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- 26TH JAN - LONDON THE GROSVENOR
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- 28TH JAN - EXETER CAVERN CLUB
- 30TH JAN - GLASGOW BOX
- 30TH JAN - LONDON HOXTON SQUARE BAR
- 31ST JAN - LONDON UNDER THE WESTWAY

FEBRUARY

- 1ST FEB - SOUTHPORT THE UNDERGROUND
- 2ND FEB - WAKEFIELD ESCOBAR
- 7TH FEB - CHESTER SU MAX 250 BAR
- 7TH FEB - LONDON THE TELEGRAPH
- 9TH FEB - SHEFFIELD LEADMILL
- 14TH FEB - LONDON THE HALF MOON
- 15TH FEB - CORNWALL BLUE BAR
- 15TH FEB - LONDON THE DEPTFORD ARMS
- 16TH FEB - LEEDS RIOS
- 21ST FEB - CORNWALL BUNTERS
- 21ST FEB - LEEDS BRUDENELL SOCIAL CLUB
- 21ST FEB - STRATFORD-UPON-AVON COXS YARD
- 22ND FEB - HUDDERSFIELD THE CHAPEL (FKA PARISH)
- 23RD FEB - OLDHAM CASTLE
- 28TH FEB - BRIGHTON CONCORDE 2

FEBRUARY (cont.)

- 28TH FEB - HITCHIN CLUB 85
- 28TH FEB - WREXHAM CENTRAL STATION BAR
- 29TH FEB - WARRINGTON WA1 VENUE BAR

MARCH

- 1ST MAR - COVENTRY TAYLOR JOHNS HOUSE
- 6TH MAR - EDINBURGH EGO
- 6TH MAR - LEEDS THE FAVERSHAM
- 7TH MAR - ACCRINGTON ATTIC
- 7TH MAR - CAMBRIDGE THE JUNCTION
- 13TH MAR - EDINBURGH STUDIO 24
- 13TH MAR - LEEDS HIFI CLUB
- 13TH MAR - MANCHESTER ROADHOUSE
- 13TH MAR - SOUTHAMPTON TALKING HEADS
- 14TH MAR - BRIXTON HOOTENANNY
- 14TH MAR - CORNWALL THE KOOLA KLUB / CHY BAR
- 14TH MAR - SHEFFIELD BOARDWALK
- 20TH MAR - ABERDEEN TUNNELS
- 20TH MAR - SHREWSBURY THE VAULTS
- 20TH MAR - STAFFORD THE GRAPES
- 22ND MAR - LONDON NEW CROSS INN
- 26TH MAR - BURTON-UPON-TRENT UBA ROOMS
- 26TH MAR - HULL THE LAMP
- 27TH MAR - BRISTOL THE CROFT
- 27TH MAR - DEVON HUB
- 27TH MAR - TAMWORTH BULLIT
- 27TH MAR - TUNBRIDGE WELLS THE FORUM

APRIL

- 10TH APR - BEDFORD ESQUIRES

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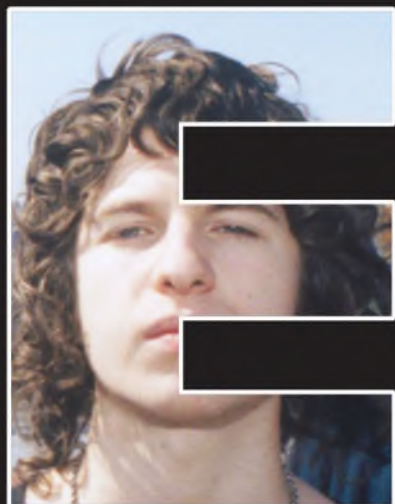


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All change

– see pages 1–5



Hands unfolds digital map

by Ben Cardew and Robert Ashton

EMI chairman Guy Hands is to place digital music at the forefront of his battle to recapture consumer business

EMI chairman Guy Hands is planning to radically revamp the way the major deals with digital music, as part of his new vision for the company.

Hands told *Music Week* in an exclusive interview (see pages 2–3) – conducted on the day that he informed EMI staff, artists and artist managers of his plans for the future of the company he bought last summer – that he saw digital as a vital tool for EMI to get closer to consumers.

“Digital can be used in lots of ways. One of the ways we want to use it is to form a connection with the consumer where the consumer effectively gives us a better insight into the music they would like to buy, how they would like to buy it

and how they would like it delivered,” Hands says.

“So rather than treating digital as the thing you do because you have done a CD, treat digital as the way you determine what you release and how you release it”.

The news comes as it emerged that EMI’s worldwide head of digital Barney Wragg, best known among the industry for his role in the major’s decision last year to abandon copy-protection technology on digital music files, has left the company.

Wragg’s departure is understood to be unrelated to Terra Firma’s plans to lay off 1,500 to 2,000 staff, announced last Tuesday. Digital will now be overseen by

EVP global marketing Mark Hodgkinson.

Hands’ views on digital – and indeed his plans for the company’s recorded music division as a whole – will face their first key test on April 14 with the release of the second album from The Kooks, *Konk*.

The band’s debut, *Inside In/Inside Out*, released by EMI label Virgin in January 2006, has sold more than 1.2m copies to date in the UK. As a result, *Konk* will be seen as a test of EMI’s mettle, particularly in the wake of high-profile departures from artists including Radiohead and Paul McCartney, together with rumblings of discontent from representatives of existing artists including Robbie Williams.

However, the band’s co-manager – Rob Swerdlow of Starwood Management – says he is confident. “What we have got is a very strong record,” he says. “I am not feeling yet any wobbles from the team. If there are any, the luxury of a band at the level of The Kooks is that they will be corrected.”

In his *Music Week* interview Hands also reveals what he is looking for a new CEO to replace Eric Nicoli who departed in August and explains how he believes lesser-selling artists can still make money.

ben/robert@musicweek.com



The Playlist.



The Kooks
Always Where I Need To Be (Virgin)
Despite the harder edge to their new songs, The Kooks have lost none of their infectious pop spark. This is wonderful stuff. (single, March 31)



MGMT
Time To Pretend (Columbia)
Debut single proper from one of the most exciting bands to come out of the US in quite some time. Flaming Lips-esque wonderfulness. (single, February 25)



Nickelback
Rockstar (14th Floor/RR)
With the marketing and promotional muscle of 14th Floor behind them, Nickelback look poised to break the UK. And about time too. (single, out now)



Camille
Money Note (Angel/EMI)
This exclusive track, taken from *Music Week's* French talent 2008 CD, is the first taste of Camille's third album *Music Hole* with great pop hooks. (from album, April 7)



David Jordan
Sun Goes Down (Mercury)
A-listed at Radio One and Radio Two last week, the first single proper from this 21-year-old talent looks set to propel him to a wider audience. (single, February 4)



Be Your Own Pet
Super Soaked (XL)
Typically mad lead single from *Be Your Own Pet's* second studio album. The first of four seven-inch singles to be released consecutively. (seven inch, March 3)



Laura Marling
Alas, I Cannot Swim (Virgin)
On Laura Marling's debut album, the young artist weaves a lyrical tapestry that belies her years. A great talent. (album, February 11)



Slagsmålsklubben (SMK)
Haent (Djur and Mir)
A firm highlight from Eurosonic, this Scandinavian electro six-piece cannot avoid writing a big hook with their synth-driven, bleep-heavy music. (from album, tbc)



Black Tide
Shockwave (Polydor)
Soon to hit the road in the UK with Avenged Sevenfold, Black Tide are the missing link between Kill 'Em All, Metallica and Motley Crue. (from album, February 11)



The Futureheads
The Beginning Of The Twist (Nul)
The Futureheads rediscover their mojo with this infectious, guitar-driven track from their forthcoming studio set. One listen and you're hooked. (single March '0)



In The Studio



● Ant Whiting is currently in the studio with Domino artist Eugene McGuinness working on the follow-up to his debut, *Early Learnings Of...*

Most Clicked Songs On The MW Playlist

1. The Shortwave Set - No Social (Wall Of Sound)
2. Vampire Weekend - Mansard Roof (XL)
3. Royworld - Dust (Virgin)
4. Cadence Weapon - In Search Of The Youth Crew (Big Dada)
5. H "Two" 0 Feat. Platinum - What's It Gonna Be? (Data)

Gig Of The Week



Artist: **The Ashbies**
Venue: **West Rocks, Shepherd's Bush**
Date: **Friday, January 25**
About: **Alongside White Lies, The Ashbies are the only unsigned band you should be concerning yourself with right now. Guitar-slinging teens with talent to burn.**

"This industry can..."

by Robert Ashton

Guy Hands is candid and unequivocal: the music industry has got things badly wrong

Labels

Robbie Williams and a big wedge of EMI artists, who impatiently await proof that a Terra Firma-led EMI is capable of handling their new releases, probably see red horns and a pointy tail when they think about the wiz financier Guy Hands. But face-to-face he does not look like the devil incarnate.

Despite just telling 6,000 EMI staff that up to a third of them will be leaving the company - explaining that the days of paying advances to acts based on "fun economics" are past - Hands looks tired, but remains relaxed. In fact, with his unruly blonde mop he appears more cherubic than a guardian of evil. He certainly does not relish the role of the bogeyman and would be horrified if he thought he was fostering a "we-are-Terra-Firma and we don't care" attitude.

Dressed in a pink tie, starched white shirt and suit - dapper Savile Row rather than cutting-edge Dior - Hands is more City than street. But he doesn't come across as the dour, hard-bitten financier or unemotional numbers man some might expect. In fact the young-looking 48-year-old banker (those paparazzi-style photos in last week's press do him an injustice) is remarkably open and candid.

Finally ready to reveal a detailed gameplan to *Music Week*, he speaks slowly, clearly and calmly. He does not obfuscate and if he does not want to answer a question, he says so. He does not squirm, fudge or hide behind bland pronouncements masquerading as answers.

That said, easing himself into a boardroom chair at EMI's Wrights Lane HQ, his delivery is upbeat, verging on the evangelical and is remarkably similar to that master of spin, Tony Blair. He also frequently peppers his conversation with words like "frankly" as if he needs to convince the listener of his candour.

On the music industry he is both candid and unequivocal. It has got things badly wrong. "I have never seen an industry where you can piss off the consumer," he says, referring to the industry's stance on suing file-sharers and clamping DRM onto releases. "We have done a lot of focus groups and yes it has [pissed people off]. Where it really affects things is new music: it is the willingness of the consumer to pay for new music at a reasonable level. That is the issue."

When Terra Firma took over the Odeon group Hands had a snappy analogy about how the cinema chain thought they were in the movie business, but he found out they were actually in the popcorn business - basically providing a nice environment to watch the latest blockbuster.

Hands tries to construct a similar analogy for EMI. He is not entirely successful, but he does outline the general problem he sees the industry has. "The music industry, sorry the recorded music industry, has seen itself as pushing content at the consumer. Which was fine until digital came along. With digital the consumer will pull what they want and won't be pushed at. In fact pushing at the consumer tends to produce the reverse reaction from what you want."

Worse than the fact that the business seems to be ignoring its consumers, Hands is incredulous that industry executives have done absolutely nothing about it. Revenues have continued to slide and everyone has talked endlessly about new business models. There has been tinkering, but ultimately nothing has changed.

"This industry cannot go on doing nothing," he states, before revealing that he thinks many of the people now running the recorded music industry are either incapable of change or so welded to their entrenched views they do not want to.

"Most of my conversations with people in the industry have been very much along the lines of 'Guy somebody needs to do this, we all know it has to be done. It's just we are all behind you, but we are not going to do it first'. Hands smiles as he delivers the last line. "The alternative is you do nothing, which effectively is what has been happening with EMI for a large number of years."

That is why Hands wants radical change. He wants to fundamentally reshape the way EMI and the artists it works with do business. Underpinning this is a new organisational structure for EMI, which will now be split into three divisions - labels/ASR, music services and support services.

Hands clearly did not trust the existing EMI hierarchy to deliver his restructuring because only five executives from the company survive to serve on the new EMI Music management board.

This seems to confirm the view that Hands does not believe the music industry has



"Somebody needs to do this... The alternative is you do nothing, which effectively is what has been happening at EMI..."

Guy Hands

groomed executives capable of tackling the new digital era or who are able to market music on a global level.

"You can't just have an A&R guy saying 'this is the way we do it.' What I am saying is, in a world that is vastly more complicated, where you've got substantial change occurring, you've got to think very selectively about what you do from a marketing, sales, distribution and digital basis. And the skills to do that are quite specialised and need to be centralised so they get the full flavour of what is going on in the world," he explains.

With this model, which will be accompanied by slashing up to 2,000 jobs, Hands believes that EMI will save £200m each year, will be able to cope more flexibly and quickly with new initiatives and will also respond more creatively to what customers and artists want.

It clearly irks him, for example, that Radiohead were allowed to slip away and do their own thing with *In Rainbows*.

"Radiohead came up with what was a great way to promote their music that should have been done by one of the labels, not by Radiohead. I would have loved to have done that [In Rainbows download]. That was just the sort of thing that was creative and innovative. And I think a label can do it and make more money for the artist and make it more successful because they can do it on an international basis and they can tweak some of it. But they need the freedom and creativity to start thinking that way."

Digital is another key plank of the Hands

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

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

Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out www.musicweek.com

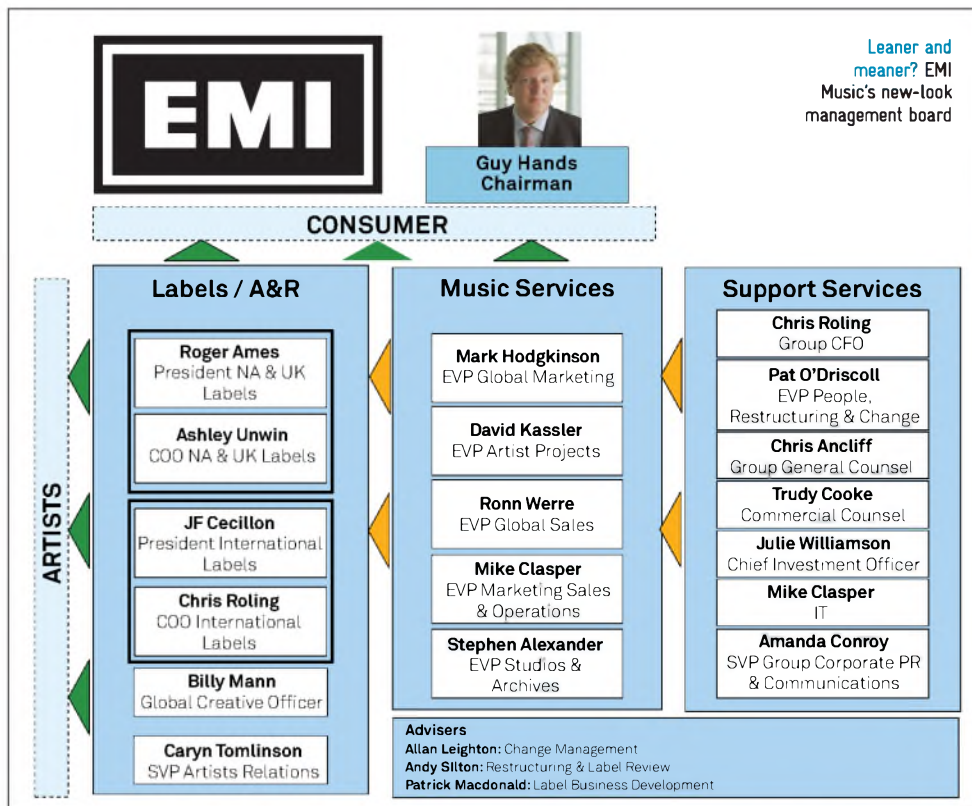
MOST READ ON MUSICWEEK.COM LAST WEEK

- Hands announces EMI vision
- Brit Awards nominations

- Guy Hands' speech to EMI staff
- Radiohead stir up fan frenzy in Brick Lane
- Rolling Stones sign with Universal

not go on doing nothing”

ly wrong. And with his shake-up of EMI set in motion, Hands explains to *MW* why he wants radical change



already have sponsorship for touring.

Labels and executives are also likely to be among the cull. An insider suggests that some high-profile imprints have already been earmarked for closure or even a sell-off.

Chairman and CEO Tony Wadsworth and head of digital Barney Wragg are the highest profile casualties thus far. One source suggests Wadsworth's cabal or "his old man's club" of senior executives are now likely to be shown the door. Hands says that no decisions on which other executives will leave has yet been made nor will he comment on how much of the additional £250m investment he attracted to the business last week will be spent on the restructuring and redundancies, though one source has put the figure at about £40m.

He says, "The issue – and this is where the rubber hits the road – is when you start talking about individuals. This is an industry which is about individuals."

Hands accepts he is going to attract flak – typically, from one manager: "I don't think Hands knows what he is doing" – but believes that is the price for a radical shake-up.

He says, "My job is to take the bullets and the shouting and the screaming. It is something you have to live through. Would I rather it didn't happen? Absolutely." And he recognises that "for everyone who supports somebody there is normally somebody who doesn't. Every time we make a decision, those who support it keep quiet, everyone who doesn't like it will stand up and shout."

However, Hands has gone to remarkable lengths to involve his workforce and outsiders in the change process. His advisors – including former BBC director general Lord Birt – have interviewed managers. Hands has asked for emails from staff, focus groups have talked to consumers. And he would, therefore, be surprised if too many more people come forward with solid gripes because they can only have themselves to blame.

"I believe the artist community and manager community is smart enough and intelligent enough and bright enough to realise that the changes I am making are the changes they actually all suggested to me I make," explains Hands. "Nothing we are doing isn't something that hasn't been suggested to me by that community."

When the bullets stop flying Hands will also have installed a CEO. Hands had wanted him or her in place by now, but the appointment is on hold until the summer. The CEO will be a replacement for Eric Nicoli and Hands is briefing headhunters for "someone with consumer and digital experience". He adds, almost as an afterthought, that "frankly, [they] will need a lot of music experience." That does not sound like someone already running a record company.

By then Hands, who concedes EMI is taking up a good portion of his time, will also be free to move on and look at further investments for Terra Firma.

However, one cannot help feeling that for all the brickbats, Hands is enjoying his brush with EMI – it beats East Surrey Holdings for glamour and fizz – and the opportunity to demonstrate that he actually has a plan for the company and, perhaps, for the music industry as a whole.

He has the time to do it. He says he has at least another seven years invested in EMI before finding an exit strategy. And he has changed industries before. Hands reckons he reinvented the pub trade [Terra Firma invested in Phoenix Inns] and other sectors have benefited from Terra's fresh thinking. Perhaps he really can do the same for music. He does not appear daunted.

rob@musicweek.com

Ups And Downs



- HMV's Christmas trading results, including an increase in sales of music
- Radiohead's intimate and electrifying gig at 93 Feet East
- Universal's impressive 29 Brit nominations



- 'Challenging' Christmas trading for Woolies
- It might make EMI streamlined but those job cuts are going to hurt
- Paul Quirk to close his store – the end of an era for a much-loved retailer

strategy. He does not see digital as just another delivery tool. Hands views it as the vital tool for EMI to get closer to – and to understand – its consumer.

Hands wants his new music services team, involving marketing sales and distribution, to use new technologies to get inside the mind of music lovers around the world.

"Digital can be used in lots of ways. One of the ways we want to use it is to form a connection with the consumer where the consumer effectively gives us a better insight into the music they would like to buy, how they would like to buy it and how they would like it delivered," he explains. "So rather than treating digital as the thing you do because you have done a CD, treat digital as the way you determine what you release and how you release it".

A lot has been said about Hands asking his artists to work harder. And the willingness of Williams' management team and others to say they are withholding their charges' labour has irritated the financier. But he appears to have sweet-talked some – if by no means all – of the management sector around last week (see pages 4–5) and will not let the occasional bleating deflect his plans.

These also involve cutting back on the 14,000 acts signed to EMI. He says no decisions have yet been made on the number who will go, but from his language it sounds like a lot. "We have artists that haven't, frankly, sold an album in years. But then we have artists we know who are very successful. When you take the extremes it is easy, once you start getting towards the middle you have got to start to make some decisions," he explains.

And Hands also has no truck with the current system of advances – or at least the way they are calculated. "I think advances are totally appropriate, but the advances need to be calculated on a rational economic basis and in reality advances over the last few years have been calculated with, frankly, fun economics. Otherwise they have been calculated on what is the effect on quarterly earnings rather than what is the effect on cash in, cash out," he explains.



Changing of the guard: who will be next to follow Tony Wadsworth and Barney Wragg out the door?

However, it is not all doom and gloom for artists who do not always sell in their millions and cannot command a large advance. Hands wants to find new, more creative, ways of motivating and rewarding his singers and songwriters. He adds, "One of the things that I am determined to do is to spend as much time as I can to find a way for artists that cannot be profitable in the existing model today, that we try and find a way they can be profitable. Profitable is maybe the wrong word, but so that they can have an opportunity to continue to make music and get that music to fans."

One of his alternative ways of helping to pay bands is sponsorship. "If you think of something like Red Bull being associated with new music, that has got great advantages," he suggests. "I want to find a way to keep getting music out there to people and from that we will find some great new bands." This is fine, although as many commentators have noted, the idea of corporate involvement does not appear that new or revolutionary, since many bands

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What's On This Week

Monday
● U23D screening at Imax
● Morrissey starts a six-
night residency at
Camden's Roundhouse

Tuesday
● Goldie Lookin' Chain's
Rhys and Eggy feature at
the Radio Academy Wales
awards night, University of
Glamorgan, Cardiff

Tuesday
● The Feeling play their
first live set of 2008 at
the Porchester Hall

Saturday
● Cannes hosts Midemnet
over the weekend, prior to
the start of Midem

Sharewatch

Chrysalis: 106.25p (+0.25%)
Emap: 912.00p (+0.39%)
GCap: 191.75p (+0.78%)
HMV: 102.25p (+6.33%)
Sainsburys: 399.50p (+0.26%)
SMG: 15.25p (-1.61%)
Tesco: 424.75p (+1.62%)
UBC: 9.00p (n/a)
WHSmith: 316.50p (+3.69%)
Woolworths: 8.72p (-16.95%)

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

Mixed reaction from as new deals begin to

by Ben Cardew

Disagreement over contracts for existing artists provokes anger, while some in m

The manager of one of EMI's most successful artists has revealed that he would end his relationship with label "tomorrow" were he able.

While EMI chairman Guy Hands vows that he will make EMI into the world's most "artist-friendly" music company by developing new partnerships based on "transparency and trust", this manager is furious that any new deals will apply only to new signings - existing artists will have to see out their current contracts.

"Guy Hands is selling the idea of complete honesty and of a fairer deal for artists, but when he was asked if he had the intention of changing deals for existing artists he said no," the manager explains.

"So any artist on the label won't benefit from the new deal, which is ludicrous, while any artist that hasn't sold any records, they will have a better deal. If we could get off the label tomorrow we would, because of the unfairness and because no one knows what is happening. It would be much better to do it by ourselves."

"I am sure most artists if they were asked if they wanted to get off the label they would say yes," he adds. "Any artist that is selling records would want off."

Furthermore, the manager says that the departure of former EMI Music UK chairman and CEO Tony Wadsworth, who exited the company on January 11, has had a very negative effect on his relationship with the major.

"No one knows what is going on," he claims. "Tony Wadsworth headed up our team and he's not there anymore."

However, an EMI spokesperson says that EMI is happy to have discussions with individual artist managers on their particular position.

"With regard to superstar artists, EMI will be providing them with dedicated global teams to ensure that their records are as successful and



Deal or no deal: Robbie Williams' manager Tim Clark requested the B

profitable as they can be," the spokesperson says.

Big Life Management managing director and Music Managers Forum chairman Jazz Summers says that most managers he has spoken to are positive about the situation.

"There are a lot of people there [at EMI] that we still know so let's see what happens," he says. "[Guy Hands] was reassuring, saying they had enough money - that is what we were waiting to hear. I came away from the meeting feeling confident that he wasn't going to get in the shit financially."

Corinne Bailey Rae's manager Bob Miller

Wadsworth rejected offer

EMI owner Guy Hands wanted to keep former chairman and CEO Tony Wadsworth in the restructured company, it has emerged.

Many have wondered why Wadsworth, with an enviable track record in signing and developing multi-million selling artists such as Gorillaz, Robbie Williams, KT Tunstall, Kylie Minogue and Coldplay was sacrificed to make way for new labels chiefs Roger Ames and Ashley Unwin.

But, according to sources, there were question marks over Wadsworth's abilities to handle new technologies and the different ways of marketing music in the new digital era. Not persuading Radiohead to remain at EMI and finding a flexible way to jointly handle the digital download of their album In Rainbows is thought to have been a strike against Wadsworth's abilities to think outside of the box.

"Do you think Tony would have come up with that [the Radiohead initiative]?" asks one informed source. "No, it is about the individuals. There are very few world-class marketing people. When what you are doing is using radio, putting on stuff, that is one thing. When you are trying to go for worldwide class and marketing it is a real skill."

However, sources close to the discussions between Terra Firma boss Hands and Wadsworth suggest an alternative role for the record company man was devised and offered.

The role would have involved Wadsworth using his consummate A&R gifts and taking responsibility for artists who the company was trying to break, helping with A&R and finding ways to promote music. It would have also involved him working with Government on music in terms of education and other issues. It is understood Wadsworth was also offered the same pay and conditions.

Although not a demotion, Wadsworth may have perceived the offer as an sideways move after 26 years at EMI working his way up from managing director of Parlophone to chairman and CEO of the recorded music group, so the offer was rebuffed. The insider suggests, "Guy wanted Tony to stay. But, his blunt answer was, 'I have done business the same over the last nine years and I don't want to have to change'."

Meanwhile, the BPI is to hold an EGM ahead of its next council meeting to change its rules to allow Wadsworth to continue as its chairman.

What do you think of Guy Hands' plans for EMI?

Sean Adams, Drowned in Sound
"It's funny they'd talk about improving their relations with artists as EMI are the only label we've ever

received BPI legal action from. Loosening up and making some tracks pod-safe and bloggable would be a great start"

Neil McCormick, The Telegraph
"I wish EMI well but I don't

see anything revolutionary about Hands' new structure. I am sure that 'streamlining' will be initially effective at cutting costs but I suspect the multinational music business is always going to have a tendency to bloat"

Richard Kirstein, Leap Music
"Guy Hands is bringing some much-needed financial rigour to what many believe is an outdated business model. Stripping out costs that are no longer justifiable should return EMI to profit, albeit in

a very different guise as a consumer-focused entertainment company."

