat. Slick Rick</b> Hip Hop Police (Rotem) Universal/Jonathon Rotem/Slick Rick (Seriki/Rotem/Walters) / Universal 1751125 (U)
68	78	11	<b>Armand Van Helden</b> I Want Your Soul (Van Helden) EMI Virgin Music (Burton/Straker) / Southern Fried ECB125CDS (V/THE)
69	59	3	<b>Newton Faulkner</b> Al I Got (Mckim/Spencer) Peer/Universal (Hunt/Macmichael/Faulkner) / Ugly Truth 88697189852 (ARV)
70	New		<b>Ray Parker Jr</b> Ghostbusters (Parker) IO Music Ltd/EMI (Parker) / Arista USAR18400122
71	55	13	<b>Leona Lewis</b> A Moment Like This (Mac) Sony ATV/Universal (Elfsson/Reid) / Syco 88697050872 (ARV)
72	51	4	<b>The Killers</b> Tranquillize (Tbc) TBC (Tbc) / Vertigo CATCD130560908 (U)
73	52	5	<b>Aly &amp; Aj</b> Potential Break Up Song (Armatto/James) Warner Chappell/Variou(Michaela/Armatto/James) / Hollywood/Angel CASD10 (E)
74	64	36	<b>Take That</b> Patience (Shanks) Warner-Chappell/EMI/Sony/Universal (Bartlow/Donald/Orange/Dwan/Shanks) / Polydor 1714832 (U)
75	53	7	<b>Enrique Iglesias</b> Tired Of Being Sorry (Thomas) Universal (Thomas) / Interscope 1747082 (U)



**16. Koopa**  
Essex boys Koopa made news in January when their single Blaq, Steal & Borrow available only as a 77p download on their own Juxtaposition imprint - reached number 31, leading to a flurry of stories about them being the first unsigned band to have a Top 40 hit. They followed it by reaching number 21 with The One-Off Song For The Summer in June, and improve again to debut at number 16 with latest single The Crash, on sales of 8,470. The band has still to release an album.



**38. Cliff Richard**  
Missing out on chart hits only in 1975 and 1978, Cliff Richard extends his span of hits to more than 49 years, registering his 122nd hit with When I Need You, a number one hit for Leo Sayer in 1977 and number five for Will Mellor in 1998. One of five new tracks on Richard's Love .The Album, it is his 122nd Top 40 hit but looks like being one of his smallest, as it debuts at number 38 on physical and digital sales combined, though downloads account for only 434 of its 4,064 sales.

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

Handle Me 17	In The Air Tonight 20	Patience 74
Happy Ending 13	Inconsolable 48	Potential Break Up Song 73
Hate That I Love You 24	It Means Nothing 55	Rockstar 45
Heater 12	Kiss Kiss 40	Rule The World 2
Hey There Delilah 21	Let Me Think About It 11	She's So Lovely 23
Hip Hop Police 67	Let's Dance To Joy Division 32	Shine 62
Home 3	Lord Don't Slow Me Down 31	Shut Up And Drive 41
Home/Song For You 52	Me Love 65	Sorry Blame It On Me 22
Hot 30	No One 26	Stronger 37
Hot Stuff 19	No U Hang Up/If That's Ok With You 18	Taking Chances 58
I Want Your Soul 68		Tears Dry On Their Own 61

Terra Firma 43	Valerie 5
The Crash 16	Valerie 63
The Heart Never Lies 10	Viva Las Vegas 15
The Kill (Rebirth) 49	When I Need You 38
The Pretender 33	White One Is Evil 27
The Way I Are 25	With Every Heartbeat 51
Thriller 57	Worried About Ray 34
Tired Of Being Sorry 75	You And Me 46
Tranquillize 72	You Better Not Waste My Time 53
Umbrella 35	Young Folks 56
Uninvited 8	

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

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





# Datafile Albums

# Eagles fly to the summit more than three decades after chart debut

by Alan Jones



## 02. Britney Spears

Britney Spears' last studio album *In The Zone* (2003) debuted at number 14 and peaked at number 13, but the number three success of introductory single Gimme More help follow-up set *Blackout* make a much more convincing debut at number two on sales of 42,207. First appearances aren't everything, however, and despite its low peak *In The Zone* has sold 526,748 copies - more than the 454,534 copies 2001 predecessor, and number four hit, Britney sold. Overall sales of Spears albums in the UK since her 1999 debut are a commendable 4,001,255.