Leon Berrange, Voxbox
"We should all be watching Mr Hands and his team to see whether, with all the

resources at their disposal and what amounts to a 'clean slate', they can invent a new paradigm for profitability of major (formerly known as) 'record companies'."





EMI artist managers to take effect

Management community applaud Guy Hands' common sense financial approach



"Apart from job losses, his plans and the understanding he has shown for what has got to happen have been very positive"

Bob Miller, Corinne Bailey Rae's manager

Black Hand Gang storm the EMI meeting, while Corinne Bailey Rae's manager Bob Miller expressed happiness with new regime

agrees, suggesting that most managers are now happy to work with Hands. "Every manager I met felt like they could work with this guy [Hands]," he says.

"Apart from the loss of jobs, the plans he has got and the understanding he has shown so far for what has got to happen have been very positive," he adds. "A lot of what is going to happen needed to happen. It was more to do with the way he implemented it. It was more deep surgery and he has to be applauded for doing it so early."

"Two weeks ago, I wouldn't have signed another act to EMI, but I am impressed and now I

would," says Jonathan Shalit, manager of EMI Classics artist Mylene Klass. "I left the meeting excited by the future. Of course, Hands talked big and now has to deliver."

It emerged last week that IE Management co-founder and Robbie Williams' manager Tim Clark, who has been vocal in his criticism of Terra Firma, wrote an email to a group of EMI artists' managers known as the Black Hand Gang asking them to turn up in force at the managers' meeting with EMI and demand answers to hard questions.

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Hands across the water for new global structure

Think global. Those are the watchwords for Guy Hands' reign at EMI. And that thinking underpins his new structure for the major, based around three clear divisions – labels/A&R, music services and support services.

Each of these will now be aligned functionally rather than geographically, meaning the UK and US A&R structure, for one, will come under common leadership – reporting to Roger Ames, the new president of North America and UK labels.

A&R activity and responding to consumer needs and trends – from Los Angeles to Hong Kong – is the priority. And to ensure this, the labels will now be exclusively focused on A&R, leaving everyone else – those not directly involved in finding and breaking acts – to help monetise EMI's music.

Music services, which involves marketing and sales, again on a global footing, will concentrate on getting closer to the customer, finding out what music they want and how they want it.

Digital technology will be one of the key tools that new global marketing EVP and former Virgin Money CEO Mark Hodgkinson will be using, with Facebook-style social networking sites one area EMI will develop.

Music services can then report their findings into the labels and A&R. Hands says, "The reshaped organisation is designed to simplify what we do and...help us to release creativity and speed up decision making."

Hands wants his company to start thinking globally and creatively quickly – he wants the new organisational structure in place by the end of June 2008 – and the first step in the transition is to introduce a global functional reporting in support services, the third and final pillar of his organisation.

This is for the "backroom staff" and includes functions such as finance, HR, IT, legal and business affairs, corporate communications and PR.

Steve Purdham, We7
"It sounds like EMI has finally woken up to this challenge and I'm looking forward to seeing what their restructure will entail. It's been an exciting year for the music industry. We can't wait

to see what 2008 holds."

Simon Banks, SB Management
"Who knows whether Guy Hands will succeed in transforming the music business? Let's hope so!"

Jon Webster, Music Managers Forum

"The managers' view is pretty much that obviously he has got to do what he has got to do for his business. Our concern is how artists are going to end up being

treated, whether they are going to have the service and marketing that they have been led to expect."

Editorial
Paul Williams



Don't throw EMI's baby out with the bathwater

Hands' business plans are sound, but he must be mindful not to further upset the ever-powerful artists

It was only around this time last year that this publication was reporting on the firings of senior EMI executives Alain Levy and David Munns. All that now seems like a lifetime ago.

Events at the major have moved at such a pace over the last 12 months that it has sometimes been difficult to fully take stock of the consequences of what has been unfolding, but all that was brought into sharp focus last Tuesday for what – even by EMI's standards – was one of the most dramatic days in its history.

The headlines that followed last week naturally focused on up to 2,000 job losses from the recorded music division (one-third to be absorbed by the UK), a painful move that will have reverberations across an industry that has already had to bear the brunt of thousands of previous redundancies in recent years.

But beyond those distressing statistics, the real industry attention here will be on Guy Hands' observations and conclusions about not just his own recently-purchased company, but the industry in its entirety.

Taken at face value, it is hard to disagree with much of what he has to say, even though, at times, he is hardly coming up with ground-breaking ideas.

Embracing the consumer, rather than "bullying" them, working in partnerships with artists and creating a company that is profitable and world-class are all clearly smart approaches, but it is not as if nobody has realised any of this before.

And, of course, he is completely right when he says the old ways of doing things are no longer appropriate. But it would be easy to look at his presentation and conclude the record industry is not currently changing in any way in order to survive and indeed prosper for the future.

What is true is that EMI, even though it was part of such innovations as Robbie Williams' ground-breaking last record deal, has not been anywhere near as active as some of its competitors in trying to reshape a business model that can no longer just rely on revenues from recorded music sales.

But, while he was trying to make all the right noises last week, Hands has made a tough job even tougher by earlier unnecessary and unwise comments that still linger in the mind, particularly those relating to the artist community who he has accused, in some cases, of not working hard enough.

This has hardly been helpful at a time when it is accepted that the industry's balance of power is shifting more than ever away from labels and towards artists and managers and when EMI hardly has an abundance of superstar acts it can afford to lose.

Paul McCartney and Radiohead have taken albums elsewhere, Coldplay and Robbie Williams' camps have raised concerns and now The Rolling Stones are considering their options with their catalogue after signing a one-album deal with Universal.

Despite this, Hands should be encouraged that some of the artist management fraternity are ready to give him a chance.

Others are going to take more convincing about his plans to transform a company with a long-built reputation of being artist-friendly, especially now Tony Wadsworth is no longer around.

While the Terra Firma boss has to win over the staff, what will be absolutely vital is proving to EMI's artists and their managers that his vision is right if he truly wants to make the major successful again.

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

MusicWeek online poll

QThis week we ask:
Can Guy Hands make a success of EMI?

Last week, we asked: Should artists be entitled to share in the profits when tickets for their shows are resold in the secondary market?

Yes | 44% ●●●●●●●●
No | 56% ●●●●●●●●



Brit Awards nominees

- British male solo artist **Jamie T, Mark Ronson, Mika, Newton Faulkner, Richard Hawley**
- British female solo artist **Bat For Lashes, Kate Nash, KT Tunstall, Leona Lewis, PJ Harvey**
- British group **Arctic Monkeys, Editors, Girls Aloud, Kaiser Chiefs, Take That**
- Mastercard British album **Arctic Monkeys: Favourite Worst Nightmare, Leona Lewis: Spirit, Mark Ronson: Version, Mika: Life In Cartoon Motion, Take That: Beautiful World**
- British breakthrough act **Bat For Lashes, Kate Nash, Klaxons, Leona Lewis, Mika**
- British live act **Arctic Monkey, Kaiser Chiefs, Klaxons, Muse, Take That**
- British single **Leona Lewis: Bleeding Love, Mika: Grace Kelly, Take That: Shine, Kaiser Chiefs: Ruby, Sugababes: About You Now, Mark Ronson feat. Amy Winehouse: Valerie, Kate Nash: Foundations, The Hoosiers: Worried About Ray James Blunt: 1973, Mutya Buena: Real Girl**
- International male solo artist **Bruce Springsteen, Kanye West, Michael Buble, Rufus Wainwright, Timbaland**
- International female solo artist **Alicia Keys, Björk, Feist, Kylie Minogue, Rihanna**
- International group **Arctic Fire, Eagles, Foo Fighters, Kings Of Leon, The White Stripes**
- International album **Arctic Fire: Neon Bible, Eagles: Long Road Out Of Eden, Foo Fighters: Echoes Silence Patience & Grace, Kings Of Leon: Because Of The Times, Kylie Minogue: X**
- Critics choice award **Adele**
- Outstanding contribution to music **Sir Paul McCartney**

Corporate breakdown

(UK/international/total)

- Universal 20/9/29
- Sony BMG 10/6/16
- EMI 5/2/7
- Warner 2/1/3
- Indies 5/2/7

Stones move to Universal for one-album soundtrack deal

● **The Rolling Stones** have signed a one-album deal with Universal as the clock runs down on their existing agreement with EMI. The band will team up with Universal for the soundtrack to concert film *Shine A Light*, directed by Martin Scorsese.

● **British Music Rights** has appointed **Feargal Sharkey** and **Andy Heath** as its new CEO and chairman. Sharkey takes the place of former CEO **Emma Pike**, who left in August 2007, while Heath replaces **Leslie Hill**, who retired at the end of last year. Both roles come into effect on February 1.

● **George Michael** has signed a multi-million pound autobiography deal with HarperCollins Publishers Worldwide in what is reportedly one of the biggest in British publishing history.



● **Ticketmaster** has agreed to buy American secondary ticketing company **TicketsNow** for \$265m (£134.5m), saying that the purchase, which is subject to regulatory approval, will make it a leading player in the ticket re-sales field.

● **BBC Radio One** has announced changes to its ever-evolving *In New DJs We Trust* shows. **Dave Spoon** and **Nerm & D-Code** will join the weekly rotational line-up alongside **DJs Kutski** and **Kissy Sell Out**. The new line-up continues the regular six-monthly evolutions of the *In New DJs We Trust* show and will be broadcast from February 1.

● Independent rock label **Victory Records** is suing **Virgin/EMI** \$35m (£17.5m) for allegedly wrongfully attempting to encourage its act **Hawthorne Heights** to repudiate its contract with **Victory Records**, claiming **Virgin/EMI** went as far as to pay \$55,000 (£22,500) to the band to pay for its initial phase of a 2006 lawsuit against **Victory**.

● **Planet Rock** has snared former **Pink Floyd** and **Roxy Music** bassist **Guy Pratt** to present a new Friday night show. The **Guy Pratt Pre-Licensing Law Shake Up Lock-in** will air every Friday between 11pm and 1am and feature music and Pratt's musician friends.

Sony BMG speaks out over Annie Lennox claims

● **Sony BMG** has responded to reports in the tabloid press which suggested **Annie Lennox** has been unceremoniously dropped from the label. In an official statement the major says, despite its contract with **Lennox** expiring in October last year, the report has been blown out of proportion.

● **Borders** is looking at launching an MP3 download store as part of its focus on generating digital sales. The company's partnership with **Amazon** will end in April, allowing it to launch its own online store and take control of web revenue.

● **Guy Hands** has reportedly tabled a bid for **Chrysalis**, which owns the music publishing rights to artists such as **Blondie**, **David Gray** and much of **David Bowie's** early work.

● **Pias Digital** has reached an agreement with **iTunes** that will see in excess of 44,000 tracks from its own repertoire and from labels the company represents internationally, made available through the **iTunes Plus** service.

● Emap music channel **The Hits** is joining forces with **Channel Four** as part of its **The Box** joint venture to launch a new season of music television. **4Music Sundays** will run from March 2 to May 4 and will feature broadcasts of concerts, access to artists, performances and music videos.

● **Adrian Stewart** has been appointed as programme director of **London's Magic 105.4**.

● **Gold Radio** has signed **Capital's James Cannon** to present the station's breakfast show as part of a new weekday line-up starting on January 21.

● Scouting for **Girls** were nationally plugged by **RPPR**, and regionally plugged by **Bob Hermon Promotions** and not **Sony BMG** as quoted in the **Airplay Charts** in last week's **PR & Pluggers** feature.

Universal leaves others wake in pop-heavy Brit

by Anna Goldie

Nearly 30 nods for the major with EMI trailing behind with just seven nominations

Awards

Nominations for this year's pop-heavy Brit awards showed sharp divisions between the fortunes of the majors.

While **Universal** racked up its highest tally to date – 29 in total for 16 artists, including **Mika**, **Take That** and **Kate Nash** – the traditionally strong **EMI** received just seven, including **Kylie Minogue** being nominated for both international female and international album for **X**. **Sony BMG** picked up 16 nominations and **Warner** three.

Universal has acts nominated across its frontline **Mercury**, **Island** and **Polydor** divisions. **Island**-signed **Mika** claims four nominations, for **British male solo artist**, **British album**, **British breakthrough act** and **British single**, while **Polydor's Take That** were nominated for **British group**, **British album**, **British live act** and **British single**. The major's acts **Timbaland**, **Kanye West**, **Feist**, **Rihanna** and **Rufus Wainwright** all picked up nods for international awards.

Independent labels claimed seven nominations – including one for **Kaiser Chiefs**, who are signed to **B-Unique** but whose releases go through **Polydor** – compared to six last year, led by **Domino's Arctic Monkeys** for **British group**, **British album** and **British live act**. **XL's White Stripes** are shortlisted for international group, labelmate **Adele** will collect the inaugural critics choice award; while **One Little Indian's Björk** is nominated for international female solo artist.



Leading the pack: Universal's Mika shares top nods with Take That with

Universal Music Group International and **UK chairman and CEO Lucian Grange** says the major's haul of awards, which range musically from pop acts such as **Take That**, **Girls Aloud** and **Sugababes** to the likes of **Rufus Wainwright**, **Arcade Fire** and **PJ**

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er majors in their rit 2008 shortlist

ions, the same amount as a healthily-represented indie sector



Parlophone new signing Bat For Lashes receives two nominations

have a fantastic year ahead.”
After a year in which the Sony BMG operation had number one albums by acts including Kings of Leon, The View and Bruce Springsteen, Columbia general manager Mardi Caught says, “We’re over the moon with the nominations – we’ve had great fun last year working with [Mark] Ronson, Kings [of Leon], Bruce [Springsteen] and Foo’s [Fighters] so it is very rewarding to see that the public and industry recognise how talented all our nominees are.”

Parlophone managing director Miles Leonard is matter-of-fact about his company’s nomination count, describing the nominations for the originally-Echo-signed Bat For Lashes and Parlophone’s Kylie Minogue as “a reflection of the label”.

“We work both with very successful artists like Kylie, as well as someone like Natasha [Khan, Bat For Lashes], whose album hasn’t been as commercial as the others nominated, but is recognised as something unique, as it was when it was nominated for a Mercury award.”

Although Leonard says he would love Bat For Lashes to win the award for British breakthrough act, he thinks that it would be an “outside bet”.

Nominees were announced at an event last Monday at London’s Roundhouse, which saw live performances from Editors, Bat For Lashes, Adele and The Hoosiers.

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Harvey, is the result of being a “diverse company”.
“I relish the diversity,” he says. “I think Island has had a fantastic year and Mercury has got a great haul of talent in the form of Joe Lean And The Jing Jang Jong and David Jordan, so they are going to

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**Dooley's
Diary**



Exiles on Ken High Street

It seems it really is too early to reach any conclusions about what will happen to The Rolling Stones’ post-Sixties catalogue – presently residing at EMI – now they have signed a one-album deal with Universal. The word is the **band are keeping their options open** in what appears to be a very opportune moment to negotiate a new deal given all the activity going on at EMI at present. Stay tuned... Speaking of EMI, it was good to see Tony Wadsworth his usual good-natured self at **last Monday’s Brits launch** at Camden’s Roundhouse, just days after exiting EMI for the last time. Testament to the respect he held among his artists, both **Radiohead** (sans-Thom) and **Damon Albarn** were among those who turned up to wish him well at his Abbey Road leaving do the previous Friday, with Albarn delivering a rather alcohol-fuelled, yet touching speech for his old boss... From one music man to another: Island Def Jam chairman **Antonio “LA” Reid** was in town to debut the new music from Janet Jackson and Mariah Carey last week, in an event named **the Island Def Jam Sessions**. After a round of applause for the new Jackson video, Reid thanked the audience, adding, “We should clap because we just played music and yesterday there was a very big company meeting in a theatre over the other side of town where they didn’t play music. A music company – or it used to be.” Ouch. After the presentation, Reid joined Universal executives for **Duffy’s show at The Pigalle Club** before partying into the early hours at new West End venue Cristal, where the Grey Goose vodka and champagne flowed all night. Pictured on the night is (l-r): Mercury



records UK president Jason Iley, Universal Music Group International executive vice president and president, Asia Pacific region Max Hole, “LA” Reid, Mercury Records US president David Massey and UMG chairman/ceo Lucian Grainge. Back row: Island Def Jam President and COO Steve Bartels... On an unrelated note, we hear that **Universal is considering**

creating a new label to house several of the old V2 acts including Mercury Rev and Isobel Campbell... **Dooley was rocked from one side of Brick Lane to the other** on Wednesday night as thousands of hopeful Radiohead fans, assembled outside the Rough Trade East shop for a free gig, learnt that the venue had changed to the bigger 93 Feet East nightclub over the road. Despite it being a somewhat taxing day for band and audience, when Radiohead finally walked on stage at 10.20pm they were clearly delighted to be playing such an intimate venue and rewarded the 200 equally excited fans with a blistering set, including **In Rainbows in its entirety** and old favourites such as The Bends and National Anthem... The following night was considerably more sedate, as Dooley took a pew at St James Church in Piccadilly to hear a number of moving readings from **Things The Grandchildren Should Know**, Eels frontman **Mark Everett’s** autobiography, along with songs inspired by his experiences. Among audience members to step up to the lectern was one **Pete Townshend**... Apart from clogs, weed and windmills, Holland is also renowned the legal prostitution which has led to **the moral demise of many a visiting British band** over the years. So, at **Eurosonic** last week, who was the young guitarist last seen being dragged unwillingly into a taxi by his label head, pleading with said boss to give him “50 Euros for a shag, pleeaassse”?... It won’t have escaped your attention that **Midem kicks off this Saturday**. *Music Week* will be there in force so feel free to drop in to our stand, number 17.13. Feel especially free to drop in this Sunday 27 at 4pm when, in collaboration with our friends on the **French Music Bureau**, we will be launching our French talent 2008 CD with drinks and cheese. Then on 5pm on Monday 28, we will be toasting the new issue of *Music Week* – as well as launching **Go North 2008** – with a suitably Scottish selection of fine malts... Friends and family of Jo Cavanagh will be hosting a memorial drinks for the music industry executive, who sadly passed away last month. It will take place on Thursday, January 24 at The Fulwood in W1 from 6.30pm onwards.

HMV reports a happy Christmas

by Ben Cardew

Retailer takes lead over high street rivals Zavvi and Woolworths with a like-for-like sales increase on 2006

Retail

Christmas trading results

HMV (10 weeks to January 5)

- HMV UK and Ireland like-for-like sales up 14.1%
- Group total sales up 9.4% like-for-like
- HMV International like-for-like sales down 0.6%

Woolworths (49 weeks to January 12)

- Total group sales increased by 11.2%
- Woolworths Retail like-for-like sales down 3.2%
- Cumulative sales for EUK and Bertrams up 46.7%

Zavvi (four weeks to January 5)

- 10.2% like-for-like sales growth (excluding online)
- Music sales fell 11.6% like-for-like
- DVD sales grew 6.4% like-for-like
- Games sales increased 62.7% like-for-like

HMV goes into 2008 in an optimistic mood after reporting strong Christmas trading figures that, it says, prove the enduring appeal of the CD.

The retailer last week posted a like-for-like sales increase of 14.1% in its UK and Ireland stores in the 10 weeks to January 5 – a result that chief executive Simon Fox says is the company's best like-for-like sales increase since it floated in 2002.

While HMV did not break sales down by product category, Fox says that music sales increased in both units and value terms on a like-for-like basis. This comes in stark contrast to HMV's rivals Zavvi, which reported an 11.6% fall in music sales in its own, otherwise impressive, Christmas results.

"If you perpetuate the myth that CDs don't sell, then they won't," says Fox. "If you work to promote great music and great packaging, then it sells."

"We think that all the effort that we have put in over the last nine or 10 months are bearing fruit," he adds. "We have continued to focus on the depth of range. We have reacted very, very quickly to what has happened in the wider world; what was going on with TV with X Factor, for example."

Fox says that HMV performed particularly well on the deluxe edition of albums such as Amy Winehouse's *Back To Black* and Take That's *Beautiful World*, as well as compilations.

"This says that the record buying public will buy the right product if it is put in front of them," Fox says. "Music makes the perfect gift. If it is well-packaged and in the stores then customers will buy it."

Fox also praises the company's regional successes such as Scotland's impressive sales of Amy Macdonald's *This Is The Life*, as well as its stock control and close relationships with labels.

HMV's share price, which has fallen steadily since the start of 2008, rebounded on the news,



Christmas bonus: HMV's share price has risen by more than 8% since the announcement



"If you perpetuate the myth that CDs don't sell, then they won't..."

Simon Fox, HMV (above)

climbing more than 8% on the morning of the announcement.

Fox says that the perception of HMV among the City is changing thanks to its impressive results. "I think the sentiment is changing. If you read analysts' notes, they are much more supportive now than 10 months ago when they said I had the most difficult job in retail," he says.

"They are starting to believe perhaps that we have a future after all and that perhaps our plans will come to fruition."

Fox explains that the company goes into the new year with renewed confidence. "We have built on great months of business and I am confident that we will keep that momentum," he says. "And there are great releases on the horizon."

Sony BMG UK chairman Ged Doherty was among those to praise the retailer, saying that they remain a "a great business partner".

HMV's results come at a difficult time for music retail. Woolworths last week refused to give its Christmas trading figures, with chief executive Trevor Bish-Jones saying that the period had been "very challenging".

Meanwhile, respected indie retailer and Era chairman Paul Quirk confirmed that he is to close his Ormskirk store Quirk's, although he will continue to trade online.

Quirk says that the move is a "logical step" as the shop's lease runs out in January, although he explains that this is "a very exciting time" for entertainment retailing. Quirk will, however, serve out his full term of office as Era chairman until September.

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Oxygene fans the covermount flames

Quote Of The Week

"This industry cannot go on doing nothing..."

Guy Hands tells it like is in an exclusive interview with *Music Week*

EMI has signed four covermount deals for its artists with national newspapers in the first quarter, according to promotions company Upfront Promotions.

Upfront, the company behind the controversial giveaway of Prince's latest album *Planet Earth*, has also brokered a deal between another, undisclosed label and *The Mail On Sunday* to give away a completely new album by what it describes as an "established group", which will appear on newsstands and in supermarkets at the end of March.

The covermount promotions company has also been in meetings with the Entertainment Retailers Association, to find a compromise over the contentious issue that Era has criticised in the past.

EMI has already kicked off the year agreeing to give away a remastered edition of Jean Michel Jarre's 1977 album *Oxygene* with *The Mail On Sunday*, to tie in with Jarre's 30th anniversary tour of the album and the release of the tour DVD *Live In Your Living Room*.

The other covermount deals will be releases made up of six tracks from an upcoming new album and six previously-released studio tracks, including one on February 3 by what Upfront Promotions managing director Simon Stanford describes as a "a frontline EMI act."

Stanford says that EMI has recently been the most enthusiastic supporter of covermount deals, despite running into controversy in 2007 for



agreeing to give away Mike Oldfield's *Tubular Bells* without asking the artist's permission.

"They have certainly taken the shackles off and embraced the idea of what we are doing to stimulate album sales and now there are signs that the cracks are appearing, everyone has been taking us more seriously," says Stanford.

Stanford explains that Era, which has previously strongly opposed covermounts, has entered "exploratory" discussions with his company. "I wouldn't say they are embracing covermounts but they realise that it isn't going to stop," he adds.

Era director general Kim Bayley admits the association has changed its stance. "Our view is no longer 'no covermounts at all'," she says. "They are a part of a new way of distributing music but we are keen to see a retail link to them, so everyone benefits – something like, take the covermount to a shop and get £1 off the price of the artist's new album."

Bayley says Era has presented the BPI with a "wish list" of what the retail association would like to see on future covermount promotions, which includes a "balance of old and new and exclusive product".

Last week EMI chairman Guy Hands told staff that the company's new strategy would include new models of delivering music, explaining, "We will be looking at how we can effectively drive real value from our catalogue and our archive – under-exploited assets in my view."

2007 – A YEAR OF COVERMOUNTS:

April
• Mike Oldfield's *Tubular Bells* given with *The Mail On Sunday*

July

• Prince's new album *Planet Earth* is given away with *The Mail On Sunday*

August

• Best Of Bananarama

covermounted with *The Mail On Sunday*

September

• 12-track Travis CD with *The Mail On Sunday*

October

• Pavarotti-The Legend given away with *The Mail on Sunday*
• Talking Heads' 1984 documentary *Stop Making Sense* given away with *The Observer*

• Blondie Live is given away with *The Star*.
• Promotional CD for Seal's album *System* with *The Mail On Sunday*



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Breakthrough for Hucknall in long-running catalogue battle

by Paul Williams

Simply Red timeline

1984 Simply Red formed out of the ashes of Hucknall's previous band, The Frantic Elevators.
1985 Band sign to Elektra. In the same year the band's first hit single *Money's Too Tight (To Mention)* reached the Top 20 and debut album *Picture Book*, which reached number two in the UK charts, was released.
1986 Simply Red peak at number two in the UK and number one in the US with *Holding Back The Years*.
1987 *Men And Women* album reaches number two in the UK
1989 *If You Don't Know Me By Now*, taken from Simply Red's *A New Flame* album gives the band their second US number one, while the album reaches number one in the UK
1991 *Stars* album reaches number one in the UK
1995 *Fairground*, taken from the album *Life*, becomes the band's first UK number one single
1996 *Greatest Hits* album reaches number one
1999 *Love And The Russian Winter*, the band's last studio album for East West, peaks at number five
2003 The band launch new label simplyred.com with the release of album *Home*, which reaches number two in the UK
2005 *Simplified* enters UK charts at three
2007 The band's most recent studio album *Stay* enters UK chart at number four

Warner and Simply Red to share control of million-selling albums in advance of frontline reissue campaign

Catalogue

Simply Red's Mick Hucknall has ended his seven-year dispute with Warner after winning 50% control of the catalogue owned by his former record company.

Hucknall, whose band were one of the major's biggest-selling UK-signed acts of the Eighties and Nineties, fell out with Warner in 2000 after it issued the retrospective *It's Only Love* against his wishes.

Since then all the band's new studio albums have been issued independently through simplyred.com, while Hucknall has declined to have any involvement in re-working his back catalogue.

Negotiations – started by former Warner executive and Simply Red's manager Ian Grenfell back in the summer of 2006 – have reached a conclusion, with Warner and simplyred.com agreeing a joint-venture deal, which will trigger the physical reissue of the entire catalogue – enhanced and digitally remastered – and its debut digitally.

"We realised how ridiculous it was that Mick wasn't connected to his catalogue," says Grenfell. "I think he was slightly in denial about his catalogue. He still played the songs live because he knows what his audience want, but when I talked to him about this deal it was a real easy conversation."

Following the split with Warner, Hucknall was publicly vocal about his criticisms of the major, including over the split of revenues for the albums, which the Simply Red frontman said he had paid for and so morally owned.

However, Grenfell now notes, "He realises that there's a commercial advantage to being involved with a multinational company and he still has his independence with the ability to release records on his own terms."

Rhino International and UK vice president Dan



Revisiting Red: Hucknall embarks on farewell tour in 2009

Chalmers, whose division will be handling the reissues, says the Simply Red catalogue is one of the UK company's biggest-selling catalogues.

"When I took on the label in the summer it was one of my priorities to come to an agreement with Simply Red and release the albums in deluxe editions," he says.

That will begin on February 25 with the reissue of the act's biggest album *Stars*, which achieved the rare feat of being the UK's top seller for two consecutive years – in 1991 and 1992. Coinciding with Mother's Day, the album will be available as a three-disc package comprising two CDs and a DVD and, unusually for a catalogue release, will be TV advertised.

"With the exception of *The Traveling Wilburys*, it's the first catalogue release we've TV advertised," says Chalmers. "There are several singles from the album – a minimum of five – which will make a great soundbed."

At the same time as the physical reissue of *Stars*, Simply Red's entire Warner albums catalogue will debut digitally in their standard versions ahead of the rest of the catalogue rolling out physically during the course of the year.

Both *A New Flame* and *Picture Book* will also be subject to deluxe physical editions, which will be made available digitally in this form in parallel, while the other albums will appear in remastered, overhauled versions during the

year.

A greatest hits and boxed set are also planned for autumn, ahead of a launch event at the end of the year and what will be a farewell 18-month Simply Red world tour, starting in 2009.

"This will be the last-ever time that Mick will play these songs," says Grenfell, whose charge is already focusing on a solo career with the release of a Bobby Bland tribute album, *A Tribute To Bobby*, in May. Grenfell agrees Hucknall now finally has closure on this long-running dispute with Warner. "It needed time. It needed a change of executives and it needed a shrinking record industry," he says. "It's tough enough for anybody selling records without having obstacles in your way."

paul@musicweek.com

The future of music TV? log on and see

Viewpoint



Jez Nelson, creative director, *Somethin' Else*

Last week, thousands of fans queued in the rain outside an East London Record store to watch a "secret" gig by one of the world's best and most PR-smart bands – Radiohead.

Three hours later, after a last-minute police-enforced switch to a larger venue, a few hundred of the hardcore were rewarded with an amazing show. Meanwhile, tens of thousands took the softer option and watched at home – live on Radiohead TV. Or, like me, the next day on YouTube.

Late last year Paul McCartney headlined the Electric Proms. But when he left the Roundhouse stage, the show had only just begun. Later that night the concert was shown on BBC2 and, within days, broadcast on Radio Two. For those with digital TV, a press of the red button would conjure up Macca on their screens for the next week.

But perhaps most significant of all was his appearance on the internet. While Paul held his

afterparty, BBC engineers were already encoding *Hey Jude* so that it could stream through the broadband connections of offices across the UK by the following lunchtime.

The fact is, fans of music TV have never had it so good – except it's broadband, not TV, they have to thank. After years of a paucity of decent live music coverage on traditional telly, broadband has stepped in to fill the gap.

Alongside gigs, the other boom area for broadband music TV is sessions. Some two years ago, Radiohead producer Nigel Godrich launched *From The Basement*, an online TV show offering "intimate performances from the finest musicians on the planet".

Episode one came good on its promise with great sounding, if poorly-shot, sets from The White Stripes and Thom Yorke. Sadly, the show has now transferred to proper telly in the US and disappeared from the internet.

However, there is fantastic choice elsewhere. A quick trawl through UK music destinations in a recent week threw up sessions from The Rakes and *Scouting For Girls* on Tiscali, Nicole Scherzinger and *Smashing Pumpkins* on AOL and Newton Faulkner and *The Metros* on MTV's *Spanking New Sessions*.

Back at the BBC, Radio One has launched a series of video sessions showcasing bands for its impressive *Introducing...* brand – unsigned acts shot in quality at the world famous Maida Vale studios.

And, yes, my own company *Somethin' Else* is in on the act, too. Realising one day that we had perhaps unique access to a ridiculously eclectic range of bands and musicians, we launched the *Black Room Sessions* (blackroomsessions.com) – a simply-shot, superior-sounding programme that celebrates quality music of all flavours.

Episode one features Craig David with Kano, Eugene McGuinness, James Dean Bradfield, Little Dragon and New York avant garde drummer John Hollenbeck. It's like a leftfield *Later...* With Jools Holland – except you can watch it when you're bored at work.

Happily, it seems plummeting technical costs and a new open-mindedness among artists and record labels alike is fuelling a boom in quality music broadband TV. As internet access continues to grow I can only see things getting even better.

As mainstream TV continues, with some honourable exceptions, to ignore live music it seems audiences and artists are realising that the natural place for them to meet is online.

SIMPLY RED: SELECTED UK ALBUM SALES

A New Flame 1.92m
Stars 3.36m
Life 1.2m
Greatest Hits 1.6m

Blue 0.6m
Love And The Russian Winter 0.3m
It's Only Love 0.1m
Home 0.6m
Simplified 0.2m
Stay 0.2m



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The second coming

by Stuart Clarke

A wealth of UK talent will unleash their second albums in 2008. While the mega-sellers such as Mika will be crossing their fingers in hope of repeating their debut's success, the critical darlings will be aiming to build on initial goodwill with hard sales

The Kooks, Corinne Bailey Rae, The Automatic and Lily Allen will lead a tidal wave of British talent set to follow up successful debuts with new albums in 2008.

In total, almost 30 key artists will deliver the "all-important" second album this year and, at a time when media obsession with the "hot new thing" has reduced the window of opportunity for new artists to make an impression on the British public, UK labels are looking forward to the chance to further develop acts whose careers are already in motion.

Some of 2008's most anticipated follow-ups, however, will have their work cut out if they are to buck the trend of recent years, which has seen many second albums selling significantly less than their predecessors. Arctic Monkeys' January 2006 album *Whatever People Say I Am, That's What I'm Not* was the year's biggest debut, selling 1.1m units throughout the year. However, their April 2007-released follow-up *Favourite Worst Nightmare* has sold slightly less than half that at 623,000 copies.

Meanwhile, James Blunt's *Back to Bedlam* has sold 3.1m copies to date, more than five times that of follow-up *All The Lost Souls* at 533,000, and KT Tunstall's debut *Eye To The Telescope* has sold 1.6m copies, more than seven times the amount of the 224,000-selling second album.

To that end, it is the artists with the less triumphant sales records which perhaps have the most to gain. The Rifles, for instance, released their 60,000-selling debut on Sony BMG's Red Ink imprint in 2005 but have since signed to Nick Worthington's sixsevenine label, which was purchased by Atlantic in November.

The band's career trajectory also offers insight into the changing shape of the A&R at major record labels. A number of the sophomore sets due this year will follow debuts on small or independent record labels with whom they were allowed the time to develop and grow their fanbase without the pressures of the major label timetable. Bullet For My Valentine's second album will be released on Columbia this year having sold more than 1m copies of their debut via the Visible Noise label, while Norwegian pop starlet Annie will follow her acclaimed debut *Anniemal* - which was released on the (pre-Atlantic) 679 in 2006 - with a second album in the first half of 2008, this time through Island.

Almost 30 key artists will deliver their "all-important" second album this year



(Pictures l-r)

EMI-signed acts Lily Allen and The Kooks' debut albums have sold more than 2.1m copies between them in the UK



Lily Allen
untitled (Parlophone)
release: April tbc

The winning partnership that helped shape Lily Allen's multi-platinum debut *Alright, Still* has been put into play again for her anticipated follow-up. For the past few months Allen has been working closely with LA-based producer Greg Kurstin, who produced Allen's *Alfie* single and also worked on songs for All Saints, Stefy, Sophie Ellis-Bextor and Dragonette recently. Allen has also worked with Bjorn Yttling from Peter, Bjorn and John.

Annie
untitled (Island)
release: Summer tbc

Previously signed to Warner Music's 679 imprint, Annie achieved critical acclaim for her 2004-issued debut album *Anniemal*. She is currently working on her as-yet-untitled new album with producers Richard X, Brian Higgins (*Xenomania*) and Timo Kaukolampi with contributions from Franz Ferdinand, Girls Aloud and Datarock. The album will be released in the summer, while lead single *I Know Your Girlfriend Hates Me* was produced by Richard X.

The Automatic
untitled (B-Unique/Polydor)
release: May tbc

The Welsh rockers return sans Pennie this year with the follow-up to 2006's *Not Accepted Anywhere*, which spawned the hits *Monster*, *Raoul* and *Recover*. The as-yet-untitled album has been produced by Don Gilmore (Linkin Park, Good Charlotte, Dashboard Confessional) at NRG Studios in North Hollywood. Tracks include *Steve McQueen*, *Revolution* and *Kings Of Halley*.

Corinne Bailey Rae
untitled (Good Groove/EMI)
release: late 2008

International success story Bailey Rae began working on the follow-up to her multi-platinum debut in November last year. While still very early in the creative process, a pre-Christmas release is tentatively planned. Bailey Rae is signed to EMI via independent production company Good Groove Recordings. She received three Grammy nominations in 2007 and performed her single *Like A Star* at the event.

Bat For Lashes
untitled (Echo/Parlophone)
release: late 2008

Bat For Lashes' Natasha Khan is currently dividing her time between London and New York, writing and demoing material for the follow-up to last year's Nationwide Mercury Prize-nominated debut *Fur And Gold*. The album is scheduled for release this year on the Echo Label via Parlophone, with whom she concluded a long-term deal in 2007. Her debut has sold 30,000 copies in the UK.

2007's 10 BEST-SELLING SECOND ALBUMS:

Amy Winehouse *Back To Black* (Island) 1,586,194

Kaiser Chiefs *Yours Truly, Angry Mob* (B-Unique/Polydor) 630,859

Arctic Monkeys *Favourite Worst Nightmare* (Domino) 623,206

Mark Ronson *Version* (Columbia) 543,736

James Blunt *All The Lost Souls* (Custard/Atlantic) 532,543

Justin Timberlake *Futuresex/Lovesounds* (RCA) 467,811

Shayne Ward *Breathless* (Syco) 397,395

The Killers *Sam's Town* (Vertigo) 413,182

Razorlight *Razorlight* (Vertigo) 323,848

Maroon 5 *It Won't Be Soon Before Long* (A&M/Octone) 317,591

Be Your Own Pet Get Awkward (XL)

release: March 17

Recorded at Nashville's Alex The Great studios, Be Your Own Pet's second album has been produced by Steven McDonald. The release will be preceded by a series of four seven-inch singles to be released over two consecutive weeks in March, with each of the singles featuring a different member of the band on the cover. Guests on the album include Jeremy Ferguson from Black Hole and Max Peebles. Track titles include Heart Throb, Becky, Zombie Graveyard Party, Food Fight!, Creepy Crawl, Bummer Time and Blow Yr Mind.

Boy Kill Boy Stars And The Sea (Vertigo)

release: February 11

The follow-up to Civilian was recorded and produced in LA by famed producer Dave Sardy, the name behind albums for Wolfmother, Nine Inch Nails and The Dandy Warhols among others. The album's lead single No Conversation was released on November 5 and coincided with a UK tour. Other songs include Be Somebody Promises, A Ok, Kidda Kidda and Rosie's On Fire.

Bullet For My Valentine Scream Aim Fire (Columbia)

release: January 28

Bullet For My Valentine's first release for new home Columbia, Scream Aim Fire has already enjoyed Radio One support via Zane Lowe, who named the lead single and title track "hottest record in the world" in December. The single is released commercially today (Monday). Their debut album the Poison has now sold more than 1m million copies globally, including 400,000 in the US alone.

CSS untitled (Warner Bros)

release: tbc

Brazil's biggest export since the Caipirinha, CSS are close to completing their anticipated second studio album, recorded at their home studio Sao Paulo. The album is entirely self-written with bandmember Adriano Cintra handling production duties. CSS frontwoman Lovefoxxx recently recorded a duet with Bobby Gillespie for Primal Scream's forthcoming B-Uneque debut, due later this year.

Dirty Pretty Things untitled (Mercury)

release: May tbc

Carl Barat and co's second album has been recorded in LA and produced by Nik Leman. The group's first album debuted at number three in the UK and went on to achieve gold status.

Enter Shikari untitled (Ambush Reality/Integral)

release: tbc

Enter Shikari return to the studio this summer to commence work on the follow-up to 2007's independently-released debut Take To The Skies. Work on the album suffered a knock last year, when a laptop containing handfuls of demos for the new set was stolen.

The Feeling Join With Us (Island)

release: February 18

Recorded at a supposedly haunted Tudor mansion in Wiltshire, Join With Us is the follow-up to Twelve Stops And Home, which has sold more than 800,000 copies in the UK alone. Lead single I Thought It Was Over will precede the album's release on February 11. The band will commence a 12-date theatre tour through March, concluding with two dates at the Shepherd's Bush Empire in London. Second single, Turn It Up is scheduled for release on April 21.

Forward, Russia! Life Processes (Cooking Vinyl)

release: April 7

Forward, Russia!'s first album for Cooking Vinyl was

recorded and mixed by Matt Bayles (Minus The Bear, Blood Brothers) in Seattle. The band kick off a UK tour in April after completing their first visit to Japan in March.

Get Cape.Wear Cape.Fly Searching For The Hows And Whys (Atlantic)

release: March 3

Co-produced by Nitin Sawhney at London's Spirit Dance Studio, Get Cape.Wear Cape.Fly's sophomore set from could be the album to take the group's music to a wider audience. The lead single Find The Time will be released on February 25.



(Pictures above l-r)

Guillemots and The Rifles' second albums will be released in March and June respectively

Guillemots 1st Generation (Polydor)

release: March 24

Polydor sold 175,000 copies of Guillemots' critically-acclaimed 2006 debut album Through The Windowpane. This follow-up has been largely self-produced with long-time engineer Adam Noble and was recorded in a synagogue-turned-studio in East London. Lead single Get Over It is released a week earlier on March 17. Other tracks include Falling Out Of Reach, Last Kiss, Words and album opener Kriss Kross.

The Kooks Konk (Virgin)

release: April 17

The Kooks' highly-anticipated follow-up to Inside In/Inside Out was produced by Tony Hoffer at Konk studios in London and the Sound Factory in LA. The band will be among the talent performing at the NME Awards Show in February alongside The Pigeon Detectives, Richard Hawley and Dizzee Rascal. They will also perform their own headline show at London's Astoria on February 25.

The Long Blondes Couples (Rough Trade)

release: April 7

New single Guilt will precede The Long Blondes' second studio album on March 24 via Rough Trade. The album will enjoy a simultaneous UK and US release, with America falling a day later on April 8. Man of the moment Erol Alkan produced the album for the Sheffield group, who will hit the road for a short UK tour in March.

Mika untitled (Island)

release: tbc

Mika will follow February's Brit Awards appearance with his rescheduled London dates at the end of the month, where he takes in one night at Hammersmith Apollo and two at Brixton Academy. After that, 2007's most successful debut artist will begin the writing process for his sophomore set. A release date is not yet scheduled.

Mystery Jets Twenty One (sixsevenine/Atlantic)

release: March 24

Mystery Jets' second studio album leads a new era for sixsevenine recordings, which concluded a label deal with Atlantic late last year. The as-yet-

untitled set has been produced by Erol Alkan (Late Of The Pier, The Long Blondes) and the launch campaign is being led by download-only single Flake and Young Love, the album's first full commercial single, released on March 17. The single features vocals from Virgin's Laura Marlin.

The Pigeon Detectives untitled (tbc)

release: May 29

Studio schedules permitting, Leeds' The Pigeon Detectives will release their second studio set a year and a day after their debut was unleashed in 2007. Wait For Me is still present inside the Top 40 albums chart and has sold just shy of 200,000



copies in the UK to date on independent label Dance To The Radio via Pias UK's Integral marketing arm. The band are currently in the final stages of negotiations with a label for the sophomore set.

The Rifles untitled (sixsevenine)

release: June tbc

Producer Dave Morracken (Ian Brown, The Fallout Trust) is at the helm for The Rifles' second long player, which follows 2006's No Love Lost. The Walthamstow band assembled a healthy UK fanbase with their debut album, a string of well-received singles and recurring support from TV show Soccer AM, which in turn caught the attentions of sixsevenine records, who snapped them up for album two and beyond. April-released lead single The Great Escape will precede the album's release and the band recently announced live dates that will conclude at the London's Forum on March 28. The Rifles share management with Kate Nash in Ollie Slaney at ATC.

The Shortwave Set Replica Sun Machine (Wall Of Sound)

release: May tbc

Formerly signed to Independiente, The Shortwave Set signed to Wall Of Sound in 2007 and teamed up with self-confessed fan Danger Mouse for the follow-up to The Debt Collection. The band were among a wealth of British talent to make the trip to Eurosonic in Holland earlier this month to perform in front of representatives from the European music industry. Lead single No Social will precede the new album's release in April.

We Are Scientists Brain Thrust Mastery (Virgin)

release: March 17

Sales of We Are Scientists' debut We Love & Squalor topped 150,000 copies in the UK. This follow-up, produced by Ariel Rechtshaid, is preceded by lead single After Hours on March 10.

The Young Knives Superabundance (Transgressive)

release: March 10

Nationwide Mercury Prize-nominated three-piece The Young Knives will follow their 2006 debut Voice Of Animals 7 Men with this Tony Doogan-produced follow-up. The album will be issued in special edition CD + DVD format and 12-inch vinyl.

Some of the year's most anticipated follow-ups will have their work cut out if they are to buck the trend of second albums selling significantly less than their predecessors

Wall Of Sound turns up the volume at Eurosonic 2008

by Stuart Clarke

The UK indie label showcased a wealth of new acts at the celebrated three-day Dutch music industry event, which is proving an indispensable show window for European live bookers. *Music Week* hopped across the channel for some Dutch hospitality

The Wall Of Sound label led a throng of British talent in the Dutch city of Groningen last weekend, as music industry professionals from across Europe flocked to the picturesque location for Eurosonic/Noorderslag 2008; three days and nights of live music, business seminars and networking events targeted at the European industry.

Now in its 22nd year, the event attracts more than 2,500 industry professionals and 252 bands to the city, situated two and a half hours' drive north of Amsterdam. For Wall Of Sound, which begins 2008 with an expanded UK team a host of new signings, it was an opportunity to shop front its new artistic line-up.

"It is a great place to do business," says label founder and CEO Mark Jones. "The main attraction is for the European promoters; there is always a strong presence from the European festival bookers and club bookers, so it's where you want to put on your new acts and where they go to look for the acts that are going to be booked for the summer. It's a great introduction. 2008 is going to be a very big year for us so we wanted to begin with a bang."

To that end, Wall Of Sound hosted two stages at the Huize Maas venue on Friday January 11, where key signings such as Reverend And The Makers, A Human, Infadels and Elektrons performed to a selection of music industry professionals and local punters.

Also performing was The Shortwave Set, with whom the label concluded a recording deal earlier this month. The group's Danger Mouse-produced second album *Replica Sun Machine* lead Wall Of Sound's 2008 release schedule. Eurosonic saw the debut airing of the group's new material.

"I think we had it off a bit in there," says Jones. "Some of the biggest promoters in Europe were pretty blown away by our bands and since then we've had people get in touch and book our bands for the festivals, which is the main thing. So, all good."

Wall Of Sound is braced for its biggest year since concluding a new deal with the Plas group in 2006 and has recently moved to expand its UK team to include Jamie Stockwood of J2PR as head of press.

Stockwood will retain all his existing clients under the independent's umbrella while being based at Wall Of Sound's West London head office and overseeing the label's roster.

"Over the years we have used every independent press company there is and we still use a lot of them, but having a head of press in-house that can monitor the people that we are working with and work closely with them and handle a lot of the acts themselves is going to be very valuable," says Jones.

Key releases for Wall Of Sound this year include new sets from Infadels and The Shortwave Set, as well as albums from Rõyksopp, Mogwai, Tiga and new signings A Human, Mpho Skeef and Elektrons. Reverend And The Makers will release new material this year.

While Wall Of Sound and Plas were the strongest single label voice at this year's event,



(Picture right)

Full frequency: Wall Of Sound's new signings The Shortwave Set debuted new material at the Groningen-based event

more than 50 British bands in total made the quick jaunt across the channel to Noorderslag and Eurosonic. Among them were 1965 Records' charges Ripchord and The Metros, Lightspeed Champion, The Ting Tings, Kitty Daisy And Lewis and Palladium.

Noorderslag creative director Peter Smidt says the music schedule is growing more influential each year. "It's already clear that many bands from the night programme will be playing at the major European festivals this summer. You do notice these days that this is a fixed spot in the agenda of more and more professionals from the international music industry. It was a very successful edition."



24 Hours In Groningen

Friday, January 11

0700: Heathrow Airport. Up and dressed far too early for a Friday morning. It dawns on us that the event is, in actual fact, a two-and-a-half-hour train ride north of Amsterdam. There go our plans of a leisurely lunch. At least the ride turns out to be rather picturesque.

1500: We finally arrive at Groningen Central and embark on our quest to find a taxi. The quest appears rather fruitless. We walk to the venue and register, bumping into Jazz Summers and Tim Parry from Big Life. The management team are in town with The Futureheads for a show later that night and *NME's* Dan Martin is enjoying an advance listen to their new album via Tim's iPod. He seems rather impressed.

1600: At a seminar entitled The Future Of Music Publishing, Music Publishers Association chief executive Stephen Navin recalls one of his first days at Virgin in 1979. On his first day on the job he received a letter from Gordon Matthew Sumner in which the Police-man claimed to be unhappy with his record contract and wanted out! Nothing changes there, then.

1700: We drop in to the Meet The Swedish Music Industry networking drinks where a distinct lack of blonde hair leaves us thinking maybe we've wandered into the wrong room. Or maybe that's just a stereotype.

1800: Press dinners can be a bit dull at times, but when they're held in an underwater restaurant at the base of a museum, the environment serves to spruce things up a touch. Along with representatives from European media, we gathered in this unusual setting for the annual Eurosonic Press dinner, where a buffet fit for a Viking included numerous kinds of meat and a variety of fish for the hungry hordes. We are sat with the editor of *Music Week Germany* who has existed in a parallel universe, unbeknown to us, for years.

2000: We head to De Spiegel where hotly-tipped Parisian Soko is the first act on stage. She concluded a publishing deal with Universal just prior to Christmas and is soaking up a flood of interest from European labels. Despite her current crop of songs resembling something

that Phoebe from Friends might perform alongside Smelly Cat, she has a certain charisma which proves infectious.

2100: A band from the Faroe Islands called Boys In The Band – who have featured on a *Music Week* covermount – take the stage at Shadrak, and their rollicking tunes go down well with the packed audience. Unfortunately, the guitarist has opted for a pair of ill-fitting long johns that reveal far too much information.

2200: The Shortwave Set take to the stage at Wall Of Sound's event and quickly have the audience hanging off their every word. A strange-looking man with massive Eighties hair and a shimmering loose fitting top catches our eye. We laugh. We look a little closer. Dear God, it's Mark Jones from Wall Of Sound. He tells us this is the result of sobriety. We vow never to give up the booze.

2300: Possibly our favourite group of the night – and certainly the most creatively named – Slagsmaisklubben take to the stage at Simphon armed with an array of synthesizers, drum machines and boxes that bleep. At times we feel like we've dropped a tab of acid and wandered into a Super Mario Brothers game; at others, the band deliver some of the best filter-driven dance music we've heard live in some time. The group hit the road next month with *Late Of The Pier*.

0000: Robyn hits the stage. We wanted to hear some hits. And hear them we do, although it's all a bit underwhelming after Slagsmaisklubben.

0200: It's back to the main square, where we see Reverend And The Makers' frontman Jon McClure dashing across the road, guitar in hand. After narrowly missing the passing cars, he starts an impromptu gig in the main square. We tire of all that and head back inside, where fellow Wall Of Sound artists Infadels are DJing.

0300: Our last band of the night are a Dutch group called Nneka. They are rather well liked and we end up sandwiched between a speaker and the bar, where we spend a majority of the band's time on stage waiting for an opportunity to exit.

0400: Taxi. Hotel. Bed.

"It's a great introduction. 2008 is going to be a very big year for us so we wanted to begin with a bang"

Mark Jones, Wall Of Sound

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The Metros
Pete Philly & Perquisite
The Shortwave Set
Slagsmaisklubben

Soko
These Dancing Days

Eurosonic/Noorderslag is held every January in Groningen. It is considered one of the most important platforms there is for bands looking to break

into the European market. Acts come from all over Europe to play in front of festival bookers, who come as part of the European Talent Exchange

Programme, an EU-funded initiative formed by Eurosonic organisers to cross-promote European talent.

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Still waking up to Wogan

by Johnny Black

Sir Terry Wogan's wry humour, genial personality and Irish charm are the well-known tools of the veteran broadcaster's trade but, as he tells *Music Week*, he has got where he is today by living life on the edge



"He is his own man, so you have to create an environment in which he can work his magic"

Nick Vaughan-Barratt
BBC Head of Events

You'd never guess it from the giggle in his voice or the twinkle in his eye, but Terry Wogan has always lived his life on the edge.

The man who daily delights 8m listeners on Radio 2's flagship show, *Wake Up To Wogan*, with his lilting brogue, his wry humour and his all-round nice guy geniality has walked the slenderest of tightropes throughout his entire career and, even at the age of 69, shows no sign of falling off.