## 04. Robert Plant & Alison Krauss

Led Zeppelin legend Robert Plant and bluegrass/country act Alison Krauss's *Raising Sand* collaboration has been well-received on both sides of the Atlantic. It sold 112,000 copies to secure runners-up slot in America, and 39,246 to debut at number four here. *Raising Sand* is 59-year-old Plant's 13th chart album here outside of Led Zeppelin, of which only his 1982 solo debut, *Pictures At Eleven*, charted higher (number two). Krauss, 36, scored her previous highest charting album earlier this year, peaking at number 38 with *A Hundred Miles Or More* in April.

Becoming simultaneously both the group to have its first number one furthest into its chart career, and the oldest group ever to have a number one. The Eagles soar and swoop to the top of the tree this week with *Long Road Out Of Eden*.

More than 33 years since the country rockers made their UK chart debut with *On The Border*, their new album - a double-disc set comprising 20 songs - was made by Glenn Frey (58), Joe Walsh (59), Don Henley (60) and Timothy B. Schmit (60). Its first-week sales of 134,408 are treble any previous one-week sales tally for any of the group's original albums or compilations. Despite their long absence from the recording studio, Eagles albums have sold a highly respectable 1,772,393 copies in the 21st century, with



2001's compilation *The Very Best Of Eagles* leading the way with sales of 703,718. Their 1975 classic *Hotel California* is the 13th biggest-selling album of all-time in America, and was also a huge hit here, reaching number two and selling upwards of 1.5m copies, including 243,351 since 2000.

Like every album in the group's canon, it increased in sales last week, enjoying a 39.2% boost week-on-week to 618 sales. The group's biggest seller last week, aside from the new album, was *The Complete Greatest Hits*, which received a 70.2% boost to 1,831 sales and moves 178-113 as a result.

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## Compilations Top 20

This Last Artist Title / Label (Distributor)

1	1	Various	Radio 1's Live Lounge - Vol 2 / Sony Bmg/UMTV (ARV)
2	N	Various	The Annual 2008 / Ministry (U)
3	2	Various	Radio 1 Est 1967 / EMI Virgin/Sony/UMTV (U)
4	4	Various	Pop Party Vol 5 / EMI Tv/UMtv (U)
5	3	Original Tv Soundtrack	High School Musical 2 / Walt Disney (E)
6	N	Various	Now That's What I Call Music: The 80S / EMI Virgin/UMTV (E)
7	5	Ost	Dirty Dancing / RCA (ARV)
8	12	Original Tv Soundtrack	High School Musical / Walt Disney (E)
9	9	Various	The Very Best Of Power Ballads / EMI Virgin (E)
10	7	Various	100 R&B Classics / Rhino (CINR)
11	8	Various	Massive R&B - Winter 2007 / UMTV (U)
12	10	Various	Sixties Power Ballads / EMI Tv/UMtv (E)
13	N	Various	Just Great Songs 2 / EMI TV/Sony Bmg (ARV)
14	6	Various	Now Dance 2008 / EMI Virgin/UMTV (E)
15	N	Various	Classic Fm - Relax / UCJ (U)
16	11	Various	Drum N Bass Arena / Ministry (U)
17	14	Various	Now That's What I Call Music 67 / EMI Virgin/UMTV (E)
18	N	Various	Bonkers 17 Rebooted / Resist (SRD)
19	15	Various	Dave Pearce Dance Anthems / Ministry (U)
20	N	Various	90 Club Hits Of The 90'S / Rhino (CINR)

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## Jazz & Blues Albums Top 10

This Last Artist Title / Label (Distributor)

1	2	Michael Buble	Call Me Irresponsible - Special Edition / Reprise (CINR)
2	3	Amy Winehouse	Frank / Island (U)
3	1	Paul Anka	Classic Songs My Way / UMTV (U)
4	N	Peter Cincotti	East Of Angel Town / Warner Brothers (CINR)
5	4	Diana Krall	Very Best Of / Verve (U)
6	6	Michael Buble	It's Time / Reprise (CINR)
7	5	Michael Buble	Call Me Irresponsible / Reprise (CINR)
8	R	Stacey Kent	Breakfast On The Morning Tram / Blue Note (E)
9	8	Commitments	The Commitments - Ost / MCA (U)
10	7	Nina Simone	The Very Best Of / Rca/Ucj (ARV)

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## Indie Albums Top 10

This Last Artist Title / Label (Distributor)