Wogan first stepped onto the highwire in 1967 when he began presenting *Late Night Extra* on the newly-launched Radio One. "I sat under that church spire outside Broadcasting House along with all the refugees from the pirate ships," he recalls, referring to the iconic group photograph that heralded the changing of the guard in British radio. "Unfortunately, I was still a senior announcer at RTE in Ireland. When they saw it over there, the director general of Irish Radio and Television told me I couldn't do both. So I resigned from RTE on the basis of a once-a-week show here that paid £35 a programme."

It was a bold step into the unknown for a young, recently married man with a seemingly bright future ahead of him back in Dublin, but it was one he would never regret.

Michael Terrence Wogan was born in 1938 in Limerick, but it was when his family moved to Ireland's more cosmopolitan capital city, Dublin, that his fascination with music began. "Before I started my homework one evening, I turned on AFN, the American Forces Network, and I heard this extraordinary voice singing a song called *Heartbreak Hotel*."

Young Terrence didn't quite catch the unfamiliar name of the artist, and didn't hear the song again because, "It certainly wasn't being played on Irish radio, or on the BBC Light Programme." In fact, he didn't work out who the

(Picture above)
Teddy and Terry: Pudsey Bear and Terry Wogan together for *Children In Need*, an event Wogan has fronted as a telethon since 1980 and raised £500m

singer was until, on a college rugby tour of Scotland, he saw the name Elvis Presley on an album cover in a record-shop window in Edinburgh's Princes Street.

After that, Elvis and Buddy Holly became the primary soundtrack to his life. When he left Belvedere College with a good clutch of exam passes, he first joined the Royal Bank Of Ireland on a princely £8 a week and was, he says, happy there until he saw a newspaper ad for the job of radio announcer with Ireland's national broadcaster RTE. "I didn't have a burning ambition to be a DJ," he admits. "I didn't have a burning ambition to be anything. My father always said I was lazy and he was right. I never had any patience for anything I had to work at."

Luckily, once sat in front of a mike, he didn't feel like he was working. "I consider myself very lucky," he says. "I got to do the job I feel I was born to do."

Quickly becoming a valued member of the team, Wogan soon proved he could calmly overcome anything the job threw at him. "I had to do the half-hour-long lunchtime news and one day I was just starting when a splatter of blood splashed onto my script." His nose had started bleeding and, as the blood flowed, more and more of his text was obscured. "I couldn't see what I was supposed to be reading, so I took myself off the air for a second, stuck a hankie up my nose, opened the mike and started again." Stoically he ploughed on until, eventually, he completed his stint. "I had the old

hooter cauterised soon after."

After his move to London, Wogan's amiable charm helped him to progress rapidly at the Beeb until, in April 1972, he was awarded the Radio Two breakfast show where he pulled in audiences of up to 7.6m. Once again, though, he made his mark by taking a chance and trusting his instincts.

While all around him were becoming increasingly slick and professional, Wogan pursued an entirely different path. "I don't like being called a professional," he explains, "because that's not what I do. Professional has a hard edge to it that I don't like. I'd rather do something that sounds more like I'm falling off the edge."

Within the industry, Wogan has a reputation as the man who flies by the seat of his pants. The BBC's head of events, Nick Vaughan-Barratt, reveals, "All the normal things – rehearsals and read-throughs – he won't do. He is his own man, so you have to create an environment in which he can work his magic. It can be scary but he seems to soak up the atmosphere around him and then pour it back out."

This is an uncanny talent that Wogan feels he best exploited as host of the TV quiz show *Blankety Blank* from 1979 until 1983. "I could walk out, say what I liked, roam around the stage and there were several guests all of whom were witty enough to react, so we could bounce the conversation back and forward. That was the most fun I've had on television."

Wogan's transition to TV appeared effortless but he's quick to point out that, like radio presenting, it was not something he had to work too hard at. "I've often said this, but doing TV isn't brain surgery. It's practice. It's habit. Knowing how to read off an autocue, knowing how the system works. Radio, however, requires experience. You have to have done a lot of it before you evolve a

TERRY TRIVIA:

A hit record

In 1978 Terry Wogan shot to the dizzy heights of number 21 in the UK singles chart with his voiceover to *Floral Dance*, a song inspired by a

Cornish folk dance.

Having continually delighted listeners by providing a voiceover to the track, recorded by the Bighthouse and Rastrick Brass Band in 1977, while presenting his

breakfast show, Wogan decided to release it as a single himself. It was to be his one and only attempt at pop stardom.

Conversion of the Euro sceptics



(Picture Left) Reykjavik calling: traditional nil-pointers from around Europe are usually the victims of Wogan's much-loved Eurovision commentary style

Once the launching pad for pan-European pop talent as varied as Abba and Johnny Logan, The Eurovision Song Contest, had lost much of its glamour by the end of the 1970s but, after Terry Wogan entered the commentator's booth in 1980, it received a shot in the arm.

Chris Tarrant once observed that, "Terry Wogan's commentary is why any sane person would choose to watch the Eurovision" and there's little doubt that his ability to simultaneously revel in and sound faintly astounded by the show has helped restore it to a position of power on the annual TV calendar.

"If you listened now to one of my early Eurovisions it wouldn't be as ironic or sarcastic," he observes, "but I did always have a rather pawky view of it. That doesn't mean I don't like it. I love it. It's the only thing of its kind in the world. The Americans would die to get something like Eurovision started."

Wogan is well aware of its shortcomings, and remains critical of voting procedures which allow national prejudices and alliances to influence the show's outcome. "Call me cynical," he says, "but I cannot believe that Serbia, having knocked seven bells out of Bosnia, Croatia and every other Balkan state, is going to get 12 points from each one of them. Yet that's what happened last year."

The key to his presentations, he says, is that, "I try to anticipate what the viewer is thinking and then I say things just before the viewer would be saying them." His lightness of touch and whimsical turn of phrase allows him, for example, to deliver lines like, "They came out in rehearsals looking like World Of Leather. You could have made a couple of settees out of them."

Lamponing the Danish hosts as "Doctor Death And The Tooth Fairy" and calling the Dutch presenter an "eejit" ruffled some feathers but the fact that several European countries broadcast Wogan's commentaries rather than doing their own suggests they too relish his acerbic style.



"He is undeniably one of the great broadcasters"

Lesley Douglas
Radio Two controller

style, before you become what you want to be."

Terry's TV career took a quantum leap in 1982 when he began his own chat show, Wogan. "On the very first show my guests were Tina Turner and Elton John. As I made my entrance, right at the start, Flton was sitting at the old Joanna in one of his funny hats, and my feet go out from under me! Thank God, I landed on my best feature. If I'd gone forwards I would have buried my fangs in the back of Elton's neck... might have been the end of him!"

Once again, though, Wogan simply got up, laughed it off and continued so successfully that by 1985 it was breaking new ground by being transmitted live three times a week. He still seems stung by the fact that the BBC replaced his show in 1992 with a new soap opera, Eldorado, although he had the last laugh when that show quickly flopped.

Since January 1993, Wogan has helmed Radio Two's Wake Up To Wogan breakfast slot with an easy velvet-voiced bonhomie that enables him to say almost anything he likes without ever seeming to cause offence.

"He is undeniably one of the great broadcasters," says Radio Two controller Lesley Douglas. "His intelligence, voice and turn of phrase turns cheekiness into genius. He can quote James Joyce or Shakespeare in a way which draws the listener in – and he can make it comprehensible by all. He can also talk about MasterChef or EastEnders like every other fan."

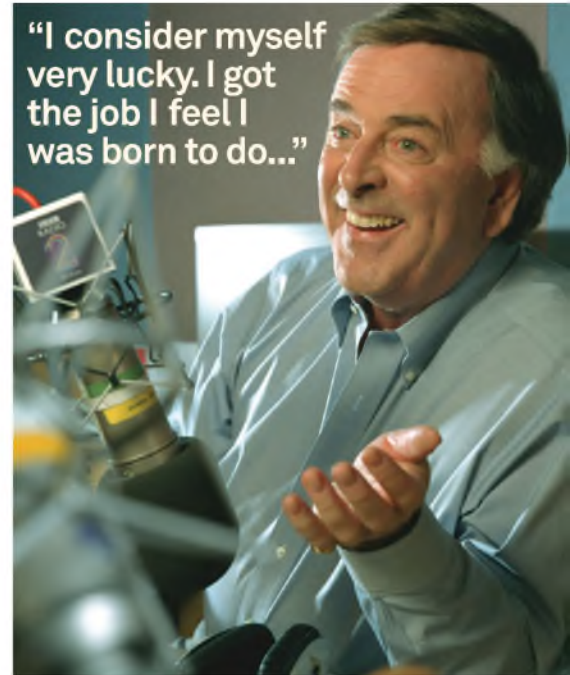
Who but Wogan would dare to break into the middle of a Whitney Houston single and castigate the diva for "bellowing"? Who but Wogan would get away with reading out his extremely saucy Janet & John stories? He laughs heartily when asked.

"Kenny Everett used to get regularly castigated and taken off the air when he was on Radio One, and he used to make that point that I could say anything I liked and I got away with it. The controller of programmes always says, 'This programme is about food and filth'. She's right, but I think I have a good ear for knowing where the lines are drawn."

"He's genuinely interested in the world around him," notes Radio Two marketing manager Rachell Fox. "Despite being a household name for decades he manages to give the impression of being just a regular person who watches telly of an evening like the rest of us and finds life a funny old thing really."

Asked to name his proudest achievement, Wogan modestly, or perhaps tactfully, avoids answering the question at first. Pressed further and given such options as his knighthood, his numerous awards (Sony Music Radio Award, TRIC Award, TV Personality Of The Year to name but a few), his transformation of Eurovision into a highly entertaining evening's viewing, he ponders – but not for long – before choosing Children In Need.

Like almost everything he has done, the massively successful telethon started as a shot in the dark with little or no support from the hierarchy. "We've raised nearly £500m pounds over the last 26 years," he points out. "It started when I was doing



the old Children In Need Appeal, just a little 15-minute thing. Then the producer Mark Patterson had the bright idea of doing it as an American-style Telethon, which we did for the first time in 1980 in the foyer of a hotel in Hammersmith."

Back then, many BBC shows co-operated with extreme reluctance and local stations did not want to be involved "because they felt it was interference from Big Brother. It took years before the BBC realised what they had. Yet it's the only thing the BBC does that provides the old spirit of the BBC in bringing everybody together. Only in the last couple of years have I had the feeling that the whole of the BBC is behind Children In Need."

Having worked with Wogan for many years, David Ramsden, chief executive of Children In Need, points out that, "Terry does not change when the camera stops rolling or the microphone is turned off – but people might be surprised by the year-round commitment he gives to the charity. He takes a real interest in the projects we fund and in ensuring that the money raised will make a real difference to the lives of disadvantaged children and young people."

He's laid-back, charming, witty, heavily ironic and blessed with a golden voice but, ask Wogan for the one quality that got him where he is today and he gives a quintessentially Irish answer.

"When I sent my first demonstration tape to the BBC all those years ago, I forgot to wind it back. It was on the spool backwards." He grins impishly. "How lucky was I that the man who received it went to the trouble of winding it back? Luck has an awful lot to do with it and I never forget that."

Starmaker Wogan widens the influence of Radio Two

Wogan's value to the BBC stems from much more than just his inimitably genial style. In particular, Wake Up To Wogan's ability to launch major new music careers has helped Radio Two step from beneath the shadow of Radio One.

Independent promotions man Tony Bramwell vividly remembers Wogan's part in introducing Eva Cassidy to a vast audience. "I dropped off one of Eva's

singles and it was picked up by the show's producer, Paul Walters. As Terry was announcing it, he realised Eva had recently died. The listener response was overwhelming."

Cassidy went on to score a hat-trick of posthumous number one albums. Although Wogan concedes that Cassidy's untimely death added a poignancy to her story that made listeners sympathetic, he says,

"The really phenomenal aspect was that she was doing all this in tiny clubs to her own accompaniment, and her pitch and the quality of her voice was so incredible that it was as if it had been done in a recording studio. It was the kind of phenomenon that you won't get in a hurry again."

Except, of course, that he did do it again. "Record companies who had

turned down the Cassidy project started searching for a similar talent," points out Bramwell, "and there was a new awareness that Radio Two was reaching a huge audience and was an influential station. Among those who came through were Norah Jones and Katie Melua."

Melua has gone on record to acknowledge Wake Up To Wogan's contribution to her massive success. "We

sent him the record [Call Off The Search] and the producer [Paul Walters] played a couple of tracks. They got loads of letters and emails from people saying 'What is this?' That was out of this world to get that feedback. He's been supporting it amazingly and I'd love to thank him."

Wogan's support of Melua's single The Closest Thing To Crazy helped propel the album to number one and, by the end

of 2006, she was the biggest-selling female artist in the UK and Europe.

The tragic death of producer Paul Walters in October 2006 still clearly upsets Wogan. "To know Paul Walters was to love him. His character was in his smile. He was charming and he was relaxed, almost to the point of sleep sometimes," he says. "He was also the best music programmer in the world."



Stepping into Walters' shoes was no easy task but, says Wogan, "Alan Boyd has been an inspired choice to take over from him. Alan is the sweetest person and very knowledgeable musically."

TERRY TRIVIA:

A golf record

Beating golfing legends such as Nick Faldo, Tiger Woods and Jack Nicklaus, Terry Wogan holds the record for the longest ever televised golf putt

While on the 18th green at Gleneagles, Wogan sunk a remarkable 33-yard putt during a pro-celebrity golf match



“Dear Sir,

It's great to have been given this chance to say something on the occasion of this Music Week tribute to you. You were the very first person ever to play one of my records anywhere in the world, and without you and the fact that you and Paul Walters were able to take the risks that you did, I would not have been given the opportunity that has led to the amazing experiences I have had.



I am now on my third album, - it doesn't seem possible! And your support and that of your Radio 2 colleagues continues. I am eternally grateful for that. Congratulations on your recent overdue honour, and here's to many more years of success for you!

Love,

KATIE MELUA, January 2008



Where can I start? Perhaps by thanking you for being one of the many at Radio 2 who ultimately rescued “Bright Eyes” from media apathy in 1979 to make it an international number one. And with the help of our dear friend Pauly over the years, (and now with the ubiquitous Alan Boyd at the helm) for pulling out the odd “Batt track” such as “Lady Of The Dawn” or “As Long As The Moon Can Shine”, or “Railway Hotel” and playing them just because you guys seemed to like them and not because we plugged you. You and your shows (whether on radio or television) exude sincerity, and the mixture of seriousness and derision with which you cover the Eurovision Song Contest is priceless. To a good old friend, a crisp salute!

Congratulations and respect.

MIKE BATT, January 2008



Coming out of the shadows: a

by Ben Cardew

Once confined to misjudged comments about Johnny Hallyday and Serge Gainsbourg, the global image of French musical talent has grown



France dance: Gallic talent (clockwise from bottom left) Olivier Libaux, Katerine, Sebastien Tellier and Guy Manuel De Homen Christo, Yuksek and Yaron Herman Trio

When the French government revealed its ground-breaking anti-piracy laws back in November threatening to cut the internet access of those who illegally downloaded music and film, there was envious gnashing of teeth to be heard in the boardrooms of many of the UK's record labels.

Sadly, though, the French music industry had only days to enjoy the glow of international glory: later that week, *Time* magazine hit the newsstands bemoaning the state of French culture and posing the age-old question: which French musicians had found international fame, outside of Johnny Hallyday?

Leaving aside, then, the recent legislation, the cynical British observer might be tempted to ponder just what has the French music industry ever done for us on the colder side of the Channel?

The answer, more so now than ever, is a great deal. For just as the internet and satellite media has shrunk the musical world to a once-unimaginable closeness, so too has the enduring, physical proximity between the UK and France helped forge a musical swap shop between the two countries.

"When we release a new Sebastien Tellier album, we're always very interested in hearing reactions from UK press, radio, DJs etc," says Record Makers' co-founder and former Air manager Marc Teissier Du Cros of the label's best-known artist.

"Also the French have something in their music that British people enjoy, in the aesthetics of the visuals and production of the music. French music video directors are often hired by British bands after

"France is a great market for us now – our third in the world behind the US and the UK"

Martin Mills, *Beggars Group*

they've done a successful video in France."

"It has been there for ages, but it definitely changed 10 years ago with the arrival of the first French electronic music wave," he adds.

Teissier cites as an example of this exchange Melody Nelson, a classic album by that most French of artists (although actually born of Russian immigrants), Serge Gainsbourg, a beautiful-ugly drunkard rarely to be found without a mouth full of Gitanes and beautiful French actress on his arm. What, on the surface, could be more Gallic?

But, as Teissier points out, Melody Nelson was conceived by a Frenchman and recorded in London with British musicians. In addition, the album stars Gainsbourg's most enduring collaborator, the archetypal English rose Jane Birkin, playing the role of the eponymous heroine, who dreams, implausibly, on her death bed of a return to Sunderland.

"The mood of the record is unique. There's no way that Gainsbourg could have done such a record in France," Teissier notes. "A perfect match, isn't it?"

Gainsbourg, however, is in the past. Fast forward to the present and the Anglo-French musical exchange is thrillingly vibrant.

On one very obvious scale, Paris and London are closer than ever before thanks to recent changes to Eurostar making the journey between the two cities into a two-hour hop.

Suddenly the idea of a night out exploring the other capital's musical attractions seems incredibly plausible. What is more, the British side, after years spent sneering at French music, may well actually

want to – everyone from *NME* to *The Guardian* has recently covered the burgeoning French live scene, while the recent London shows from French singer-songwriter Soko were awash with UK A&R.

"It was funny to see all the A&R community out for a French girl," notes Emmanuel de Buretel, founder of the Because label, which has offices in Paris and London. "Did I expect that? I expected it because she is good. But it is changing. You would not have seen that 10 years ago. Now good artists can come from all over the world."

Then there is the stunning number of French bands plying their wares in the UK. An estimated 200,000 French people currently live in London and it sometimes seems like half of them are in bands.

Foremost among these are XL-signed East London darlings The Teenagers, but other names such as duo John and Jen pop up with regularity. Then there are the numerous Anglo-French acts plying their wares, from Stereolab (possibly the perfect combination of Gallic sophistication with English musical nous) to Mono Taxi.

On a business level the Entente Cordiale spirit holds true, too. Numerous French acts broke first in the UK, including Daft Punk (initially signed to Glasgow's Soma Recordings) and Sebastien Tellier, whose success in the UK pre-dated the rest of the world.

"The first enthusiasm on Tellier's La Ritournelle came from UK DJs, way earlier than the rest of the world," says Teissier Du Cros. "The UK market is a key market because it is the centre of the music business

FRENCH ARTISTS IN 2007: SELECTED SUCCESSES

UK
Gavid Guetta *Pop Life* (Charisma) – number 44 in albums chart

Justice † (Ed

Banger/Because) – number 49 in albums chart

Manu Chao *La Radiolina* (Because) – number 41 in albums chart

Air *Pocket Symphony* (Virgin) – number 22 in albums chart

United States
Manu Chao *La Radiolina* (Because) – number 14 in year-end Billboard top world albums

Air *Pocket Symphony* (EMI) – number 15 in year-end top electronic albums

Justice † (Ed Banger/Because) – number 24 in year-end electronic albums

Daft Punk *Alive 07* (EMI) – number one in electronic albums chart

Germany
David Guetta *Baby When The Light* (EMI) – number 31 in singles charts

Holland
Bob Sinclar *Together* (Yellow) – number 19 in singles chart

a wealth of French talent

...n into something vital. From the likes of Teenagers to Justice and Camille, the world is now listening to Gallic talent with open ears

world. Getting a good response there helps convincing other territories like the US."

"Music is so part of UK culture. UK kids seem to consume a lot of music," adds Ed Banger label owner and Daft Punk manager Pedro Winter. "Music stores in the UK are always a place I like to chill. I was impressed by the main chain stores like Virgin Megastore (now Zavvi) and HMV. I was impressed by the choice of 12-inch singles, of merchandising, etc. I've been buying stuff at Rough Trade for 10 years. Their new store in Brick Lane is just perfect. We don't have things like that in Paris."

There are also several UK artists for whom France remains one of their strongholds, such as Muse – who played Live 8 Paris – and Placebo. But, interestingly, France is also one of the most important territories for indie giant the Beggars Group, which operates an office there.

"France is a great market for us now – our third in the world behind the US and the UK," confirms Beggars Group chairman Martin Mills. "It is a very idiosyncratic market but a great one to work in when you get it right. We always perceived it historically as being difficult. It is no surprise that Virgin opened their first overseas company there. When we were licensed through we built a good business there. Now we are completely independent we find it a tremendous market."

Even without physical contact, the musical lines under the Channel run deep. The Libertines are one of the strongest influences (alongside The Strokes) on the "Paris Calling" wave of young indie bands that has been making a nuisance of itself in the city since early 2005. Names to drop include Second Sex, Brooklyn and The Parisians.

Meanwhile, where would Britain's fabled "new rave" bands be without the influence of French dance acts such as Ed Banger's Justice and Sebastian who, between them, have remixed Klaxons, Franz Ferdinand, Bloc Party and Editors, and, of course, Daft Punk, arguably the most influential dance music act on the planet and still a major touring attraction?

"A band like Klaxons, they have been very good friends with Justice, with Justice supporting Klaxons in the UK and Klaxons supporting Justice in France," says De Buretel. "There is a very good vibe between the two. And that is just one example."

"When France comes up in terms of music exports, it isn't long before you start talking about dance music," adds MTV SVP talent and music international Jamie Caring. "France is a huge exporter of very credible dance music. It has a great dance heritage and great DJs that travel the world. France has always had dance credibility. They have developed it to the point where it has a huge international appeal."

In the sphere of world music, too, France's influence continues to resonate: Camille was arguably the breakthrough act of 2006, playing a number of fit-to-bursting UK gigs in the year, while Manu Chao seems to have finally replicated his worldwide success on these shores, as well as in the US.

Perhaps more importantly, Chao's groundbreaking work with Malian duo Amadou and Mariam – where he introduced his pop nous into their African lilt to ensure pop success – has shown a possible way out of a recording ghetto once rife with musical snobbery.

Not, of course, that *Time* magazine was paying attention. "Quick," the magazine's Don Morrison writes in the notorious article. "Name a French pop star who isn't Johnny Hallyday."

Frankly if you can't, you're just not listening.



pic: Andre Gabb

(pictured, clockwise from top right)

Bertrand Burgalat, The Do, Justice and Nelson



pic: JB Mondino

"France has always had dance credibility. They have developed it to the point where it has a huge international appeal"

Jamie Caring, MTV



pic: Mathieu Zazzo

The close relationship between *Music Week* and the French Music Bureau has been developing at a pace over the last few years.

We are proud to present the sixth edition of the French Talent CD, which reflects again the abundance, the diversity and the quality of French music today: in the live music sector, for example, 2007 has seen another huge increase in the presence of French acts on the British circuit, with almost 800 concerts, a rise of 33% on the previous year.

One tendency to note within this figure is that it includes a larger number of young independent artists who are coming to play in a wide variety of indie clubs and venues and creating a buzz on the British scene.

While this has been the case for some time in electronic music, the same DIY spirit and confidence now also infuses French pop, rock and fusion genres. Featured prominently in publications such as *The Guardian*, *Observer Music Monthly*, *Music Week*, *NME*, *Mcjo*, *Time*

Out and many others, this new vitality has not escaped the notice of the British press.

There has also been a strong French presence in terms of new albums, with almost 400 releases in the UK during the year.

Our French Talent 08 CD showcases a rich mix of recently-discovered acts, most of them as yet unsigned in Britain and still new to British ears, such as Second Sex, Yuksek, Zombie Zombie, The Do, Toumast, Hocus Pocus, Olivier Libaux/Barbara Carlotti, Nelson, Poni Hoax, Barth, Bertrand Burgalat, Benjamin Biolay, alongside others who have already made a mark in the UK such as Vanessa Paradis, Solal (the founder of Gotan Project), Sebastien Tellier, Mayra Andrade, Yaron Herman and Camille, who has given us an exclusive taster of her new album, which hasn't even been released in France yet. Enjoy the music and Vive 2008.

**Corinne Micaelli, Director
French Music Bureau**

The French scene's crème de la crème

by Ben Cardew

Music Week proudly presents 18 examples of the best Gallic talent with this week's free CD. We hope this track-by-track guide will help introduce you to the next big thing



1) Camille: Money Note (EMI)

It is with great pride that *Music Week* exclusively brings you the return of Camille, an undoubted star often compared, somewhat erroneously, to Björk, for her restless musical imagination. After winning global plaudits for 2006's brilliant album *Le Fil*, Camille returns in 2008 with her third album *Music Hole*, from which this track is a taster.

2) Second Sex: Mon Autre Cote (Because)

Now that the British music press (if not *Time* magazine) has finally realised it has nothing to fear from French rock, there is a great deal of excitement over the new wave of Parisian bands springing up all over the city of light. *Second Sex* are, arguably, the movement's leaders and *Mon Autre Cote* shows them at the height of their skiffle-punk powers.

3) Vanessa Paradis: Divine Idylle (Polydor-Universal/Wrasse)

The British may know Paradis as either the teenager who once sang *Joe Le Taxi* or as Ms. Johnny Depp. Both are undeniably true, but she is also a brilliant pop star with a beguiling voice. *Divine Idylle* is the title track from her recent album, which picked up great reviews from *The Times* and *The Guardian*.

4) Yuksek: It Comes (UWE)

Yuksek is the latest in a long line of French dance music talent, eminently capable of both electrotinged club bangers and more refined electronic pop, as evidenced here. He is often to be found in the London's clubs and has recently piqued the interest of the UK dance press.

5) Zombie Zombie: Driving This Road Until Death Sets Your Free (Versatile)

Home to acts such as I: Cube and Joakim, Versatile specialises in quality music you can dance to, a tradition that *Zombie Zombie*, for all their Halloween synth weirdness, more than live up to. The band are regular visitors to the UK's more fashionable live boltholes.

6) The Do: On My Shoulders (Cinq7/Wagram)

Music Week first tipped *The Do* back in 2007, but the band's sweetly deranged take on indie-pop just sounds sweeter and sweeter. *On My Shoulders'* parent album *A Mouthful* is a must.

7) Toumast: Ikalane Walegh (Village Vert/RealWorld)

Formed by Touareg Moussa Ag Keyna alongside female singer Aminatou Goumar and French producer Dan Levy, Toumast will inevitably draw comparisons to those other celebrated Touaregs, Tinariwen. That is not necessarily a bad thing, but Toumast are very much their own band. Their recent album *Ishumar* was album of the month in *The Independent*.

8) Hocus Pocus: Mr Tout Le Monde (On and On)

Hocus Pocus used to make artful, if slightly earnest, instrumental hip hop, but on new

album *Place 54* the band have hooked up with a variety of singers and MCs for a platter that contains echoes of Talkin' Loud's sweetest moments – or a certain MC Solaar.

9) Solal presents Moonshine Sessions: Psycho Girls And Psycow Boys (Ya Basta)

From the same people who brought you *Gotan Project* comes *Moonshine Sessions*. Except this time, for tango read soulful Americana and a deft touch with a tune. *Gotan* was a massive surprise hit and it does not take a great stretch of the imagination to see *Moonshine Sessions* doing the same.

10) Olivier Libaux feat. Barbara Carlotti: Le Petit Succès - extract from Imbecile (Discograph)

4AD's signing of modern Carlotti's 2006 album *Les Lys Brises* hinted they were on to a very good thing – and so it proved. *Le Petit Succès*, however, comes from *Imbecile*, an "enchanted" stage play by Olivier Libaux, one half of *Nouvelle Vague*.

11) Nelson: The (Over) Song (Diamondtraxx)

What's in a name? Well, in Nelson's case, a great deal. As well as having the most Anglophile moniker in history, the band's influences scream anguished British rock – from Joy Division to Bloc Party – with just a soupçon of New York punk-funk thrown in for good measure. The band's recent London dates had the French Music Bureau very excited indeed.

12) Poni Hoax: Antibodies (Tiger Sushi)

The label of celebrated French producer and man of great taste Joakim, Tiger Sushi doesn't put release anything below par. Poni Hoax – perhaps best-known for their 2006 track and Pitchfork favourite *Budapest* – are a brilliant mix of sexy synths, disco drums and agonised vocals. Look out, too, for the label's *Principles Of Geometry*, one of very few bands to make seeking inspiration from *Boards Of Canada's* *Geogaddi* sound like a good thing.

13) Sebastien Tellier: Sexual Sportswear (Sebastian remix) (Record Makers)

What could be better than a new track from La Ritournelle star Sebastien Tellier? Well, how about a track produced in

collaboration with Daft Punk's Guy Manuel De Homem Christo and remixed by Ed Banger whizkid Sebastian? As ever with Tellier, the results are stunning. The new album, *Sexuality*, is released in February.

14) Mayra Andrade: Dimokransa (Sony BMG/Sterns)

World music maestro Charlie Gillett tipped Andrade's album *Navega* as one of his favourites of 2007 in the *Observer Music Monthly* – an honour indeed coming from the man who has previously championed the likes of Camille. "If tracks from this album do not get played on daytime Radio Two in 2008, there ought to be a public inquiry," Gillett thunders. We can only agree.

15) Barth: Magic Wondermeal (Bleepmachine)

Barth's first album was released by Boss Music, where he was signed by Food Records founder Andy Ross and drew considerable press interest in the UK thanks to support slots with the likes of *The Libertines* and *Shack*. New album *Cuchillo*, however, is still looking for a UK label home and, with tracks as strong as *Magic Wondermeal*, it deserves a good one.

16) Bertrand Burgalat: Anonyme Amour (Tricatel)

Burgalat is seen in many quarters as the inheritor of the Serge Gainsbourg flame, and for good reason. As well as his brilliant production work for artists including *AS Dragon* and *April March*, he makes his own modern pop gems, such as this apparent ode to anonymous loving. His recent album *Cheri BB* also contains a stunning collaboration with Robert Wyatt on *This Summer Night*.

17) Benjamin Biolay: Laisse Aboyer Les Chiens (EMI)

Renowned songwriter and producer Biolay has enjoyed a lengthy career with EMI that has seen him write for such luminaries as Henri Salvador, Keren Ann and Juliette Greco, duet with Heather Nova and Françoise Hardy and named as a Knight of the French Order of Arts and Literature. New album *Trash YeYe* revisits the sounds of early Sixties France with verve.

18) Yaron Herman Trio: Toxic (Laborie Jazz)

Yes it is *that* Toxic, but the trio's playful interpretation of the Britney track is no pop fluff, teasing out the song's innate dramaticism and creepy melodic thrill. Taken from the band's recent album *A Time For Everything*, *Toxic* is a piece of well-crafted, accessible jazz, perfect for dark clubs and nights in by the fire.

(Pictured below)

Francly great (l-r) Vanessa Paradis, Mayra Andrade and Poni Hoax



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Cascada: a torrent of pop talent

by Paul Sullivan

Despite an initially slow media interest, Cascada's rapid rise to fame has seen them feature regularly in the higher echelons of both the singles and albums charts in the UK. We talk to the German act about their remarkable progress from local dancefloors to the stage of the World Music Awards

Cascada's story begins back in 2004, when Bonn-based vocalist Natalie Horler met Cologne producers Yanou (Yann Peifer) and DJ Manian (Manuel Reuter).

At the time, Yanou and Manian had been making their mark on the European dance and trance scenes; Yanou having scored a number one hit in the UK in November 2002 with Heaven as part of DJ Sammy & Yanou featuring Do; Manian with a string of successful club tracks and remixes under such guises as Tune Up!, Bolldozer, Ampire and Phalanx.

Though the producers carved separate niches in the German dance scene, the duo started to collaborate on remixes and commercial projects after coming across Natalie Horler, a British singer, raised in nearby Bonn by English parents, who was looking for a break.

Immediately recognising her potential, the producers set about re-recording their track Miracle with Horler on vocals. The song quickly caused a stir in German clubs and attracted the attention of US label Robbins Entertainment. Robbins released Miracle and other tracks, such as Bad Boy and Everytime We Touch, in the US, the latter – a version of the song by Maggie Reilly – propelled the trio to chart success, first in the US, then in the UK.

By retaining the emotive chorus of the original but adding adrenalin-fuelled Euro-pop beats, Cascada had created a euphoric dance anthem overnight – one that entered the Top 10 in a number of countries worldwide, hitting the top spot in Ireland, Sweden and the US Dance chart and landed at number two in the UK.

Eager to capitalise on this rapid success, Cascada drummed up a debut album, also called Everytime We Touch, released in the UK and Ireland via All Around The World in March 2006. The album also peaked at number two in the UK. After a successful UK re-release of Miracle, AATW put out a cover of Savage Garden's 1998 hit Truly,

Madly, Deeply, which peaked at number three and remained in the Top 10 throughout the Christmas period.

"We signed the first Cascada album after hearing the Everytime We Touch track and I think the quality and depth of material on there is really what took Cascada to an unprecedented level of sales success for a dance artist in the UK," says AATW managing director Matt Cadman.

"The plan is to create international high-quality dance music with a pop and radio-compatible flavour," offers Manian from his Cologne studios. "We want to touch all kinds of different people, starting from children and teenagers to adult clubbers and DJs. It's very important for us and, especially for Natalie, that there is always a meaning in our productions that people can identify with. We always try to develop and optimise our style and production, learning from the feedback we get. On the other hand, we're proud that we have created a strong image: our own Cascada style."

Yanou and Manian, who started their own Zooland Records label in 2005, have studios next door to each other. They work fairly democratically on Cascada productions, though Yanou is more responsible for vocals, lyrics and

"musical elements", whereas Manian puts together the beats and arrangements as well as representing Cascada as a DJ.

While their debut album was recorded in a matter of weeks and followed a certain formula, Cascada's second album Perfect Day, which reached number nine in

(Picture above)

Cascada frontwoman Natalie Horler, the English-born, Bonn-raised session singer discovered by Manian and DJ Yanou in 2004

CASCADA TOUR DATES

Jan 18 Piccadilly Hillerød, Copenhagen
Jan 19 Aars Messecenter, Paddys Horsens
Jan 25 Go Parc, Münster

Jan 26 Halifax Himmelkron
Jan 27 European Border Breaker Awards, Midem
Feb 22 Atando Palais, Osnabrück
Feb 23 Disco Sky, Neumünster

March 1 Big Ben, Lerida
March 6 Belfast Odyssey, Belfast
March 7 Aberdeen Exhibition Arena
March 8 Newcastle Arena
March 12 Hammersmith Apollo, London

March 13 Birmingham NIA
March 14 Manchester EN Arena
March 15 Glasgow SECC Hall

the UK albums chart in December 2007, proffers a more diverse sound. Peppered with the band's trademark Euro-trance beats and euphoric choruses, it features more live instrumentation than its predecessor. The first single from the album *What Hurts The Most*, which peaked at number 10 in the UK, introduced a more serious mood into their range, a move that endeared them to a broader selection of radio playlists and stations.

"When *Everytime We Touch* came out in the UK, its only media support was the music channels, as well as, of course, the clubs. It was entirely ignored by radio, as is so often the case with commercial dance music," says Cadman. "This trend continued with all the singles that appeared on the first album; it was not until *What Hurts the Most* that Radio One picked it up for its B-list that we received any major radio support – even then, the track peaked at 72 in the airplay chart, so it was by no means a radio-led record."

Cadman's frustration with the media's slow response to the act is echoed by the band's TV pluggers Content PR. Content director Joggs Camfield says that Cascada has proven to be a populist act.

"It has taken some time for various areas of the media to respect and respond to the Cascada phenomenon but, during this process, *All Around The World* have not swayed from their objective," he says. "They knew that mass-market appeal would win the day and have kept the platform open for this act to do the business. Of course, these things are always easier with national radio and TV behind the act and, with Cascada, long-term supporters such as Emap TV and CSC Media Group have recently been joined by the likes of Radio One and GMTV."

Perfect Day includes a number of cover versions such as Avril Lavigne's *Sk8er Boi*, Pink's *Just Like A Pill* and Patti Smith's Bruce Springsteen-penned *Because The Night* alongside tracks such as *Endless Summer* and *I Will Believe It*, which were previously recorded by Horler and Manian for their *Siria* side-project.

"There was no special planning for this second album," reveals Yanou. "We just sat together, tried a lot of different things and created something we all liked. All of us brought our own personal tastes, thoughts and experiences. Natalie sees the fans' reaction to different songs; Manian tests new productions in the clubs to see if they can be improved; while I work constantly on new songs, lyrics and musical elements to bring out the best possible results."

"We've definitely focused a lot more on the vocals, which is nice for me," says Horler. "There

"Natalie sees the fans' reaction to songs, Manian tests new productions in the clubs, while I work on new songs, lyrics and musical elements to bring out the best possible results"

Yanou (pictured left)

"We want to touch all kinds of different people, starting from children and teenies to adult clubbers and DJs"

DJ Manian (pictured right)



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Congratulations Cascada



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on two platinum albums in the UK

From all at All Around The World and UMTV



all around the world

are one or two songs that aren't overly typical for the style we're known for. There are a lot of similarities [with the first album] though, which I find important. There's no point in changing completely; after all, the fans love our music for what it is."

With their fanbase's enthusiasm showing no sign of waning, Cascada became one of the top 10-selling album artists in the UK during 2007. The band also completed a successful sell-out tour, illustrating perhaps that not only is commercial dance music capable of creating impressive album sales but, with the right tracks and marketing, traditional radio support is not a prerequisite for that success.

Cascada are set to return to the UK in March to headline the Clubland Live tour, while there will be further singles released from Perfect Day before the band move on to their third album, anticipated for a late 2008 release.

The band have not only been rewarded with chart successes, but have also pocketed an array of awards including a US Napster Award, US Dance Star Award and being voted best new dance artist at the International Dance Music Awards. Most recently, the trio enjoyed acclaim at the World Music Awards, where they were named best-selling German artist – an accolade previously given to big-hitters such as Celine Dion, Justin Timberlake, Shakira and Beyonce.

"It was simply amazing and a big honour for us" enthuses Manian. "It was also a moment where we kind of realised what has happened over the last few years. But our secret will always be to stay grounded, to do all this because we love it and to simply have fun. That's not changed and hopefully it never will."



Everytime we talk:

What musical projects were you involved in before Cascada?

I was in one or two pop groups which didn't really go anywhere. Those were just little first tries to get into singing in a serious way.

How did you come to meet Manian and Yanou?

I started doing studio work when I was about 17 and literally got recommended by different producers and D.Js, so I was always doing singing jobs here and there. And so one day I happened to walk into Yanou's studio to do a recording for him and we have ended up together ever since. Manian has always worked closely with Yanou, so I met him very soon after.

Your father is an accomplished jazz musician – is he the main reason you got into music?

My parents have always been very supportive of anything my sisters and I ever wanted to do. I just happened to inherit the musical gene from my father.

I've always wanted to become a singer for as long as I can remember. The influence he has had on me is my love of jazz music and working hard; he taught himself how to play the trombone at a ridiculously young age and ended up being an associate at the Royal Academy of Music in London. He's a self-made man and I very much respect him for that. That's probably the reason I never asked him for any help in my musical career so far. I'm quite proud of the fact that I've become so successful without any help through any influences he may have had in the music business.

Who were your biggest influences – musically and otherwise – while growing up?

I listened to a lot of soul singers such as Whitney Houston, Mariah Carey and Dinah Washington. For me it was always about the singing. I learned a lot just by listening to them and singing along. As I mentioned before, my father influenced me a lot just by making jazz a huge part of my childhood.

And who are your main influences and inspirations today?

I very much enjoy Alicia Keys' music and singers such as Christina Aguilera, Justin Timberlake and Charlotte Church. I like all different sorts of music.

Did you anticipate the kind of success you've enjoyed so far with Cascada?

No way! There's never any knowing what will happen. My motto is: try to take each day as it comes and just be pleasantly surprised by what happens.

How has the band reacted in general to your success? Did it ever threaten to sweep you off your feet or have you always remained down to earth about it?

Well, my friends and family have always said I've stayed down to earth and, to tell you the truth, I hate it when I meet people who act like they're something special. If you ask me, being kind, friendly, polite and respectful to those around you is what makes you special at the end of the day.

What input do you have in terms of Cascada's music?

Quite a lot, but it's the same in every job where



**Congratulations to All Around The World
and Cascada on a great 2007.
Here's to an even better 2008!**

with best wishes,

Lucid PR

five minutes with Natalie Horler

you work in a team; you have to make compromises. There are some songs I like more than others and maybe a conversation I won't agree with, but that's part of the job. All in all, I'm very happy in my job and very lucky to be working with such fantastic people - the people I work or travel with are also my friends, so what more could I wish for?

Do you write most of the lyrics or is that a shared task?

I actually don't do a lot of the writing. Yanou is the big talent behind that one.

Your music has been described as anything from trance to Europop. How would you label it?

Difficult one, I agree! I don't think there is a specific name to label our genre of music. It's different in various countries. I just like to call it dance music, pure and simple.

Were you a fan of dance music and clubbing prior to working with Cascada?

I've always loved clubbing and still try and find the time to go even now, but that's not the reason I got into this music. It sort of found me really. But being a bit of a party girl has helped me on stage. I guess. I don't find it hard to have a good time when I perform and I've been told that my enthusiasm onstage is contagious, so that's a good thing!

What format do your live shows take?

When we do club gigs we'll do about half an hour of full-on party, which normally wipes out the audience from all the clapping and dancing. But when we do a concert, then I'll also slow it down once or twice and sing one of

“My father influenced me a lot by making jazz a huge part of my childhood”

Natalie Horler (right)



the ballads from the album, too.

Which have been your favourite places to play so far and why?

My goodness, there have been so many I can't even come close to picking one. From Japan to the States, from the UK to Trinidad, we've had marvellous experiences everywhere. It would be unfair to choose.

What do you think have been the key factors in your success?

A lot of hard work, a lot of luck and being at the right place at the right time with the right kind of music. But that's just my guess.

How was it to win the German best-selling act award?

Fabulous, best feeling ever! Every artist enjoys having the success you've achieved recognised once in a while.

What is your favourite song on your new album Perfect Day and why?

I absolutely love What Hurts The Most and very much enjoyed recording the ballad version of it, so I guess those two.

What are your plans for the near future, in terms of playing live and recording?

We've got an awful lot of travelling ahead of us, just because there are a lot of countries waiting for us to come and perform. Otherwise recordings will continue as usual, we are getting stuff together for the third album.

Finally, where do you see Cascada going from here?

We'll see. As I said already, I take each day as it comes and am thankful for any great things the future may hold for us.



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Cascada discography

Singles

Everytime We Touch
August 2006
UK chart peak: two

Truly Madly Deeply
December 2006
UK chart peak: four

(I Need A) Miracle
March 2007
UK chart peak: eight

What Hurts The Most
December 2007
UK chart peak: 10

Albums

Everytime We Touch
2006

Cascada's debut album showcased their straightforward club formula, combining a capella intros, high-speed drum patterns and euphoric choruses. The title track's success was followed by another hit, a version of the Savage Garden song Truly Madly Deeply, which remained in the UK charts throughout the Christmas period. Though predominantly a dancefloor record, there are some slower moments in the shape of ballad Another You and alternative, slower versions of Truly Madly Deeply and Everytime We Touch (the

Candlelight remix). Everytime We Touch eventually enjoyed a spell in in the UK Top 10, where it peaked at number two.

The Official Remix Album
2006

The Remix Album was released in November 2006 in Germany. Including a plethora of remixes for most of the songs from Everytime We Touch – Miracle, Ready For Love, Love Again, Can't Stop The Rain, One More Night, A Neverending Dream, Wouldn't It Be Good and Kids In America – the two-CD package featured a total of 25 extended club versions and exclusive remixes. Notable contributors included Klubbingman, Real Booty Babes, Alex M, Rob Mayth, alongside a host of other high-profile dance DJs and producers.

Perfect Day
2007

No sooner had the dust settled from their 2006 debut album, Cascada returned with another selection of Eurobeat pop and cover versions in the shape of Perfect Day. Lead single What Hurts The Most peaked at number 10 and held its own in the charts all the way through Christmas. Alongside a host of other cover versions, Perfect Day also features original productions such as Runaway and the ballad Could It Be You, and maintains Cascada's reputation for blistering beats and a fast-paced jump-around dancefloor ethic. The album's next single is expected to be What Do You Want From Me.



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Music Upfront

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

This week

Singles

- **Adele** Chasing Pavements (XL)
- **Bullet For My Valentine** Scream Aim Fire (Visible Noise)
- **Cut Off Your Hands** Oh Girl (Atlantic)
- **Paula De Anda feat. The Dey** Walk Away (Remember Me) (RCA)
- **The Little Ones** Ordinary Song (Heavenly)
- **Morcheeba** Enjoy The Ride (Echo)
- **Jay Sean** Ride It (2Point9)
- **Real Ones** Outlaw (Telle)

Albums

- **Black Mountain** In The Future (Jagjaguwar)
- **Eels** Meet The Eels (Polydor)
- **Lupe Fiasco** The Cool (Atlantic)
- **Keith Sweat** Some More (Atlantic)
- **Rufus Wainwright** Rufus Does Judy At Carnegie Hall (Geffen)

January 28

Singles

- **Mary J Blige** Just Fine (Geffen)
- **Cassie** Is It You (Bad Boy)
- **Hot Chip** Ready For The Floor (EMI)
- **Kelly Rowland** Work (RCA)
- **Scanners** Lowlife (Influx/DimMak)
- **Toddla T** Do You Know Pt 1 & 2 Remixes (1965)
- **Kanye West feat. Chris Martin** Homecoming (Def Jam)

Albums

- **Bullet For My Valentine** Scream Aim Fire (Visible Noise)
 - **Aidan John Moffat** I Can Hear Your Heart (Chemikal Underground)
- Not one for the mother-in-law, Aidan John Moffat's collection of dirty stories, poems and sound collages is one for fans of Arab Strap's more raw lyrics. It's already garnered reviews in the Observer's Music Monthly, Uncut, NME, the Independent, as well as interviews in the likes of the Stool Pigeon, Scotland on Sunday and The Herald.
- **kd lang** Watershed (Sire)
 - **Let's Go Outside** A Picnic With The Hunters (Soma)
 - **Lightspeed Champion** Falling Off The Lavender Bridge (Domino)
 - **Sons & Daughters** This Gift (Domino)
 - **Various** Juno (OST) (Rhino)

February 4

Singles

- **30 Seconds To Mars** From Yesterday (Virgin)
 - **Akon** Can't Wait (Universal)
- The multi-platinum chart-invading producer is Top 20-bound with this latest single, that should easily follow the successes of Sorry Blame It On Me and Mama Africa. His fan-throwing court case has been postponed until March, leaving the superstar free to concentrate on his new clothing line, African diamond mine and autobiographical feature film.
- **Fischerspooner** The Best Revenge (Kitsune)
 - **Michael Jackson feat. will.i.am** The Girl Is Mine (Epic)
 - **David Jordan** Sun Goes Down (Mercury)
 - **Ruarri Joseph** Won't Work (Atlantic)

Radio playlists

Radio 1

A list:

Adele Chasing Pavements, **Biffy Clyro** Who's Got A Malch, **David Jordan** Sun Goes Down, **Foo Fighters** Long Road To Ruin, **Girls**

Aloud Call The Shots, **Jack Johnson** If I Had Eyes, **Kanye West** **Feat. Chris Martin** Homecoming, **Kelly Rowland** Work, **Lupe Fiasco** **Feat. Matthew Santos** Superslar, **Mark Brown & Sarah Cracknell** The Journey Continues, **Mika** Relax Take It Easy, **Rihanna** Don't Stop The

Music, **Robyn** Be Mine, **Scouting For Girls** Elvis Ain't Dead, **Sugababes** Change, **The Feeling** I Thought It Was Over, **The Hoosiers** Worst Case Scenario, **The Wombats** Moving To New York
B list:
30 Seconds To Mars From Yesterday,

Basshunter **Feat. Dj Mental Theos** Now You're Gone, **Britney Spears** Piece Of Me, **Craig David** 6 Of 1, **Duffy** Mercy, **Goldfrapp** A&E, **Hot Chip** Ready For The Floor, **Jay Sean** Ride It, **Kylie Minogue** Wow, **Mark Ronson** **Feat. Alex Greenwald** Just Mary J Blige Just Fine, **Nickelback**

Rockstar, **One Night Only** Just For Tonight, **Out Of Office** Break Of Dawn, **Paramore** Misery Business, **Radiohead** Jigsaw Falling Into Place, **Simple Plan** When I'm Gone
C list:
Elliot Minor Skill Figuring Out, **Kt Tunstall** If Only, **Marco Demark** Tiny

Dancer, **One Republic** Stop And Stare, **Taio Cruz** Come On Girl, **The Courteeners** What Took You So Long
D list:
Alphabeat Fascination, **Benga & Coki** Night, **H Two O** **Feat. Platinum** What's It Gonna Be, **The Ting Tings** Great DJ, **Vampire Weekend** A-Punk

Future Release



Janet Jackson Discipline (Island Def Jam)

New albums from Janet Jackson and Mariah Carey were last week the subject of a presentation by Island Def Jam chairman Antonio "LA" Reid who was in town to spearhead the European campaigns for two of the label's leading 2008 priorities.

The veteran music industry executive hosted an intimate gathering at the Mayfair Hotel in Soho, which was attended by British media and representatives from all of Universal's European territories. An address by Reid was followed by a playback of tracks from both Jackson and Carey's new albums.

Cast list Senior publicity manager: Louise Mayne,	Mercury. Product manager: Hannah Neaves, Mercury.	National radio: Rob Pascoe, Mercury. TV: Holly Davies, Mercury. Digital: Clive Cawley, Mercury.
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- **Korn** Hold On (Virgin)
- **Rihanna** Don't Stop The Music (Def Jam)

Albums

- **Mary J Blige** Growing Pains (Geffen)
- **The Duke Spirit** Neptune (You Are Here)
- **Hot Chip** Made In The Dark (EMI)
- **Jack Johnson** Sleep Through Static (Brushfire/Island)
- **Lenny Kravitz** It Is Time For A Love Revolution (Virgin)
- **Morcheeba** Dive Deep (Echo)
- **Morrissey** Greatest Hits (Decca)
- **One Night Only** Started A Fire (Mercury)

February 11

Singles

- **Asa Fire** On The Mountain (Dramatico)
- **The Coral** Put The Sun Back (Deltasonic)
- **Estelle** American Boy (Atlantic)
- **The Feeling** I Thought It Was Over (Island)
- **Richard Fleeshman** Hold Me Close (UMRL)
- **Yves Larock** Zookey (Data)
- **The Superimposers** Harpsichord Treacle (Wonderfulsound)

The second album from London duo The Superimposers looks likely to repeat the slow burning success of their 2005 debut. The album has been heavily promoted through Rough Trade, including being the featured release through their Album Club. Rough Trade also have the exclusive

Following a disappointing recent period with the Virgin label, Jackson will debut her tenth studio album, entitled Discipline, next month.

It is her first for Island Def Jam, which signed the star after the conclusion of a four-year deal with Virgin.

"This is definitely the beginning of the next chapter for Janet," said a confident Reid. The new album boasts an all-star cast list of collaborations with production from Rodney Jerkins, Pharrell, Jazze Pha and Polow Da Don. It was executive produced by Jackson and Reid. Lead single, Feedback, is released on March 3 via Mercury in the UK.

extra disc featuring the band's reworkings of Au Revoir Simone and José González.

- **Remi Nicole** Lights Out (Island)
- **Paramore** Misery Business (Fueled By Ramen)
- **The Proclaimers** New Religion/In Recognition (W14)
- **Sargasso Trio** Burnin Burnin Burnin (Boy Scout)
- **Armand Van Helden** Je T'aime (Southern Fried)

Albums

- **Cassie** Cassie (Bad Boy)
- **Dead Meadow** Old Growth (Matador)
- **Envelopes** Here Comes The Wind (Brille)
- **The Mae Shi** HLLLYH (Moshi Moshi)
- **Bob Mould** District Line (Banquet)
- **Simon Breed** The Smitten King Laments (Reaction)
- **The Superimposers** Harpsichord Treacle (Wonderfulsound)

February 17

Singles

- **Lenny Kravitz** I'll Be Waiting (Virgin)

February 18

Singles

- **Nick Cave & The Bad Seeds** Dig, Lazarus, Dig! (Mute)

Single of the week



Adele:
Chasing Pavements (XL)

If the media's current preoccupation with Adele is anything to go by, 2008 will be the year of the South London singer-songwriter, in much the same way 2006 was Lily Allen's year and 2007 belonged to Kate Nash. This debut single hurtled into the singles chart top five last week on downloads alone. Today it enjoys a full format release, and is supported by four sold-out UK dates at the end of the month, before XL's brightest hope flies to Japan for two gigs supporting label mate Jack Penate.