1	N	Daniel O' Donnell & Mary Duff	Together Again / Rosette (P)
2	N	The Libertines	Time For Heroes: Best Of / Rough Trade (P)
3	1	Katie Melua	Pictures / Dramatico (P)
4	3	Pigeon Detectives	Wait For Me / Dance To The Radio (V/THE)
5	2	Jack Penate	Matinee / XL (V/THE)
6	4	Reverend & The Makers	The State Of Things / Wall Of Sound (V/THE)
7	5	Arctic Monkeys	Favourite Worst Nightmare / Domino (V/THE)
8	8	Dizzee Rascal	Maths & English / XL (V/THE)
9	7	Nightwish	Dark Passion Play / Nuclear Blast (PH)
10	6	Underworld	Oblivion With Belis / Underworld Live (V/THE)

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## Music DVD Top 20

This Last Artist Title / Label (Distributor)

1	N	Oasis	Lord Don't Slow Me Down / Big Brother (CINR)
2	N	Queen	Queen Rock Montreal / Eagle Vision (P)
3	1	AC/DC	Plug Me In / Columbia (ARV)
4	2	Original Cast Recording	High School Musical - The Concert / Walt Disney (E)
5	N	Bob Dylan	The Other Side Of The Mirror - Dylan At Newport / Columbia (ARV)
6	3	David Gilmour	Remember That Night - Live At The Royal / EMI (E)
7	N	Jimi Hendrix Experience	Live At Monterey / Universal (U)
8	5	Meat Loaf	3 Bats Live / Mercury (U)
9	4	Thin Lizzy	Live & Dangerous / Mercury (U)
10	6	Simply Red	Stay - Live At The Royal Albert Hall / Universal (U)
11	7	Elvis Presley	'68 Comeback / RCA (ARV)
12	N	Neil Young	Heart Of Gold / Paramount Home Ent (E)
13	15	Various	Martin Scorsese Pts The Blues / Secret (P)
14	8	Foo Fighters	Hyde Park/Skin & Bones - Live / RCA (ARV)
15	11	Original Cast Recording	Joseph & The Amazing Technicolor / Universal Pictures (U)
16	9	Luciano Pavarotti	A Rare And Intimate Evening With / IMC Vision (ARV)
17	10	Johnny Cash	The Best Of The Johnny Cash Tv Show / Columbia (ARV)
18	17	Original Cast Recording	Dream Cast - Les Miserables In Concert / VCI (SDU)
19	18	Pink Floyd	Pulse - 20.10.94 / EMI (E)
20	N	Rod Stewart	One Night Only - Live At Royal Albert / J (ARV)

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

## Rock Albums Top 10

This Last Artist Title / Label (Distributor)

1	N	Avenged Sevenfold	Avenged Sevenfold / Warner Brothers (CINR)
2	1	Foo Fighters	Echoes Silence Patience & Grace / RCA (ARV)
3	N	Queen	Queen Rock Montreal / Parlophone (E)
4	2	Serj Tankian	Elect The Dead / Reprise (CINR)
5	3	My Chemical Romance	The Black Parade / Reprise (CINR)
6	5	Foo Fighters	Skin And Bones / RCA (ARV)
7	4	Led Zeppelin	Four Symbols / Atlantic (CINR)
8	6	Paramore	Riot / Fueled By Ramen (CINR)
9	9	Foo Fighters	One By One / RCA (ARV)
10	7	Biffy Clyro	Puzzle / 14th Floor (CINR)

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## Year So Far: Albums Top 10

This Last Artist Title / Label

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

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## BPI Awards

### Albums

Eagles *Greatest Hits 71-75* (silver), Jools Holland *The Best Of Friends* (silver), Michael Buble *Call Me Irresponsible (Tour Edition)* (silver), 30 Seconds To Mars *A Beautiful Lie* (gold), Foo Fighters *Echoes, Silence, Patience and Grace* (platinum), Avril Lavigne *The Best Damn Thing* (platinum), Oasis *Stop The Clocks* (xplatinum)

BPI Awards are made on combined unit sales of cassettes, CDs, LPs and MinDisc LPs and cassettes with a published dealer price of £3.49 and below or CDs of £5.99 or below require twice the sales quantity quoted above to obtain an award.