Released this week (21/1)

Album of the week



Lupe Fiasco:
The Cool (Atlantic)

The Cool receives a full UK release today, having already topped the US R&B and Rap Charts and reaching number 14 in the albums chart. It follows on from his 2006 Grammy-nominated debut Food and Liquor, and looks likely to enjoy popular appeal following the success of both singles so far. Superstar debuted at number seven in the singles chart last fortnight and has edged upwards. Dump It Down has been a slow-burner, and was a B-side to Superstar before being re-released last autumn as a club hit in its own right.

Released this week (21/1)

This week's reviewers

Anita Awbi, Chris Barrett, Ben Cardew, Stuart Clarke, Hannah Emanuel, Anna Goldie, Owen Lawrence, Ed Miller, Nick Tesco, Simon Ward and Anna Winston

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



Catalogue reviews

Chris Rea: *The Works* (Rhino 5144237352)



Gravel-voiced **Geordie Chris Rea's** recent work has taken a blues direction but this excellent new triple disc retrospective rounds up the best of his pop/rock output over a 30 year career. Among the 54 tracks are all 13 of Rea's Top 40 hits, including breakthrough hit *Fool* (If You Think It's Over), biggest hit *Road To Hell*, and festive favourite *Driving Home For Christmas*. A very strong compilation, with tracks like *Diamonds* equally worthy of attention, though they weren't hits.

Dory Previn: *The Art Of Dory Previn* (Zonophone ZONO 20074)



Dory Previn's surname is a legacy of her marriage to conductor **Andre Previn**, whom she divorced in 1970, while the material on this album is from a quartet of acclaimed albums she released immediately afterwards. Approved by Previn herself, who is now 78 and provides hand-written liner notes, it's a very powerful and personal suite of confessional songs in the singer/songwriter mould. The lyrics may be a little depressing but the music is surprisingly uplifting and edifying.

Little Milton: *If Walls Could Talk* (Shout! SHOUT 41)



Although never as well known as **BB King** or **Bobby Bland**, Little Milton's blues/soul style had a lot in common with his more famous peers, and he produced an excellent body of work over a career lasting nearly 50 years. His most acclaimed album, *If Walls Could Talk*, was released in 1969, and makes its welcome CD debut here. Milton is in superb voice throughout, giving polished brassy performances of old R&B staples like *Kansas City*, and original soul songs like *Let's Get Together*.

The Panel.

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



Chris Wells (Echoes) *Tawiah: Every Step* (Bush Girl)

Tawiah is possibly the new **Mica Paris**, but doing an impression of **Lizz Fields**. Her tone and confidence will make her the next star of UK soul, following on from **Corinne**, **Amy**, **Bev** and **Joss**. This track, from her debut EP, is delicate, meandering to soulful glory.



Sarah-Jane (DIVA) *Shelby Lynne: Just A Little Lovin'* (Lost Highway)

Shelby Lynne has always defied categorisation and her latest album finds her reinventing herself in homage to **Dusty Springfield**. Tracks are stripped back and cut to tape emphasising Lynne's intimate and seductive vocals.



Mike Walsh (Xfm Networks) *The Whip: Trash* (Southern Fried)

Xfm Manchester have been on *The Whip* since **Clint Boon** started playing them when the station launched two years ago. *Trash* is more infectious and dirty than your average red light district. 2008 should be a very good year for them.

- **Enjoy Destroy Little Dreams** (Fire One)
 - **Hard-Fi** I Shall Overcome (Necessary/Atlantic)
 - **Jaymay** Gray Or Blue (EMI)
 - **H Two 0 feat. Platinum** What's It Gonna Be (Hard2beat)
- Already added to the **Radio One** Upfront list and enjoying airplay from a host of specialist stations, *What's It Gonna Be* is the latest song to emerge from the burgeoning bassline scene taking over northern England. The commercial release comes with six remixes.
- **Kid Harpoon** The Second EP (Young Turks)
 - **Lykke Li** Little Bit (Moshi Moshi)
 - **Mark Ronson feat. Alex Greenwald** Just (BBE/Rapster)
 - **Windmill** Tokyo Moon (Melodic)

Albums

- **Asa** Asa (Dramatico)
- **Eve** Here I Am (Polydor)
- **The Feeling** Join With Us (Island)
- **Melody Gardot** Worrisome Heart (UCJ)
- **Grand National** A Drink And A Quick Decision (Sunday Best)
- **Holton's Opulent Oog** The Problem Of Knowledge (Big Potato)
- **The Mountain Goats** Heretic Pride (4AD)
- **Pete & The Pirates** Little Death (Stolen)

February 25

Singles

- **Duffy** Mercy (A&M)
- **Gallows** Just Because You Sleep Next To Me Doesn't Mean You're Safe (Warner Brothers)
- **Get Cape.Wear Cape.Fly** Find The Time (Atlantic)
- **The Hives** We Rule The World (Polydor)
- **Alicia Keys** Like You'll Never See Me Again (J)
- **Ida Maria** Stella (RCA)
- **Kylie Minogue** Wow (Parlophone)
- **Turncoat** Wasted On You (Regal)
- **Vincent Vincent & The Villains** Pretty Girl (EMI)
- **Young Knives** Punch Drunk (Warner Brothers)

Albums

- **Mariah Carey** Sweet Soul Odyssey (Def Jam)
- **Correcto** Correcto (Domino)

Scottish art punk supergroup, whose members include alumni from **The Royal We** and **Franz Ferdinand**, have been getting mentions in the **Scottish press** and plenty of **BBC radio** airplay. The last single, *Joni*, was supported by **Steve Lamacq**, **Marc Riley**, **Vic Galloway**, **Colin Murray**, **John Kennedy**, **George Lamb** and **Nemone**, so

hopes are high for next single, *Do It Better*. It has already been aired on **Radio Two** by **Mark Radcliffe** and **Stuart Maconie**, and the band has been offered a **Marc Riley** session at **BBC 6Music**.

- **Janet Jackson** Discipline (Mercury)
- **Wendy James** Rancine 2 (Jungle)
- **Los Campesinos** Hold On Now Youngster (Wichita)
- **Matt & Kim** Matt & Kim (Telle)
- **Muscles** Guns Babes Lemonade (Modular)
- **Various** Funk D'Void: Sci Fi Hi Fi Volume 4 (Soma)



Panic! At The Disco *Pretty. Odd.* (Warner Bros)
Warner Bros will release the highly-anticipated follow up to *Panic! At The Disco's A Fever You Can't Sweat Out*, entitled *Pretty. Odd.*, on March 24, and the label is confident that it can grow the group's UK audience.

Keen to harness the pro-active nature of the band's fanbase, the major started a viral campaign in December that has seen a "drip feed" of information about the new album slowly made available. "We wanted to get the fans talking and really harness the natural momentum of the campaign so it has been about releasing small

March 3

Singles

- **The Corrections** Barcode (EMI)
 - **Editors** Push Your Head Towards The Air (Kitchenware)
 - **Hercules & Love Affair** Blind (EMI)
- Boasting collaborations with **Antony Hegarty** of **Antony And The Johnsons** fame, the lead single from this album has been lapping up critical praise from the blogging community for the better part of a year now and with a commercial release on March 3, sets the ball rolling for the album at retail.
- **Sean Kingston** Take You There (Beluga Heights/Epic)
 - **Late Of The Pier** Broken (Regal)
 - **One Republic** Stop And Stare (Interscope)
 - **Plies feat. Akon** Hypnotized (Slip N Slide/Big Gates/Atlantic)
 - **Royworld** Man In The Machine (Virgin)
 - **Sugababes** Denial (Island)
 - **T-Pain** Church (RCA)
 - **Wallis Bird** Counting To Sleep (Island)
- This track is lifted from the Irish singer-songwriter's debut album *Spoons*, that went to number four in the iTunes album chart on release last September. The release will be supported by an eight-date stint supporting **Billy Bragg** on his UK tour.
- **We Are Scientists** After Hours (Virgin)
- Leading a line up of anticipated second albums from artists on the EMI roster, the lead single from *We Are Scientists* forthcoming sophomore set, entitled *Brain Thrust Mastery*, precedes the album's release this March. Expect tour dates to be announced in the coming weeks.

Albums

- **Autechre** Quaristice (Warp)
- **B-52s** Funplex (EMI)
- **Duffy** Rockferry (A&M)
- **Get Cape.Wear Cape.Fly** Searching For The Hows And Whys (Atlantic)

clues about the new set bit by bit," says Atlantic marketing manager **Jamie Burgess**.

A number of songs from the album have already been previewed for fans, and the band returns to the UK for a short tour in March. The dates, which are announced today, will include a date headlining the **Roundhouse** in London on March 10.

The group are currently in the UK mixing the album at **Abbey Road studios** in London, and Warner Bros will service the lead single from the set, entitled *Nine In The Afternoon*, on January 30. It will precede the album's release on March 10.

Cast list	Marketing: Jamie Burgess , Atlantic. Press: Anton Brookes , Bad Moon.	Radio: Phil Youngman and Carrie Curtis , Atlantic. TV: Katie Crisp , Atlantic. Online:	Jack Melhuish and Aaron Sylvester , Atlantic. Management: Scott	Nagelburg , Crush. Publishing: Weetchin/EMI Music Publishing .
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Radio playlists

Radio 2

A list:

Adele Chasing Pavements; **David Jordan** Sun Goes Down; **Duffy** Mercy; **Jack Johnson** I'll Had Eyes; **Jennifer Lopez** Hold It, Don't Drop

It; Morrissey That's How People Grow Up; **Robert Plant & Alison Krauss** Please Read The Letter; **Scouting For Girls** Elvis Ain't Dead; **Sheryl Crow** Love Is Free; **The Feeling** I Thought It Was Over
B list:
Daughtry Home; **Goldfrapp** A&E;

Joss Stone Baby Baby Baby; **Kate Rusby** The Village Green
Madness Preservation Society; **Richard Hawley** Valentine; **The Coral** Put The Sun Back; **The Hoosiers** Worst Case Scenario; **Wet Wet Wet** Weightless
C list:

Asa Fire On The Mountain; **Badly Drawn Boy** The Time Of The Times; **Mark Brown & Sarah Cracknell** The Journey Continues; **Morcheeba** Enjoy The Ride; **One Night Only** Just For Tonight; **Radiohead** Jigsaw Falling Into Place; **Rascal Flatts** What Hurts

The Masi; **Songbirds** The Only Thing I'm Guilty Of (Is Loving You)

Capital

Adele Chasing Pavements; **Alicia Keys** No One; **Amy Macdonald** Run; **Craig David** 6 Of 1; **David Jordan**

Sun Goes Down; **Duffy** Mercy; **Enrique Iglesias** Somebody's Me; **Girls Aloud** Call The Shots; **Janet Jackson** Feedback; **Jay Sean** Ride It; **Joss Stone** Baby Baby Baby; **Kanye West** **Feat. Chris Martin** Homecoming; **Kate Nash** Merry Happy Ep; **Kelly Rowland** Work

Future Release



Cast list Radio: Charlie Lycett, Lucid PR/Austin Collins, Roadrunner Records.

TV: Austin Collins, Roadrunner. Press: Michelle Kerr, Roadrunner. Management:

Bryan Coleman. Online: Sami Westwood, Roadrunner. Marketing: Elkie Brooks.

14th Floor Records/Mark Palmer, Roadrunner.

Nickelback All The Right Reasons (14th Floor/RR) 14th Floor Records has cut a deal with Roadrunner, in a move that will see the British label promoting and marketing Roadrunner's leading commercial light, Nickelback, in the UK.

Nickelback were signed by Roadrunner in 2000, yet despite selling in excess of 25m albums around the world, including 15m in the US, they have to date failed to make serious inroads into the UK market.

That is a trend that 14th Floor managing director Christian Tattersfield intends to break. "This is a band who have broken in virtually every market apart from the UK and to me it seemed like madness that they were not selling massive amounts of copies here," he says. "We intend to have the album top five by the end of the month."

Nickelback's latest album, entitled All The Right Reasons, has been certified seven-times platinum in the US and has already moved more than 135,000 copies in the UK, where it has been available since 2005 on Roadrunner. The deal marks the second tie up between the two labels, which struck a partnership for the release of Biffy Clyro's latest album in the US last year.

Catalogue reviews

The Corrs: The Works (Rhino 5144237582)



Forget The Nolans. The Corrs are Ireland's

most successful musical siblings bar none, and have sold more than 5m albums in the UK in the last decade - but their last studio album, Home, has sold fewer than 100,000 copies and even sales of the band's back catalogue have slowed to a crawl. I'm not sure where that leaves The Works, but for any new convert looking to catch up, there is no doubting the value provided by this 58 song compilation.

Shed Seven: The Singles Collection (Polydor 5305178)



Perhaps dwarfed by the gigs undertaken

by fellow reformed 1990s acts Take That and The Spice Girls, Shed Seven nevertheless enjoyed their most successful tour recently. This release is a perfect primer for new fans and an awesome archive for the aficionado, with disc one anthologising, in chronological order, the band's 16 singles, while a second CD adds 20 b-sides and rarities, six of them previously unreleased.

- **Caz Mechanic** The Secret Life Of The Wife Of The Captain... (Big Potato)
- **David Garrett** Virtuoso (UCJ)
- **Kelis** Good Stuff (Virgin)
- **The Ruby Suns** Sea Lion (Memphis Industries)

March 9

Singles

- **Does It Offend You, Yeah?** We Are Rockstars (Virgin)
- **Palladium** White Lady (Virgin)
- **The Red Jumpsuit Apparatus** Faces Down (Virgin)

March 10

Singles

- **James Blunt** Carry You Home (Atlantic)
- **Boys Like Girls** The Great Escape (RCA)
- **Newton Faulkner** I Need Something (Ugly Truth)
- **Foals** Cassius (Transgressive)

Ahead of the anticipated March 24 release of their debut album Antidotes, Cassius has already gained radio support including Xfm's Upfront playlist and two spins by Radio One's Jo Whiley. March will also see the heavily-tipped act head out on a 10-date UK tour culminating at London's Astoria on March 17.

- **Roisin Murphy** You Know Me Better (EMI)
- **The Mystery Jets** Young Love (sixsevine) Eel Pie Island's Mystery Jets have teamed up with hotly-tipped folkster Laura Marling for this single, a taster from forthcoming sophomore album Twenty One (March 24). This release will be supported by a spin supporting CSS at the NME Awards in February, followed by a one-off appearance at London's Electrowerkz.
- **The Secret Handshake** Summer Of '98 (Atlantic)
- **Sugarush Beat Company** SugaRush (RCA)
- **Josh Weller** Pretty Girls (Yodel)

Albums

- **Hercules & Love Affair** Hercules & Love Affair (EMI)
 - **The Loose Salute** Turned To Love (EMI)
 - **One Republic** Dreaming Out Loud (interscope)
 - **Rubies** Explode From The Center (Telle)
 - **Various** Body Language 6: Junior Boys (Get Physical)
- Junior Boys made a breakthrough of sorts with 2006's album So This Is Goodbye, and Get Physical will be hoping that their relative high profile gives a commercial boost to the latest edition of its revered Body Language mix series, previously helmed by names such as M.A.N.D.Y. and Jesse Rose. The album includes an exclusive Junior Boys track.

- **Vincent Vincent & The Villains** Gospel Bombs (EMI)
- Touring as main support on Richard Hawley's UK tour, and with three upcoming NMF Awards shows in London, Manchester and Glasgow, Vincent Vincent & The Villains will be hogging the limelight in the run up to the release of their debut album.
- **Young Knives** Superabundance (Transgressive) Mercury Music Prize nominees Young Knives are embarking on an extensive tour of the UK in February which will provide the promotional bedrock for their Tony Doogan-produced second album. First single Terra Firma was released in October and enjoyed slots on the Radio 1 B list and MTV2 A list.

March 17

Singles

- **James Blunt** Carry You Home (Atlantic)
- **The Sonic Hearts** To Be Someone (EMI)

Albums

- **We Are Scientists** Brain Thrust Mastery (Virgin)

March 24 & Beyond

Singles

- **Keren Ann** LayYour Head Down (EMI) (24/03)
- **Chris Brown** With You (RCA) (24/03)
- **The Hoosiers** Cops And Robbers (RCA) (31/03)
- **The Little Ones** Morning Tide (EMI) (31/03)

Albums

- **Bullet For My Valentine** Scream Aim Fire (Visible Noise)
- **Coldplay** Prospekt (Parlophone) (19/05)
- **Cut Off Your Hands** Oh Girl Atlantic
- **Estelle** Shy (Atlantic) (31/03)
- **Foals** Antidotes (Transgressive) (24/03)
- **The Little Ones** Morning Tide (EMI) (31/03)
- **The Mystery Jets** 21 (679)
- **Palladium** The Way It's Not (Virgin) (24/03)
- **Real Ones** Outlaw (Telle)
- **REM** Accelerate (Warner Brothers) (31/03)
- **Jay Sean** Ride It (2Point9)
- **Supergrass** Diamond Hoo Ha Man (Parlophone) (24/03)
- **We Are Scientists** After Hours Virgin (24/03)

The Panel.



Russ Jones (Future World Funk)
DJ Dolores: 1Real (Crammed)

DJ Dolores is to the native sounds of North Eastern Brazil (Recife) what Manu Chao is to world fusions. With two groundbreaking albums and a BBC World Music Award already, this new album, 1Real, is set to propel him into the wider consciousness.



Kay Smith (Touch)
Jay Sean: Ride It (Jayde)

Jay Sean returns with a sleek and sexy dose of pure R&B. Eastern influences and strings give the song a sophisticated feel, and production from UK newcomer Sampson kicks it all up a notch. But beware, the lyrics are so hot that you may need a cold shower afterwards.



Priya Elan (NME)
George Pringle: Poor EP... Poor EP Without a Name (White label)

Lyrical, George Pringle's EP is a collection of Facebook statuses from the edge of London. The key track is Carte Postale, a glowing mix of garage band electronics which hum to the tune of REM's Belong. One of 2008's bright new hopes.



Jim Lahat (BBC London)
Gabiella Cilmi: Sweet About Me (Island)

A new Australian singer coming on strong like an updated version of Amy Winehouse, this should be on every radio station's playlist. We need more strong songs these days, and Gabiella sure has them. This single should definitely launch a big career.

Michael Nesmith: From A Radio Engine To The Photon Wing/Infinite Rider On The Big Dogma (Edsel EDSO 2005)/The Wichita Train Whistle Sings/Timerider (EDSS 1007)



The most talented musician in The Monkees, Michael 'Mike' Nesmith went on to release several acclaimed solo albums. The first of those listed above finds Nesmith's gentle country/rock style channelling a more commercial muse. The last disc combines a 1959 album of big band style versions of songs recorded by The Monkees and by Nesmith solo, while Timerider is a 1983 film soundtrack. Both are instrumental.

Alan Jones

Lenny Kravitz I'll Be Waiting, **Lupe Fiasco** Feat. **Matthew Santos** Superstar, **Marco D'Amico** "Iny Dance", **Mark Brown & Sarah Cracknell** The Journey Continues, **Mark Ronson** Feat. **Alex Greenwald** Just, **Mark Ronson** Feat. **Amy Winehouse** Valerie, **Michael**

Jackson Feat. **Will.i.am** The Girl, s Mine, **Mika** Relax Take It Easy, **One Night Only** Just For Tonight, **One Republic** Stop And Start, **Out Of Office** Break Of Dawn, **Rihanna** Don't Stop The Music, **Scouting For Girls** Elvis A'N' Dead, **Simple Plan** When I'm Gone, **The Feeling** I

Thought It Was Over, **The Hoosiers** Worst Case Scenario, **Timbaland** Presents **One Republic** Apologize

Galaxy

A list:
50 Cent Feat. **Justin Timberlake** Ayo Technology, **Alicia Keys** No

One, **Armand Van Helden** I Want Your Soul, **Girls Aloud** Call The Shots, **Ida Corr** Vs **Fedde Le Grand** Let Me Think About It, **J Holiday** Bed, **Leona Lewis** Bleeding Love, **Mark Ronson** Feat. **Amy Winehouse** Valerie, **Rihanna** Don't Stop The Music, **Rihanna** Feat. **Ne-Yo** Hate

That I Love You, **Sugababes** About You Now, **Timbaland** Feat. **Doe/Keri Hilson** The Way Are **Timbaland** Presents **One Republic** Apologize **B list:**
Britney Spears Piece Of Me, **Dave Armstrong & Redroche** Feat. **H-Boogie** Love Has Gone, **Jay**

Sean Ride It, **Kanye West** Feat. **Chris Martin** Homecoming, **Kelly Rowland** Work, **Lupe Fiasco** Feat. **Matthew Santos** Superstar, **Mary J Blige** Just Fine, **Robyn** De Mine, **Sugababes** Change, **Taio Cruz** Come Or Girl



Exposure

by Alan Jones

Adele will have to wait another week until her debut hit *Chasing Pavements* achieves its inevitable destiny of topping the singles chart but it is already number one on radio airplay, completing an impressive 73-29-15-6-1 ascent this week to topple Scouting For Girls' *Elvis Ain't Dead* from top slot.

Chasing Pavements was the second most-played record on both Radio One and Radio Two, with 25 spins on the former and 19 on the latter last week, earning it a huge 69.05% of its audience of 57.85m. Independent local radio stations have some catching up to do – *Chasing Pavements* was the network's 12th most-played song last week.

It is only nine weeks since *2 Hearts* reached number two on the airplay chart but Kylie Minogue's follow-up *Wow* is already in the Top 10, following an explosive fortnight which has seen it move 43-14-6. It

does so without much in the way of support from Radio Two, where it was aired just twice last week, though Radio One played it 18 times. Its biggest supporters were 95.8 Capital FM (52 plays), Cool FM (39) and Galaxy Manchester (34).

Number one on sales for the second week, Basshunter's *Now You're Gone* is up 95 places on the airplay chart but remains outside the Top 50. The track catapults 171-76 but much of that improvement is due to plays on chart countdowns, where airing it is unavoidable. Radio One has warmed to the track a little, playing it seven times last week, but the only station to air it more than a dozen times was Clude 1 FM, where it was played 18 times.

After four consecutive Top 10 airplay hits, *The Feeling* came a cropper with *Rose*, which climbed to a lowly number 49 peak last February. *I Thought It*

Was Over, the band's first single since *Rose*, is making a better showing, where it rockets 13-3 with 16 plays apiece from Radio One and Radio Two and tallies of 31 plays on The Pulse, 30 on Capital 95.8 FM and 28 on Signal One.

Finally, *Bleeding Love* is dethroned from the top of the TV airplay chart for the third time. With an overall total of nine weeks at number one, it dips to number three this week, leaving the way clear for Rihanna's *Don't Stop The Music* to replace it at the top. The videoclip for *Don't Stop The Music* was aired 394 times last week, with top tallies of 53 plays from the Box, 49 from MTV Dance and 42 from KISS TV.

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	4	Rihanna <i>Don't Stop The Music</i> / Def Jam	394	21	19	Jennifer Lopez <i>Hold It, Don't Drop It</i> / Epic	194
2	2	Timbaland presents One Republic <i>Apologize</i> / Interscope	383	22	50	Robyn <i>Be Mine</i> / Konichiwa	193
3	1	Leona Lewis <i>Bleeding Love</i> / Syco	356	23	33	Mika <i>Relax Take It Easy</i> / Casablanca/Island	192
4	16	Lupe Fiasco <i>Superstar</i> / Atlantic	350	24	29	The Hoosiers <i>Worst Case Scenario</i> / RCA	185
5	5	Alicia Keys <i>No One</i> / J	343	25	216	Delinquent feat. K-Cat <i>My Destiny</i> / MNB/Spoilt Rotten	184
6	7	Nickelback <i>Rockstar</i> / Roadrunner	342	26	20	Cascada <i>What Hurts The Most</i> / AATW	180
7	3	T2 feat. Jodie <i>Heartbroken</i> / 2NV/AATW	332	27	22	Booby Luv <i>Some Kinda Rush</i> / Hed Kandi	174
8	5	Mark Ronson feat. Amy Winehouse <i>Valerie</i> / Columbia	301	28	23	Take That <i>Rule The World</i> / Polydor	171
9	8	Soulja Boy <i>Tellem Crank That (Soulja Boy)</i> / Interscope	293	28	26	Kate Nash <i>Pumpkin Soup</i> / Fiction	171
10	9	Adele <i>Chasing Pavements</i> / XL	280	30	312	Craig David <i>6 Of 1</i> / Warner Brothers	160
11	10	Kelly Rowland <i>Work</i> / RCA	275	31	31	Kanye West feat. T Pain <i>Good Life</i> / Def Jam	158
11	12	Britney Spears <i>Piece Of Me</i> / Jive	275	32	43	Simple Plan <i>When I'm Gone</i> / Lava	157
13	11	Sugababes <i>Change</i> / Island	274	33	28	Jay Sean <i>Ride It</i> / 2Point9	147
14	15	Scouting For Girls <i>Elvis Ain't Dead</i> / Epic	272	33	51	One Night Only <i>Just For Tonight</i> / Vertigo	147
15	17	Basshunter <i>Now You're Gone</i> / Hard2beat	256	35	45	Lenny Kravitz <i>I'll Be Waiting</i> / Virgin	146
16	21	The Feeling <i>I Thought It Was Over</i> / Island	254	36	24	Leon Jackson <i>When You Believe</i> / Syco	145
17	12	Girls Aloud <i>Call The Shots</i> / Fascination	245	37	30	Filo & Peri feat. Eric Lumiere <i>Anthem</i> / Positiva	142
18	18	Mary J Blige <i>Just Fine</i> / Geffen	240	38	Re-entry	Kanye West <i>Stronger</i> / Def Jam	133
19	14	Foo Fighters <i>Long Road To Ruin</i> / RCA	233	39	26	Rihanna feat. Ne-Yo <i>Hate That I Love You</i> / Def Jam	129
20	46	Mark Brown & Sarah Cracknell <i>The Journey Continues</i> / Positiva	196	40	25	Kylie Minogue <i>2 Hearts</i> / Parlophone	127

© 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, D TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2.