30 Seconds To Mars 45  
50 Cent 42  
Abba 49  
Allen, Lily 65  
Anka, Paul 44  
Avenged Sevenfold 24  
Babysambles 60  
Backstreet Boys 21  
Ball, Michael 31  
Beatles, The 72  
Blunt, James 19

Buble, Michael 27  
Campbell, Ali 40  
Clapton, Eric 11  
Collins, Phil 12  
Daniel O'donnell & Mary Duff 6  
Dylan, Bob 53  
Eagles 1  
Enemy, The 50  
Faulkner, Newton 16  
Foo Fighters 13  
Groove Armada 65





MusicWeek. 10.11.07

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title	Producer / Label (Distributor)
1	New		<b>Eagles</b> Long Road Out Of Eden (Eagles/Smith/Davis/Craga/Szymczyk) / Polydor 1749406 (U)	
2	New		<b>Britney Spears</b> Blackout (Various) / Jive 88697190732 (ARV)	
3	1	2	<b>The Hoosiers</b> The Trick To Life (Grafty-Smith) / RCA 88697156912 (ARV)	
4	New		<b>Robert Plant &amp; Alison Krauss</b> Raising Sand (Ruennell) / Rounder 47593R2 (U)	
5	New		<b>Whitney Houston</b> Ultimate Collection (Various) / Arista 88697177012 (ARV)	
6	New		<b>Daniel O'Donnell &amp; Mary Duff</b> Together Again (Ryan) / Rosette ROSCD2090 (P)	
7	5	53	<b>Amy Winehouse</b> Back To Black 5 ● 2 ● (Ronson/Salaamremi Com) / Island 1713041 (U)	
8	2	2	<b>Van Morrison</b> Still On Top - Best Of (Morrison/Various) / Exile 1747483 (U)	
9	3	29	<b>Mark Ronson</b> Version ● (Ronson) / Columbia 88697080032 (ARV)	
10	4	4	<b>Sugababes</b> Change ● (Auslun/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)	
11	7	4	<b>Eric Clapton</b> Complete (Various) / Polydor 1745193 (U)	
12	8	7	<b>Phil Collins</b> Hits ● (Padgham/Dudley/Babyface/Collins/Dozier/Martin/Blair) / Virgin CDV2870 (E)	
13	9	6	<b>Foo Fighters</b> Echoes Silence Patience & Grace ● (Norton) / RCA 88697115161 (ARV)	
14	15	30	<b>Timbaland</b> Shock Value (Timbaland/Walter/Milsap Iii/Danja/Various) / Interscope 1726605 (U)	
15	11	39	<b>Mika</b> Life In Cartoon Motion 3 ● 2 ● (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (U)	
16	12	14	<b>Newton Faulkner</b> Hand Built By Robots ● ● (McKim/Spencer) / Ugly Truth 88697113062 (ARV)	
17	6	3	<b>Stereophonics</b> Pull The Pin (Lowe/Jones) / V2 VVR104851 (U)	
18	10	5	<b>Katie Melua</b> Pictures ● (Ball) / Dramatico DRAMCD0035 (P)	
19	13	7	<b>James Blunt</b> All The Lost Souls ● ● (Rothrock) / Atlantic/Custard 7567899659 (CINR)	
20	New		<b>Queen</b> Queen Rock Montreal (Shirley-Smith/Fredriksson/Macrae) / Parlophone 5040471 (E)	
21	New		<b>Backstreet Boys</b> Unbreakable (Tbc) / Jive 88697169672 (ARV)	
22	24	22	<b>Rihanna</b> Good Girl Gone Bad ● ● (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (U)	
23	New		<b>The Libertines</b> Time For Heroes: Best Of (Jones) / Rough Trade RTRADC0421 (P)	
24	New		<b>Avenged Sevenfold</b> Avenged Sevenfold (Avenged Sevenfold) / Warner Brothers 9362499143 (CINR)	
25	17	5	<b>Bruce Springsteen</b> Magic (O'Brien) / Columbia 88697170601 (ARV)	
26	19	13	<b>Kate Nash</b> Made Of Bricks (Epworth) / Fiction 1743143 (U)	
27	23	4	<b>Michael Buble</b> Call Me Irresponsible - Special Edition 1 ● (Foster/Gallica) / Reprise 9362499111 (CINR)	
28	27	29	<b>Avril Lavigne</b> The Best Damn Thing ● (Dr Luke/Walker/Cavallo/Whitely) / RCA 88697037742 (ARV)	
29	18	3	<b>Jools Holland</b> Best Of Friends ● (Latham) / Rhino 5144246662 (CINR)	
30	32	2	<b>Stylistics</b> Very Best Of (Bell/Peretti/Creature) / UMTV 5303961 (U)	
31	20	2	<b>Michael Ball</b> Back To Bacharach (McMillan/Schreyer) / UMTV 1748686 (U)	
32	29	8	<b>Kanye West</b> Graduation ● (West/Timbaland/Various) / Roc-a-fella 1741220 (U)	
33	16	2	<b>Santana</b> Ultimate Santana (Santana/Various) / Arista 88697155022 (ARV)	
34	14	2	<b>Neil Young</b> Chrome Dreams II (Young/Bolas) / Reprise 9362499064 (CINR)	
35	37	65	<b>Amy Winehouse</b> Frank ● (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 9812918 (U)	
36	28	20	<b>Enrique Iglesias</b> Insomniac ● (Kierszenbaum/Lovine/Iglesias) / Interscope 1734820 (U)	
37	39	7	<b>Scouting For Girls</b> Scouting For Girls (Green) / Epic 88697155192 (ARV)	
38	38	14	<b>Amy Macdonald</b> This Is The Life ● (Macdonald) / Vertigo 1732124 (U)	