Instore

Asda

Instore Display: Adele, *Bullel For My Valentine*, The Mars Volta,

Borders

Instore Display: *Bullel For My Valentine*, *Vampire Weekend*,

Window Display: Adele

CWNN

Album of the week: Radiohead
Instore Display: Aidan John Mollal, *Black Mountain*, Cal Power, Dawn Landes, *Lightspeed Champion*, Sons & Daughters, *These New Puritans*

HMV

Instore Display: Adele, *Bullel For My Valentine*, Elliot Minor, *Ginger, Hot Chip*, Kelly Rowland, Mary J Blige, *One Night Only*, Sons & Daughters, Van Morrison

Pinnacle

MOJO: *Ain, Drive By Truckers*, Flonn Regan, Kevin House, Midlake

Selecta: Colin MacInyre, John Power, Jon Lord, *Morcheeba*, The Dynamics

Woolworths

Instore Display: Adele, *Bullel For My Valentine*, Goldfrapp, Jack Johnson, Kylie Minogue, Rihanna, Robert Plant & Alison Krauss, Shayne Ward, *Spice Girls*, The Feeling

Zavvi

Instore Display: Adele, *Bullel For My Valentine*

MTV Base Top 10

This	Last	Artist Title / Label
1	3	Timbaland presents One Republic <i>Apologize</i> / Interscope
1	4	Alicia Keys <i>No One</i> / J
3	1	Mary J Blige <i>Just Fine</i> / Geffen
4	9	Kanye West feat. T Pain <i>Good Life</i> / Def Jam
5	2	T2 feat. Jodie <i>Heartbroken</i> / 2NV/AATW
5	14	Lupe Fiasco <i>Superstar</i> / Atlantic
7	11	Jennifer Lopez <i>Hold It, Don't Drop It</i> / Epic
8	6	Kelly Rowland <i>Work</i> / RCA
9	8	Bow Wow feat. Omarion <i>Girlfriend</i> / RCA
9	11	Rihanna <i>Don't Stop The Music</i> / Def Jam

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

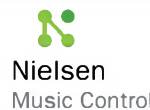
The Box Top 10

This	Last	Artist Title / Label (Distributor)
1	2	Lupe Fiasco <i>Superstar</i> / Atlantic
2	20	Mika <i>Relax, Take It Easy</i> / Casablanca/Island
3	4	Sugababes <i>Change</i> / Island
4	1	Britney Spears <i>Piece Of Me</i> / Jive
4	2	Rihanna <i>Don't Stop The Music</i> / Def Jam
4	5	The Feeling <i>I Thought It Was Over</i> / Island
7	60	Delinquent feat. K-Cat <i>My Destiny</i> / MNB/Spoilt Rotten
8	10	Adele <i>Chasing Pavements</i> / XL
9	7	Girls Aloud <i>Call The Shots</i> / Fascination
9	17	Nickelback <i>Rockstar</i> / Roadrunner

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.



The UK Radio Airplay Chart



This wk	Last Wks	Sales chart	Artist Title Label	Total Plays	Plays %±	Total Aud.(m)	Aud% ±	
1	2	4	2	Adele Chasing Pavements / XL	1323	18.97	57.85	16.33
2	1	7	8	Scouting For Girls Elvis Ain't Dead / Epic	1308	6.69	53.59	-14.83
3	13	4		The Feeling I Thought It Was Over / Island	1132	13.88	49.64	48.22
4	5	5	76	The Hoosiers Worst Case Scenario / RCA	607	53.67	48.15	6.83
5	3	10	16	Girls Aloud Call The Shots / Fascination	1577	-3.72	46.12	-4.83
6	14	4	27	Kylie Minogue Wow / Parlophone	1369	16.02	40.38	21.41
7	4	16	12	Mark Ronson feat. Amy Winehouse Valerie / Columbia	1882	1.46	39.92	-14.37
8	19	5	31	Kelly Rowland Work / RCA	1394	33.14	39.82	44.8
9	8	14	11	Timbaland presents One Republic Apologize / Interscope	1935	-4.86	36.75	-6.51
10	24	2	5	Rihanna Don't Stop The Music / Def Jam	1336	48.44	35.92	61.66
11	7	15	17	Leona Lewis Bleeding Love / Syco	1666	-15.65	33.43	-18.6
12	17	10	21	Alicia Keys No One / J	1453	-3.71	32.65	12.82
13	12	16	14	Take That Rule The World / Polydor	1720	-4.07	32.36	-11.27
14	20	4		Kanye West feat. Chris Martin Homecoming / Def Jam	658	49.21	31.79	18.49
15	9	8	32	Sugababes Change / Island	1230	-6.75	31.43	-17.81
16	15	4	10	Robyn Be Mine / Konichiwa	801	31.96	30.34	-0.95
17	6	7	23	Mika Relax, Take It Easy / Casablanca/Island	956	12.87	29.98	-28.79
18	18	18	26	Sugababes About You Now / Island	1389	-0.07	28.95	4.32
19	43	3		Joss Stone Baby Baby Baby / Relentless	218	4.81	28.29	104.11
20	21	8	59	Foo Fighters Long Road To Ruin / RCA	351	-3.84	27.85	4.23
21	23	1		Lupe Fiasco Superstar / Atlantic	572	0	27.54	0
22	10	6	60	Jack Johnson If I Had Eyes / Brushfire/Island	499	21.12	27.31	-26.15
23	32	2	3	Britney Spears Piece Of Me / Jive	801	25.16	26.84	39.79
24	40	3	13	The Wombats Moving To New York / 14th Floor	390	25	24.02	52.03
25	36	2		Goldfrapp A&F / Mute	349	126.62	21.77	26.72

This wk	Last Wks	Sales chart	Artist Title Label	Total Plays	Plays %±	Total Aud.(m)	Aud% ±	
26	28	2		Gwen Stefani Early Winter / Interscope	86	-51.41	21.5	3.61
27	11	7	29	Kate Nash Pumpkin Soup / Fiction	632	-25.3	20.87	-42.87
28	16	7	19	Booby Luv Some Kinda Rush / Hed Kandi	608	-8.3	20.8	-30.29
29	35	2		Morrissey That's How People Grow Up / Decca	218	25.29	20.63	15.06
30	27	2	56	David Jordan Sun Goes Down / Mercury	238	67.61	19.84	-4.84
31	71	1	6	Nickelback Rockstar / Roadrunner	598	0	19.07	0
32	53	1		Mark Brown & Sarah Cracknell The Journey Continues / Positiva	400	0	18.6	0
33	38	40	66	Take That Shine / Polydor	590	5.73	18.27	9.34
34	44	2		One Night Only Just For Tonight / Vertigo	583	21.21	17.96	41.75
35	37	10	57	Kaiser Chiefs Ruby / B Unique/Polydor	566	3.47	17.94	5.47
36	52	1		Jay Sean Ride It / 2Point9	425	0	17.84	0
37	33	13	36	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam	871	-17.05	16.68	-11.42
38	31	18	28	The Hoosiers Goodbye Mr A / RCA	926	-11.98	15.99	-17.02
39	48	22	25	Scouting For Girls She's So Lovely / Epic	800	9.14	15.89	29.19
40	42	5	53	Plain White T's Haha (I Really Don't Like You) / Angel	493	0	15.67	4.61
41	39	2		Jamie Scott & The Town Standing In The Rain / Polydor	214	-29.61	15.26	-4.45
42	65	1		Duffy Marcy / A&M	137	0	15.16	0
43	22	9	65	Arctic Monkeys Teddy Picker / Domino	368	-14.62	14.37	-39.19
44	57	1		Sheryl Crow Love Is Free / A&M	83	0	14.16	0
45	34	24	37	Plain White T's Hey There Delilah / Hollywood/Angel	734	-9.49	13.52	-25.76
46	64	1		Out Of Office Break Of Dawn / Frenetic	345	0	12.96	0
47	70	1	47	Mary J Blige Just Fine / Geffen	454	0	12.9	0
48	307	1		Mark Ronson feat. Phantom Planet Just / Columbia	232	0	12.82	0
49	47	23	38	Timbaland feat. Doe/Keri Hilson The Way I Are / Interscope	393	7.38	12.31	-0.4
50	46	57	61	Snow Patrol Chasing Cars / Fiction	509	-18.3	12.27	-1.76

Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	Rihanna Don't Stop The Music / Def Jam	1336	436	
2	Kelly Rowland Work / RCA	1394	347	
3	Kanye West feat. Chris Martin Homecoming / Def Jam	658	217	
4	Basshunter feat. DJ Mental Theos Now You're Gone / Data	464	215	
5	The Hoosiers Worst Case Scenario / RCA	607	212	
6	Adele Chasing Pavements / XL	1323	211	
7	Mary J Blige Just Fine / Geffen	454	198	
8	Goldfrapp A&F / Mute	349	195	
9	Robyn Be Mine / Konichiwa	801	194	
10	Kylie Minogue Wow / Parlophone	1369	189	

Nielsen Music Control 2008 Covers period from last Sunday to Saturday

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	The Feeling I Thought It Was Over / Island	49.64
2	Joss Stone Baby Baby Baby / Relentless	28.29
3	Goldfrapp A&F / Mute	21.77
4	Morrissey That's How People Grow Up / Uecca	20.63
5	Mark Brown & Sarah Cracknell The Journey Continues / Positiva	18.6
6	One Night Only Just For Tonight / Vertigo	17.96
7	Jay Sean Ride It / 2Point9	17.84
8	Jamie Scott & The Town Standing In The Rain / Polydor	15.26
9	Duffy Marcy / A&M	15.16
10	Sheryl Crow Love Is Free / A&M	14.16
11	Out Of Office Break Of Dawn / Frenetic	12.96
12	Mark Ronson feat. Phantom Planet Just / Columbia	12.82
13	The Coral Put The Sun Back / Deltasonic	9.92
14	Hot Chip Ready For The Floor / EMI	9.91
15	Wet Wet Wet Weightless / Townshend	9.89
16	Craig David 6 Of 1 / Warner Bros	9.85
17	Robert Plant & Alison Krauss Please Read The Letter / Ruunder	8.67
18	One Republic Stop And Stare / Polydor	8.45
19	Josh Ritter Right Moves / V2s	8.12
20	Hard Fi Suburban Knights / Necessary/Atlantic	6.88

Nielsen Music Control 2008 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, 105.3 Bridge FM, 107.6 Juice FM - Liverpool, 1extra, 2CR FM, 2-Ten FM, 5 Music, 35.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 95.4 FM BRMB, 96.4 FM The Wave, 95.9

Chiltern FM, 95.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 106 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, GWR 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 (Teasside), Manx, Mercia FM, Metro Radio, MFM 103.4, Minster FM, Mix 96, Northants 95, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orchard FM, D102.9 FM, D103, D96, Radio City 95.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, SGR 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 1

Colin Murray Album Of The Week
 British Sea Power Do You Like Rock Music, In Session (Mon)
 The Go! Team Edith Bowman Record Of The Week
 Riffy City: Waa's Got A Match
 Greg James Record Of The Week
 Elliot Minor: Still Figuring Out
 Jo Whaley Record Of The Week
 Duffy Mercy
 Scott Mills Record Of The Week
 One Republic: Stop And Stare
 Weekend Anthem: Craig David: 6 Of 1

Radio 2

Album Of The Week: Adele 19
 Bob Harris In Session (Thurs) Ryan Ringham
 Mark Harding Live From Celtic Connections Festival In Glasgow (Weds) Various
 In Profile (Sat) Bay City Rollers
 Record Of The Week: Kylie Minogue Waw

6Music

Bruce Dickinson In Session (Fri)
 The Almighty

XFM

Alex Zane Record Of The Week
 We Are Scientists: After Hours
 Rick Shaw Album Of The Week
 Record Of The Week: 30 Seconds To Mars: From Yesterday

On The Box This Week

BBC 1

Jonathan Ross Mary J Blige Just Fine (Performance, Fri)

BBC4

Pop! What Is It Good Various (90s Pop Debated By Caitlin Moran, Thurs)

Channel 4

4Music Harrison's (In Profile, Weds), Various (Isle Of Wight Festival 2007 Highlights, Sat)
 Album Chart Show Hard-Fi (Special, Thurs)
 T4 Hot Chip Ready For The Floor (Performance, Sun)
 Video Exclusive Kylie Minogue Waw (Weds)



Datafile Exposure

MusicWeek.
26.01.08

Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	13	Kanye West feat. Chris Martin Homecoming / Def Jam	26	19	22676	
2	5	Girls Aloud Call The Shots / Fascination	25	24	21740	
2	13	Adele Chasing Pavements / XL	25	19	21247	
2	18	Kelly Rowland Work / RCA	25	15	19429	
5	1	Robyn Be Mine / Konichiwa	24	25	19979	
6	1	The Hoosiers Worst Case Scenario / RCA	23	25	21035	
7	15	Lupe Fiasco Superstar / Atlantic	22	18	17510	
7	15	The Wombats Moving To New York / 14th Floor	22	18	18579	
9	7	Foo Fighters Long Road To Ruin / RCA	21	22	19858	
9	19	Rihanna Don't Stop The Music / Def Jam	21	14	15818	
11	6	Scouting For Girls Elvis Ain't Dead / Epic	20	23	16938	
12	1	Mika Relax Take It Easy / Casablanca/Island	19	25	17970	
13	33	Kylie Minogue Wow / Parlophone	18	9	16444	
14	24	The Feeling I Thought It Was Over / Island	16	12	15094	
15	8	Sugababes Change / Island	15	21	12456	
15	21	Hot Chip Ready For The Floor / EMI	15	13	8536	
17	26	Mark Brown & Sarah Cracknell The Journey Continues / Positiva	14	11	10931	
17	35	Jay Sean Ride It / 2Point9	14	8	10029	
19	1	Kate Nash Pumpkin Soup / Fiction	13	25	12004	
19	8	Booby Luv Some Kinda Rush / Hed Kandi	13	21	11875	
19	12	Arctic Monkeys Teddy Picker / Domino	13	20	10026	
19	19	Plain White T's Hate (I Really Don't Like You) / Angel	13	14	10642	
19	21	Goldfrapp A&E / Mute	13	13	10562	
19	26	One Night Only Just For Tonight / Vertigo	13	11	7931	
23	N	Craig David 6 Of 1 / Warner Brothers	12	0	9468	
25	30	Radiohead Jigsaw Falling Into Place / XL	12	10	7192	
25	35	David Jordan Sun Goes Down / Mercury	12	8	9649	
25	44	Biffy Clyro Who's Got A Match / 14th Floor	12	6	8525	
29	21	Britney Spears Piece Of Me / Jive	10	13	9708	
29	157	Duffy Mercy / A&M	10	1	10445	

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Radio Two Top 30

This	Last	Artist / Title / Label
1	5	Morrissey That's How People Grow Up / Decca
2	4	Adele Chasing Pavements / XL
3	17	Joss Stone Baby Baby Baby / Relentless
4	6	The Feeling I Thought It Was Over / Island
5	1	Scouting For Girls Elvis Ain't Dead / Epic
5	2	Jack Johnson If I Had Eyes / Brushfire/Island
5	2	The Hoosiers Worst Case Scenario / RCA
5	6	Gwen Stefani Early Winter / Interscope
9	8	Jamie Scott & The Town Standing In The Rain / Polydor
9	31	Sheryl Crow Love Is Free / A&M
11	24	Goldfrapp A&E / Mute
12	12	Robert Plant & Alison Krauss Please Read The Letter / Rounder
13	12	Madness NW5 / Lucky Seven
14	12	Josh Ritter Right Moves / V2
14	12	Jennifer Lopez Hold It, Don't Drop It / Epic
16	N	Wet Wet Wet Weightless / Dry
16	10	David Jordan Sun Goes Down / Mercury
16	20	Tom Baxter Better / Charisma
16	20	Richard Hawley Valentine / Mute
16	27	The Coral Put The Sun Back / Deltasonic
21	17	Radiohead Jigsaw Falling Into Place / XL
21	86	Mark Brown & Sarah Cracknell The Journey Continues / Positiva
23	N	Kate Rusby The Village Green Preservation Society / Pure
23	N	Britney Spears Piece Of Me / Jive
23	10	Daughtry Home / Epic
23	27	Robyn Be Mine / Konichiwa
23	R	One Night Only Just For Tonight / Vertigo
28	N	Duffy Mercy / A&M
28	37	Ringo Starr Liverpool 8 / Parlophone
28	86	Songbirds The Only Thing I'm Guilty Of (Is Loving You) / Liberty

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Last.fm Hype 10

This	Last	Artist / Title / Label
1	N	Babyshambles Janie Jones (Strummerville) / EMI
2	N	M. Ward Transfiguration #1 / Matador
3	N	The Mountain Goats Sax Rohmer #1 / 4AD
4	N	The Mountain Goats Heretic Pride / 4AD
5	N	The Mountain Goats So Desperate / 4AD
6	N	The Audition Warm Mc Up / Victory
7	N	The Feeling I Thought It Was Over / Island
8	N	Cat Power Silver Stallion / Matador
9	N	Los Campesinos! Death to Los Camoesinos! / Arts & Crafts
10	N	Cat Power Aretina, Sing One For Me / Matador

Source: Last.fm

Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Timbaland presents One Republic Apologize / Interscope	1925	2026	35551	
2	3	Mark Ronson feat. Amy Winehouse Valerie / Columbia	1837	1807	36849	
3	4	Take That Rule The World / Polydor	1695	1764	29785	
4	2	Leona Lewis Bleeding Love / Syco	1631	1938	30817	
5	5	Girls Aloud Call The Shots / Fascination	1527	1585	24083	
6	6	Alicia Keys No One / J	1421	1495	25663	
7	7	Sugababes About You Now / Island	1381	1381	26232	
8	14	Kelly Rowland Work / RCA	1351	1013	19036	
9	9	Kylie Minogue Wow / Parlophone	1348	1163	19427	
10	16	Rihanna Don't Stop The Music / Def Jam	1312	883	20014	
11	10	Scouting For Girls Elvis Ain't Dead / Epic	1221	1151	20926	
12	13	Adele Chasing Pavements / XL	1214	1020	17373	
13	8	Sugababes Change / Island	1189	1281	15397	
14	15	The Feeling I Thought It Was Over / Island	1098	965	15132	
15	18	Mika Relax Take It Easy / Casablanca/Island	925	799	11778	
16	12	The Hoosiers Goodbye M*A / RCA	911	1038	13951	
17	11	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam	865	1045	14797	
18	21	Scouting For Girls She's So Lovely / Epic	786	722	11849	
18	23	Britney Spears Piece Of Me / Jive	786	626	9013	
20	25	Robyn Be Mine / Konichiwa	772	577	9691	
21	17	Mika Happy Ending / Casablanca/Island	737	845	9305	
22	19	Plain White T's Hey There Delilah / Hollywood/Angel	721	795	12471	
23	41	Kanye West feat. Chris Martin Homecoming / Def Jam	625	403	9020	
24	22	Booby Luv Some Kinda Rush / Hed Kandi	595	642	8932	
25	27	Take That Shinc / Polydor	574	546	11972	
26	R	Nickelback Rockstar / Roadrunner	572	423	10832	
27	59	The Hoosiers Worst Case Scenario / RCA	568	350	7572	
28	34	One Night Only Just For Tonight / Vertigo	546	442	4535	
29	R	Kaiser Chiefs Ruby / B Unique/Polydor	541	521	9217	
30	20	Kate Nash Pumpkin Soup / Fiction	536	749	5340	

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Take That Rule The World / Polydor
2	3	Mark Ronson feat. Amy Winehouse Valerie / Columbia
3	2	Leona Lewis Bleeding Love / Syco
4	4	Timbaland pres. One Republic Apologize / Interscope
5	6	Sugababes About You Now / Island
6	5	Girls Aloud Call The Shots / Polydor
7	11	Adele Chasing Pavements / XL
8	15	Scouting For Girls Elvis Ain't Dead / Epic
9	13	Kelly Rowland Work / RCA
10	7	Alicia Keys No One / RCA

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Timbaland pres. One Republic Apologize / Interscope
2	10	Kylie Minogue Wow / Parlophone
3	3	Girls Aloud Call The Shots / Polydor
4	5	Scouting For Girls Elvis Ain't Dead / Epic
5	6	Sugababes About You Now / Island
6	4	Take That Rule The World / Polydor
7	7	Mark Ronson feat. Amy Winehouse Valerie / Columbia
8	2	Leona Lewis Bleeding Love / Syco
9	8	Adele Chasing Pavements / XL
10	14	Rihanna Don't Stop The Music / Def Jam

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Rhythmic Top 10

This	Last	Artist / Title / Label
1	1	Alicia Keys No One / RCA
2	4	Mark Ronson feat. Amy Winehouse Valerie / Columbia
3	3	Timbaland pres. One Republic Apologize / Interscope
4	2	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
5	23	Rihanna Don't Stop The Music / Def Jam
6	8	Kelly Rowland Work / RCA
7	7	Leona Lewis Bleeding Love / Syco
8	18	Booby Luv Some Kinda Rush / Hed Kandi
9	5	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
10	6	50 Cent feat. Timberlake & Timbaland Ayo Technology / Interscope

Nielsen Music Control 2008 Covers period from last Sunday to Saturday.

Top 10 Play.com Pre-order

This	Artist / Title
1	Bullet For My Valentine / Scream, Aim, Fire
2	Arielle / 19
3	Jack Johnson / Sleep Through the Static
4	Lupe Fiasco / The Cool
5	The Feeling / Join With Us
6	Laura Marling / Alas I Cannot Swim (Limited Edition Song Box)
7	Michael Jackson / Thriller: 25th Anniversary Edition
8	Duffy / Rockferry
9	Garth Brooks / Ultimate Hits
10	Airbourne / Runnin' Wild?

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Adele / 19
2	Laura Marling / Alas I Cannot Swim
3	Duffy / Rockferry
4	Mike Oldfield / Music of the Spheres
5	Jack Johnson / Sleep Through the Static
6	Eels / Useless Trinkets B-Sides, Soundtracks, Rarities and Unreleased
7	Original London Production / The Lord of the Rings
8	Eels / Meet the Eels: Essential Eels Vol.1 1995-2006
9	Kid Lang / Watershed
10	Cat Power / Jukebox

Top 10 Shazam Tag Pre-release chart

This	Artist / Title
1	H Two O feat. Platnum / What's It Gonna Be
2	Mark Brown & Sarah Cracknell / The Journey Continues
3	Jay Sean / Ride It
4	David Jordan / Sun Goes Down
5	Kanye West feat. Chris Martin / Homecoming
6	Kelly Rowland / Work
7	Rihanna / Don't Stop The Music
8	Adele / Chasing Pavements
9	Hot Chip / Ready For The Floor
10	Paula De Anda feat. The O'Jays / Walk Away

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

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

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Club charts

by Alan Jones

In the world of perfume, number five is the one that matters when discussing Chanel but as far as charts are concerned, number one is best, and that is exactly where Chanel's single Dance settles on the Upfront and Commercial Pop club charts this week.

Although the vocals are completely different, the instrumental track of Dance recalls Spiller's chart-topping Groovejet - a consequence of the fact that both records sample the groove of Love Is You, a classic 1977 Salsoul recording by Carol Williams.

Dance's lead at the top of the upfront chart - over indie upstarts One Night Only's Just For Tonight, which is turned into a credible dance tune at the hands of Seamus Haji - is a very

comfortable 20%, and the track is also beginning to get radio support ahead of release next month. On the Commercial Pop chart, Chanel's lead over the similarly-named Shanie, whose cover version of Alex Party's Don't Give Me Your Life jumps 11-2, is a much more slender 2.5%.

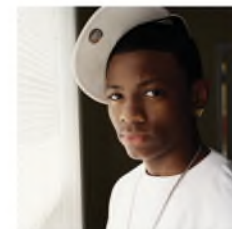
Chanel's only prior single, My Life, topped the Upfront Club chart on two separate occasions, first in November 2005 and again in September 2006, when it also reached number one on the commercial club chart. In its original incarnation, My Life boasted a wholly original vocal from Chanel herself built around a recurrent instrumental sample from The Crusaders hit Street Life but the newer mixes built a new groove around Chanel's singing and

helped the song to make the Top 40 of the OCC sales chart when finally released.

Still way ahead of the field on the Urban Chart, Soulja Boy Tell'em's Crank That (Soulja Boy) is number one for the sixth straight week.

Top 10 Upfront Breakers: 1 Heat - The Remixes: Memorabilia/Torch/Tainted Love - Soft Cell, 2 Feedback - Janet Jackson, 3 Something Good - Utan Saints, 4 Sunshine In The Rain - BWO, 5 Eyes On Me - Celine Dion, 6 Turn My Love Around - Rah Band, 7 The Bass - Sander Van Doorn, 8 Cry For You - September, 9 Trippin' On You - Cahill feat. Nikki Belle, 10 Twilight - Adam K & Soha.