This wk	Last wk	Wks in chart	Artist Title	Producer / Publisher (Writer) / Label (Distributor)
39	26	2	<b>Serj Tankian</b> Elect The Dead (Tankian) / Reprise 9362499283 (CINR)	
40	21	4	<b>Ali Campbell</b> Running Free (Campbell) / Crumbs CRUCD1 (AMG/U)	
41	45	79	<b>Snow Patrol</b> Eyes Open 6 ● 2 ● (Jackknife Lee) / Fiction 9852908 (U)	
42	40	8	<b>50 Cent</b> Curtis (50 Cent/Dre/Eminem/Various) / Interscope 1733404 (U)	
43	42	67	<b>Paolo Nutini</b> These Streets 2 ● (Neilson) / Atlantic 084634 (CINR)	
44	22	3	<b>Paul Anka</b> Classic Songs My Way (Anka/Christensen) / UMTV 1747398 (U)	
45	35	9	<b>Plain White T's</b> Every Second Counts (O'Keefe) / Hollywood/Angel 000037702 (E)	
46	52	8	<b>30 Seconds To Mars</b> A Beautiful Lie ● ● (Abraham/30 Seconds To Mars) / Virgin CDVJUS272 (E)	
47	46	4	<b>Stevie Wonder</b> Number 1S (Wonder/Various) / Motown 1747320 (U)	
48	48	8	<b>Kt Tunstall</b> Drastic Fantastic (Osborne) / Relentless CDREL15 (E)	
49	61	3	<b>Abba</b> Gold 13 ● (Andersson/Jlvaeus) / Polydor 5170072 (U)	
50	47	17	<b>The Enemy</b> We'll Live And Die In These Towns ● (Barny/Morris/Terry/Davis) / Warner Brothers 2564698398 (CINR)	
51	30	4	<b>Jack Penate</b> Matinee (Abbiss) / XL XLCD289 (V/THE)	
52	69	7	<b>Sugababes</b> Overloaded - The Singles Collection ● (Xenomania/Austini/Various) / Island 1709336 (U)	
53	36	5	<b>Bob Dylan</b> Dylan (Various) / Columbia 88697109542 (ARV)	
54	Re-entry		<b>Kaiser Chiefs</b> Yours Truly Angry Mob ● (Street) / B Unique/Polydor 1723584 (U)	
55	55	22	<b>Pigeon Detectives</b> Wait For Me ● (Jackson) / Dance To The Radio DTR030CD (V/THE)	
56	60	57	<b>The Killers</b> Sam's Town 3 ● (Flood/Moulder) / Vertigo 1702675 (U)	
57	New		<b>Bob Marley &amp; The Wailers</b> Legend (Tbc) / Tuff Gong 5301540 (U)	
58	33	3	<b>Rem</b> Live (Patten) / Warner Brothers 9362499253 (CINR)	
59	31	3	<b>Roisin Murphy</b> Overpowered (Cato/Murphy) / EMI 5070902 (E)	
60	44	5	<b>Babysambles</b> Shutter's Nation 1 ● (Street) / Parlophone 5086201 (E)	
61	43	2	<b>Journey South</b> Home (Falk/Turner) / Anca ANCACD100 (MX/U)	
62	25	2	<b>Orson</b> Culture Vultures (Orson/Various) / Mercury 1746461 (U)	
63	54	93	<b>Kt Tunstall</b> Eye To The Telescope 5 ● (Osborne/Terefe/Green) / Relentless CDRELX06 (E)	
64	51	63	<b>Take That</b> Never Forget - The Ultimate Collection 3 ● (Various) / RCA 82876748522 (ARV)	
65	New		<b>Groove Armada</b> Greatest Hits (Cato/Findlay) / Columbia 88697185082 (ARV)	
66	59	67	<b>Lily Allen</b> Alright, Still 2 ● (Futurecut/Kurstin/Cook/Mackichan/Ronson) / Regal 3670282 (E)	
67	53	4	<b>Aled Jones</b> Reason To Believe (Kelly) / UCI 1738932 (U)	
68	57	8	<b>Luciano Pavarotti</b> The Ultimate Collection (Various) / UCI 9842723 (U)	
69	New		<b>Nine Black Alps</b> Love/Hate (Sardy) / Island 1740807 (U)	
70	56	83	<b>Pink</b> I'm Not Dead 3 ● ● (Mann/Martin/Dr Luke/Walker/Clay/Abraham/Pink/Vario) / LaFace 82876803302 (ARV)	
71	Re-entry		<b>Hard-Fi</b> Once Upon A Time In The West ● (Archer/White/Wallon) / Necessary/Atlantic 5144229602 (CINR)	
72	71	2	<b>The Beatles</b> 1962 - 1966 ● (Martin) / Apple CDPCSP717 (E)	
73	34	3	<b>Alison Moyet</b> The Turn (Glennister) / W14 1746275 (U)	
74	Re-entry		<b>Westlife</b> Unbreakable - The Greatest Hits - Vol 1 (Tbc) / S 74321975902 (ARV)	
75	65	60	<b>Justin Timberlake</b> Futuresex/Lovesounds 2 ● ● (Timbaland/Timberlake/Hills/Jawbreakers/Rubin) / Jive 82876870682 (ARV)	

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**05. Whitney Houston**  
While Britney delivers a whole new album this week, Whitney is still working on hers and releases new compilation The Ultimate Collection, which debuts at number five on sales of 37,228. Houston's last album of new material, Just Whitney, peaked at number 76 in 2002 and sold just 42,114 copies, but her 2000 Greatest Hits album topped the chart and sold 1,646,809 copies, while another compilation, Love Whitney, got to number 22 in 2002 and sold 46,264 copies.



**06. Daniel O'Donnell & Mary Duff**  
Eleven years after their previous duets album Timeless reached number 13, Irish pair Daniel O'Donnell and Mary Duff's aptly-titled Together Again debuts at number six on sales of 25,430. Apart from collaborations with O'Donnell, Duff has only charted once, reaching number 52 with 2005's The Ultimate Collection. But MOR/country crooner O'Donnell is the most prolific chartmaker of the 21st century, chalking up 10 Top 20 albums and eight Top 10 albums since 2000. Meanwhile, 45-year-old O'Donnell has had 23 Top 40 albums and 27 Top 75 albums including at least one every year since his 1938 chart debut, something no other artist can match.

Hard-Fi 71  
Holland, Jools 29  
Hoosiers, The 3  
Houston, Whitney 5  
Iglesias, Enrique 36  
Jones, Aled 67  
Journey South 61  
Kaiser Chiefs 54  
Killers, The 56  
Lavigne, Avril 28  
Libertines, The 23

Macdonald, Amy 38  
Marley, Bob & The Wailers 57  
Melua, Katie 18  
Mika 15  
Morrison, Van 8  
Moyet, Alison 73  
Murphy, Roisin 59  
Nash, Kate 26  
Nine Black Alps 69  
Nutini, Paolo 43  
Orson 62

Pavarotti, Luciano 68  
Penate, Jack 51  
Pigeon Detectives 55  
Pink 70  
Plain White T's 45  
Plant, Robert & Alison Krauss 4  
Queen 20  
Rem 58  
Rhanna 22  
Ronson, Mark 9  
Santana 33

Scouting For Girls 37  
Serj Tankian 39  
Snow Patrol 41  
Spears, Britney 2  
Springsteen, Bruce 25  
Stereophonics 17  
Stylistics 30  
Sugababes 10  
Sugababes 52  
Take That 64  
Timbaland 14

Timberlake, Justin 75  
Tunstall, KI 48  
Tunstall, KI 63  
West, Kanye 32  
Westlife 74  
Winehouse, Amy 7  
Winehouse, Amy 35  
Wonder, Stevie 47  
Young, Neil 34

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

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital bundles, CDs, LPs and cassettes. © The Official UK Charts Company 2007



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**CAA**