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High flyer: Soulja Boy Tell'em tops the Urban Chart with Crank That

Upfront Club Top 40

This Last Wks Artist Title / Label

1	3	3	Chanel	Dance / Hed Kandi
2	6	3	One Night Only	Just For Tonight / Vertigo
3	1	3	Delinquent feat. K-Cat	My Destiny / MNB/Spoilt Rotten
4	8	3	Bob Sinclar presents Fireball	What I Want / Yellow/Defected/Data
5	14	3	The Feeling	I Thought It Was Over / Island
6	16	3	Shanie	Don't Give Me Your Life / Nuhope/All Around The World
7	10	3	Freestylers	Push Up Word Up / Data
8	15	3	Various	Big Tunes 2008 (Sampler) / Hard2beat
9	5	5	Rihanna	Don't Stop The Music / Def Jam/Mercury
10	7	4	Brian Anthony	Whatsitgonnab? / Sogui/7 Entertainment
11	26	2	Addictive feat. T2	Gonna Be Mine / 2NV/Gusto
12	4	4	Alphabeat	Fascination / Charisma
13	2	4	Jody Watley	I Want Your Love / Gusto/Avitone
14	9	6	Mark Brown feat. Sarah Cracknell	The Journey Continues / Cr2/Positiva
15	13	3	N-Joi	EP 1: Ready To Party/Naked Soul / The New Black
16	17	2	N-Joi	EP 2: Razor Ride/Milkshaker/Plastic Minds / The New Black
17	12	5	Out Of Office	Break Of Dawn / Frenetic
18	20	6	Pure Dynamite & Live Element	Downtime / Gossip
19	18	3	Loverush UK! & Britton/Loverush UK! & Harland	Deeper/Different World / LUK!
20	23	2	Amy Winehouse	Back To Black (Album Remixes) / Island
21	11	7	Kelly Rowland	Work / RCA
22	27	2	David Jordan	Sun Goes Down / Mercury
23	N	N	Marco Demark feat. Casey Barnes	Tiny Dancer / 3 Beat Blue
24	N	N	Armand Van Helden	Je T'aime / Southern Fried
25	N	N	H 'Two' O feat. Platnum	What's It Gonna Be / Insatiable/Ministry Of Sound
26	21	6	Basshunter	Now You're Gone / Hard2beat
27	19	14	Dave Armstrong & Redroche	Feat H-Boogie Love Has Gone / Hed Kandi
28	22	6	Ernesto Vs Bastian	Unchained Melody / Nebula/Emi
29	24	6	Kinky Roland	890 High/Second Time Around / LUK!
30	30	7	Noir	F**K Me / Just For Fun
31	28	2	Judge Jules	Laid Bare / Maelstrom
32	25	8	Steve Mac & Mark Brown	Bells Of Brighton / Cr2
33	34	10	Booty Luv	Some Kinda Rush / Hed Kandi
34	31	7	Claude Vonstroke	The Whistler / Data
35	37	9	Filo & Peri feat. Eric Lumiere	Anthem / Positiva
36	33	2	Britney Spears	Piece Of Me / RCA
37	38	7	Dominatorz	Do You Love Me / Loaded
38	29	7	Lorraine Saved	/ Waterfall
39	32	10	Jjoy & Kirsty Hawkshaw	Love Is No Possession / LUK!
40	N	N	Strange Days feat. Steve Harley	Smile / EMI/Aurora

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Commercial Pop Top 30

This Last Wks Artist Title / Label

1	3	3	Chanel	Dance / Hed Kandi
2	11	2	Shanie	Don't Give Me Your Life / Nuhope/All Around The World
3	13	2	Delinquent feat. K-Cat	My Destiny / MNB/Spoilt Rotten
4	6	3	Various	Big Tunes 2008 (Sampler) / Hard2Beat
5	9	3	Sugababes	My Love Is Pink / Island
6	17	2	The Feeling	I Thought It Was Over / Island
7	1	3	Britney Spears	Piece Of Me / RCA
8	10	3	Bob Sinclar presents Fireball	What I Want / Yellow/Defected/Data
9	16	2	Alphabeat	Fascination / Charisma
10	12	3	Freestylers	Push Up Word Up / Data
11	8	3	Brian Anthony	Whatsitgonnab? / Sogui/7 Entertainment
12	5	5	Rihanna	Don't Stop The Music / Def Jam/Mercury
13	2	3	Jody Watley	I Want Your Love / Gusto/Avitone
14	22	2	One Night Only	Just For Tonight / Vertigo
15	1	1	Janet Jackson	Feedback / Def Jam
16	4	3	Mutya Buena feat. Amy Winehouse	B Boy Baby / 4th & Broadway/Island
17	19	3	Lorraine Saved	/ Waterfall
18	26	2	Bwo	Sunshine In The Rain / Shell
19	18	6	Basshunter	Now You're Gone / Hard2Beat
20	25	2	Strange Days feat. Steve Harley	Smile / EMI/Aurora
21	23	2	Celine Dion	Eyes On Me / Columbia
22	15	6	Kelly Rowland	Work / RCA
23	N	1	Soft Cell	Heat - The Remixes: Memorabilia/Torch/Tainted Love / Some Bizarre/Mercury
24	20	4	Mark Brown feat. Sarah Cracknell	The Journey Continues / Cr2/Positiva
25	7	6	Natalia	Pretty Like Me / Ujper 11
26	21	5	Jennifer Lopez	Hold It, Don't Drop It / RCA
27	28	5	Robyn	Be Mine / Konichiwa
28	24	10	Dave Armstrong & Redroche	Feat. H-Boogie Love Has Gone / Hed Kandi
29	30	8	Cascada	What Hurts The Most / All Around The World
30	14	6	Paleday	Eurotramp / Ranggy Ranggy

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Urban Top 20

This Last Wks Artist Title / Label

1	1	10	Soulja Boy	Tell'em Crank That (Soulja Boy) / Interscope
2	2	10	Mary J Blige	Just Fine / Geffen
3	4	6	Kelly Rowland	Work / RCA
4	5	3	Kanye West feat. Chris Martin	Homecoming / Roc-A-Fella
5	6	5	Rihanna	Don't Stop The Music / Def Jam/Mercury
6	3	12	J Holiday	Bed / Angel
7	8	11	Alicia Keys	No One / J/Sony BMG
8	7	12	Kanye West feat. T-Pain	Good Life / Roc-A-Fella
9	10	13	T2	Heartbroken / 2NV/Powerhouse
10	N	1	Delinquent feat. K-Cat	My Destiny / MNB/Spoilt Rotten
11	9	6	Jennifer Lopez	Hold It, Don't Drop It / RCA
12	11	7	Justin Timberlake	feat. Beyonce Until The End Of Time / Jive
13	15	2	Mutya Buena feat. Amy Winehouse	B Boy Baby / 4th & Broadway/Island
14	12	7	Lupe Fiasco	Superstar / Atlantic
15	13	4	Jay Sean	Ride It / 2Point 9
16	18	16	Chris Brown feat. T-Pain	Kiss Kiss / Jive/RCA
17	N	1	Janet Jackson	Feedback / Def Jam
18	19	2	Common	I Want You / Island
19	16	11	Sean Kingston	My Love / RCA
20	20	13	Che'nelle	I Fell In Love With The DJ / Positiva

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Hot ticket: One Night Only skip up the Club Chart to number two

Cool Cuts Top 20

This Artist / Title

1	Club Thing	/ Yoav
2	What I Want	/ Bob Sinclar Pres Fireball
3	Wew	/ Kylie
4	My Destiny	/ Delinquent Ft Kcat
5	Gonna Be Mine	/ Addictive Ft T2
6	Dry For You	/ September
7	Kiss Kiss Bang Bang	/ Slyde
8	Speed Up	/ Funkerm
9	C'est La Vie	/ Martin Solveig
10	Shadows Movement	/ Michael Cassette
11	Harder Better Faster Stronger	/ Daft Punk
12	Yr Mangled Heart	/ Gossip
13	The Way We Go	/ Jukey Ft Sway
14	Head To Toe	/ Seamus Haji Pres Doug Lazy
15	Leap Of Faith	/ Hadouken
16	Knobbers EP	/ Crookers
17	Blind	/ Hercules & Love Affair
18	A Kind Of Peace	/ Faithless
19	Distortion	/ Filthy Rich
20	Deliver Me	/ Lil Wolf

Go online for more chart data www.musicweek.com

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages at www.musicweek.com



Hear the Coolcuts chart every Thursday 4-6pm GMT on Paul 'Radical' Ruiz - Anything Goes radio show on MINISTRY OF SOUND RADIO across the globe on www.ministryofsound.com/radio

Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard 15 (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Naha (Middlesex/Essex), Bassoboss (Belfast) and XPRESSSEATS/CO POOL, BEATPORT, JUNG, UNIQLE, AMA10, DYNAMIC



MusicWeek
26.01.08

Datafile. Singles

Basshunter leads a bouyant market but Adele is chasing pole position

by Alan Jones



02. Adele

Mika won BBC6 Music's Sound Of 2007 poll a year ago and immediately entered the chart at number three with Grace Kelly. Adele won the Sound Of 2008 poll and goes one better, entering at two with Chasing Pavements on sales of 28,620 downloads. Grace Kelly topped the chart on week two, and Chasing Pavements - which is released physically today (Monday) - looks likely to repeat that feat. Adele's first download release, Chasing Pavements comes 13 weeks after Hometown Glory was issued as a limited seven-inch release, selling just 285 copies.



20. The Courteeners

After reaching number 192 with Cavorting last August and number 44 with Acrylic in October, The Courteeners make a significantly bigger splash with What Took You So Long, which debuts this week at number 20 on sales of 8,150. Its success is all the more impressive, as it is getting little airplay, with only Radio One (seven plays), Kerrang! (four), and XFM (16) airing it last week, though its promo video was aired four times on Chart Show TV and 23 times on MTV2. The Mancunian quartet are currently putting the finishing touches to their as-yet-untitled debut album, which is due in March.

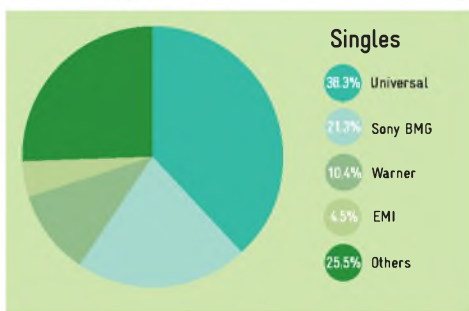
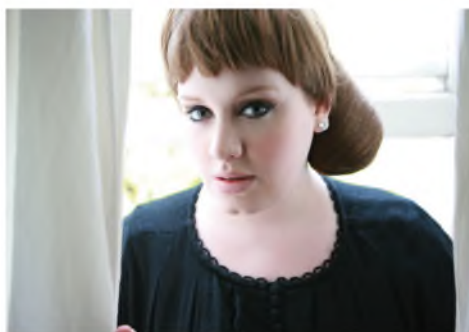
Although overall singles sales last week dipped by a minuscule 1.02% to 1,920,647, they continue at a significantly higher level than in 2007, exceeding same week sales of 1,422,023 by 35.05%.

The top end of the chart strengthened last week, with combined Top 10 sales increasing week-on-week by 22.2% to 218,227, as only one single in the top tier suffered a decline in sales.

Topping the chart for the second week in a row, Basshunter's Now You're Gone enjoyed a 36.5% expansion to 47,930 sales. Nevertheless, it will likely cede pole position next week to hot new pop/R&B sensation Adele, whose Chasing Pavements debuts at number two on sales of 28,620 downloads.

Adele's arrival pushes Britney Spears' Piece Of Me 2-3, even though its sales are up 10.8% at 23,209. Also increasing its sales while falling is Nickelback's Rockstar, which is down 4-6, despite finding 18,494 buyers - 10.3% more than the previous week.

Meanwhile, Lupe Fiasco and Matthew Santos' Superstar enjoys a 53% increase in sales to 23,193 and jumps 7-4. In so doing, it eclipses the number six peak of Fiasco's previous biggest hit, his 2006 Touch The Sky collaboration with Kanye West, which reached number six. West himself returns to the Top 10 this week too, moving 14-9 with Homecoming, his collaboration with Coldplay's Chris Martin. It sold 12,582 copies last week - an increase of 23.6% over



the prior frame. The Top 10's last new addition, Be Mine by Robyn, enjoys an even bigger 83.5% sales spike as a result of its physical release, and catapults 23-10 on sales of 11,937 copies.

There are also gains for Rihanna's Don't Stop The Music, up 6-5 on sales of 21,156 (+34.1%) and Scouting For Girls' Elvis Ain't Dead, which jumps 10-8 with sales up 22% at 14,772. Rihanna's hit is the third top five success lifted from her Good Girl Gone Bad album, following Umbrella and Shut Up And Drive. Although still to be released physically, it has far outperformed immediate predecessor, Hate That I Love You, which peaked at number 15. It has also helped a major resurgence in sales of Good Girl Gone Bad, which jumps 13-9 this week on sales of 14,267. It is the fifth week in a row the album has climbed, and marks its return to the Top 10 after an absence of 19 weeks.

Two recent big hits slip out of the Top 10 - Take That's Rule The World reverses 9-14 to end a 12-week residency, while Timbaland and One Republic's Apologize falls 8-11 to finish a 13-week stopover. Making a much faster departure from the Top 10, Leon Jackson's When You Believe tumbles 6-15 on sales of 9,003 - 45.4% below last week.

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Hit 40 UK

This	Last	Artist	Title / Label
1	1	Basshunter	Now You're Gone / Hard2beat
2	N	Adele	Chasing Pavements / XL
3	2	Britney Spears	Piece Of Me / Jive
4	7	Lupe Fiasco feat. Matthew Santos	Superstar / Atlantic
5	6	Rihanna	Don't Stop The Music / Def Jam
6	4	Nickelback	Rockstar / Roadrunner
7	3	Soulja Boy Tellem	Crank That (Soulja Boy) / Interscope
8	10	Scouting For Girls	Elvis Ain't Dead / Epic
9	21	Kanye West	Homecoming / Def Jam
10	27	Robyn	Be Mine / Konichiwa
11	8	Timbaland presents One Republic	Apologize / Interscope
12	11	Mark Ronson feat. Amy Winehouse	Valerie / Columbia
13	9	Take That	Rule The World / Polydor
14	12	Leona Lewis	Bleeding Love / Syco
15	13	Girls Aloud	Call The Shots / Fascination
16	14	Alicia Keys	No One / J
17	15	Sugababes	About You Now / Island
18	23	Kylie Minogue	Wow / Parlophone
19	19	Mika	Relax Take It Easy / Casablanca/Island
20	20	Booby Luv	Some Kinda Rush / Hed Kandi
21	24	Scouting For Girls	She's So Lovely / Epic
22	29	Kelly Rowland	Work / RCA
23	5	Leon Jackson	When You Believe / Syco
24	16	The Hoosiers	Goodbye Mr A / RCA
25	18	T2 feat. Jodie	Heartbroken / 2NV/AATW
26	17	Sugababes	Change / Island
27		The Wombats	Moving To New York / 14th Floor
28	22	Rihanna feat. Ne-Yo	Hate That I Love You / Def Jam
29		The Courteeners	What Took You So Long / A&M
30	25	Cascada	What Hurts The Most / AATW
31	26	Plain White T's	Hey There Delilah / Hollywood/Angel
32		Madness	NW5 / Lucky Seven
33	28	Amy Macdonald	This Is The Life / Vertigo
34	30	Kate Nash	Pumpkin Soup / Fiction
35	32	Take That	Shine / Polydor
36	31	Mika	Happy Ending / Casablanca/Island
37	34	Britney Spears	Gimme More / Jive
38	33	Timbaland feat. Doe/Keri Hilson	The Way I Are / Interscope
39	36	The Hoosiers	Worried About Ray / RCA
40	35	Snow Patrol	Chasing Cars / Fiction

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Indie Singles Top 10

This	Last	Artist	Title / Label (Distributor)
1	N	Madness	NW5 / Lucky Seven (PS)
2	N	Radiohead	Jigsaw Falling Into Place / XL (PS)
3	N	Lightspeed Champion	Tell Me What It's Worth / Domino (PS)
4	N	Sons & Daughters	Darling / Domino (PS)
5	2	The White Stripes	Conquest / XL (PS)
6	1	British Sea Power	Waving Flags / Rough Trade (P)
7	4	Arctic Monkeys	Teddy Picker / Domino (PS)
8	N	David Ford	I'm Alright Now / Independiente (PS)
9	N	Underworld	Beautiful Burnout / Underworld Live (PS)
10	6	Shaun The Sheep	Life's A Treat / Tug (P)

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Dance Singles Top 10

This	Last	Artist	Title / Label
1	7	T2 feat. Jodie Aysha	Heartbroken / 2NV/AATW
2	2	Basshunter	Now You're Gone / Hard2beat
3	6	Bodyrox & Luciana	What Planet You On / Island
4	8	Simian Mobile Disco	Hustler / Wichita
5	28	Human League	Things That Dreams Are Made Of / Hooj Choons
6	16	Justice	DANCE / Because/Ed Banger
7	10	Freemasons feat. Bailey Tzuke	Uninvited / Loaded
8	11	Freaks	The Creeps (Get On The Dancefloor) / Data
9	1	Dave Armstrong & Redroche	Love Has Gone / Hed Kandi
10	3	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Downloads Top 10

This	Last	Artist	Title / Label
1	13	Basshunter	Now You're Gone / Hard2beat
2	18	Britney Spears	Piece Of Me / Jive
3	R	Nickelback	Rockstar / Roadrunner
4	R	Rihanna	Don't Stop The Music / Def Jam
5	R	Soulja Boy Tellem	Crank That (Soulja Boy) / Interscope
6	N	Lupe Fiasco feat. Matthew Santos	Superstar / Atlantic
7	R	Timbaland presents One Republic	Apologize / Interscope
8	17	Scouting For Girls	Elvis Ain't Dead / Epic
9	R	Take That	Rule The World / Polydor
10	38	Kanye West	Homecoming / Def Jam

Nielsen SoundScan International. Covers period from last Sunday to Saturday.

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums	Titles A-Z	Change
Sales	1,920,647	1,600,521	384,233	1,384,754	2 Hearts 49	Change 32
vs prev week	1,940,467	1,777,802	421,262	2,199,064	About You Now 26	Chasing Cars 61
% change	-1.0%	-10.0%	-8.8%	-9.7%	Anthem 63	Chasing Pavements 2
					Apologize 11	Crank That (Soulja Boy) 7
					Ayo Technology 43	Don't Stop The Music 5
					Back To Black 52	Dream Catch Me 42
					Be Mine 10	Elvis Ain't Dead 8
					Bleeding Love 17	Flux 40
					Breathless 55	Foundations 46
					Call The Shots 16	Gimme More 35
						Goodbye Mr A 28
Year to date	Singles	Artist albums	Compilations	Total albums		
Sales	6,069,690	5,554,336	1,347,185	6,911,521		
vs prev year	4,350,764	5,848,053	1,525,201	7,373,254		
% change	+39.5%	-4.8%	-11.7%	-6.3%		



MusicWeek.
28.01.08

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	1	3	Basshunter feat. DJ Mental Theos Now You're Gone (Basshunter) Warner Chappell/Collect/Nick's Music (Allberg/Nabuurs) / Hardbeat HZB01CDS (U)
2	New		Adele Chasing Pavements (White) Universal (Adkins/White) / XL XLS321 CD (V/THE)
3	2	5	Britney Spears Piece Of Me (Bloodshy & Avant) Universal (Carlsson / Winnberg / Ahlund) / Jive 88697221762 (ARV)
4	7	2	Lupe Fiasco feat. Matthew Santos Superstar (Soundtrakk) Universal (Lupe Fiasco) / Atlantic ATD298CD2 (CIN)
5	6	7	Rihanna Don't Stop The Music (StarGate) Sony ATV/Warner Chappell/EMI (Jackson / Eriksen / Dabney / Her) / Def Jam 1762161 (U)
6	4	14	Nickelback Rockstar (Nickelback) Warner-Chappell (C. Krøeger/M. Krøeger/Peaks/Adair) / Roadrunner RR39323 (CIN)
7	3	10	Soulja Boy Tellem Crank That (Soulja Boy) (Soulja Boy/Tell?Em) Published By Patrick (Way) / Interscope 1755233 (U)
8	10	7	Scouting For Girls Elvis Ain't Dead (Green) EMI (Stride) / Epic 88697191162 (ARV)
9	14	3	Kanye West Homecoming (West) EMI/Universal/CC (Martin/West/Campbell) / Def Jam 1761789 (U)
10	23	3	Robyn Be Mine (Ahlund) Universal (Robyn/Ahlund) / Konichiwa 1759899 (U)
11	8	16	Timbaland presents One Republic Apologize (Wells/Tedder) Chrysalis/Warner-Chappell (Tedder) / Interscope 1750152 (U)
12	13	18	Mark Ronson feat. Amy Winehouse Valerie (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
1	37	7	The Wombats Moving To New York (Harris/The Wombats) Universal/Good Soldier (Haggis/Knudsen/Murphy) / 14th Floor 14FLR28CD (CIN)
14	9	14	Take That Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (U)
15	5	5	Leon Jackson When You Believe (Mac) Catalyst/Cherry Lane Music (Schwartz/Edmonds) / Syco 88697220162 (ARV)
16	11	9	Girls Aloud Call The Shots (Higgins/Xenomani) Warner Chappell (Cooper/Higgins/Powell/Sommerville/Cowling) / Fascination 1753047 (U)
17	12	13	Leona Lewis Bleeding Love (Tedder) Kobalt/Warner Chappell (Tedder/Mccartney) / Syco 88697175522 (ARV)
18	15	10	T2 feat. Jodie Heartbroken (Tawonezvi) Sony ATV/EMI (Tawonezvi/Henderson) / ZNY/AATW CDGLOBE760 (AMD)
19	19	7	Booby Luv Some Kinda Rush (Ryden) Notting Hill/CC (Shepherd/Roberts/Ryden/Powell) / Hed Kandi HK46CDS (U)
20	New		The Courteeners What Look You So Long (Street) CC (Fray) / A&M 1756917 (U)
21	16	12	Alicia Keys No One (Keys/Dirty Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88697182452 (ARV)
22	17	7	Cascade What Hurts The Most (Reuter/Paifer) Rondor/ID Music/P&P Songs (Robson / Steele) / AATW CDGLOBE790 (AMD/U)
23	18	5	Mika Relax Take It Easy (Wells) Universal/Sony ATV (Penniman/Eede) / Casablanca/Island 1755576 (U)
24	New		Madness NW5 (Langer) CC (Thompson/Barson) / Lucky Seven LUCKY7002CDS (PS)
25	24	21	Scouting For Girls She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
26	21	18	Sugababes About You Now (Dr. Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748657 (U)
27	29	5	Kylie Minogue Wow (Kurstin) Chrysalis/Universal/EMI (Pcola/Kurstin/Minogue) / Parlophone CATCO133985002 (E)
28	20	15	The Hoosiers Goodbye Mr A (Grafty/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 88697156992 (ARV)
29	26	7	Kate Nash Pumpkin Soup (Epworth) EMI/Universal (Epworth / Nash) / Fiction 1754566 (U)
30	New		Radiohead Jigsaw Falling Into Place (Godrich) Warner Chappell (Radiohead) / XL XLS326CD (V/THE)
31	56	2	Kelly Rowland Work (Storch) Storch/TVI/Windswept/Hitco/K Gal (Rowland/Storch/Boyd) / RCA 88597268382 (ARV)
32	22	8	Sugababes Change (Deekay) Universal/Rondor/EMI (Jensen/Larsson/Scarlett/Berrabah/Range/Buchanan) / Island 1755606 (U)
33	28	8	Amy Macdonald This Is The Life (Wilkinson) Warner Chappell (Macdonald) / Vertigo 1755264 (U)
34	27	36	Rihanna feat. Jay-Z Umbrella (Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrel/Carter) / Def Jam 1735491 (U)
35	34	14	Britney Spears Gimme More (Danja) Universal/Warner Chappell/Millennium Kid/CC (H. Is/Washington/Hilson/Araica) / Jive 88697186762 (ARV)
36	30	12	Rihanna feat. Ne-Yo Hate That I Love You (StarGate) Zomba/Sony/ATV/EMI (Smith/Hermansen/Erikson) / Def Jam 1751369 (U)
37	35	27	Plain White T's Hey There Delilah (O'Keefe) So Happy (Higginson) / Hollywood/Angel ANGECDS2 (E)
38	33	27	Timbaland feat. Doe/Keri Hilson The Way I Are (Timbaland) Universal/Notting Hill/Warner-Chappell (Various) / Interscope 1742316 (U)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	49	21	Robyn with Kleerup With Every Heartbeat (Kleerup) Universal (Kleerup/Carlsson) / Konichiwa KORMCD009 (U)
40	32	10	Bloc Party Flux (Lee) EMI (Okereke / Lissack / Moakes) / Wichita WEBB135SCD (U)
41	38	24	Kanye West Stronger (West) Zomba/FMI/Notting Hill (West/Banghalter/De Homen-Christo/Birdsong) / Def Jam 1744463 (U)
42	46	25	Newton Faulkner Dream Catch Me (Spencer) Peer/Universal/Blue Sky/Dulcasta (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
43	45	23	50 Cent feat. Justin Timberlake & Timbaland Ayo Technology (Timbaland) Universal/Zomba/Warner Chappell/CC (Jackson/Mosley/Timberlake/Jackson) / Interscope 1746158 (U)
44	39	16	Mika Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)
45	47	15	Freemasons feat. Bailey Tzuke Uninvited (Freemasons) Universal (Morissette) / Loaded LOAD118CD (PS)
46	51	26	Kate Nash Foundations (Epworth) Universal/EMI (Nash/Epworth) / Fiction 1735509 (U)
47	New		Mary J Blige Just Fine (Stewart/Jazza Pha) Universal/Warner Chappell/Peer (Blige/Alexander/Stewart/Wash) / Geffen USUM70754422 (U)
48	Re-entry		Reverend & The Makers Heavyweight Champion Of The World (Kooner) Sony ATV/CC (McClure/Cosens/Smyth) / Wall Of Sound WDS009CD (PS)
49	35	11	Kylie Minogue 2 Hearts (Kish Mauve) Sony ATV (Stilwell / Eliot) / Parlophone CDRS6751 (E)
50	44	31	The Hoosiers Worried About Ray (Smith) Sony ATV/P&P Songs (Sparkes/Sharland/Skafendahl/Gordon / Bonner) / RCA 88697116512 (ARV)
51	48	17	Ida Corr Vs Fedde Le Grand Let Me Think About It (Corr/Mo Track) Reverb Lifted Music / Warner Chappell (Corr/Genc/Von Staffelt) / Data DATA170CDS (U)
52	41	32	Amy Winehouse Back To Black (Ronson) Zomba/Sony/ATV/EMI (Winehouse/Ronson) / Island 1732325 (U)
53	63	2	Plain White T's Hate (I Really Don't Like You) (O'Keefe) Warner Chappell (Higginson) / Hollywood/Angel CASD9 (E)
54	43	2	Dave Armstrong & Redroche feat. H-Boogie Love Has Gone (Armstrong/Redroche) Sony ATV/overcc/CC (Randolf/Barbee/Armstrong/Various) / Hed Kandi HK50CDS (U)
55	40	9	Shayne Ward Breathless (Rami Yacoub) Kobalt/EMI (Kolacha/Birgisson/Yacoub) / Syco 88697188422 (ARV)
56	New		David Jordan Sun Goes Down (Lipson) Perfect Songs/Warner Chappell (Jordan/Pilton) / Mercury 1761142 (U)
57	50	35	Kaiser Chiefs Ruby (Street) Rondor (Hodgson/Wilson/White/Rix/Barnes) / B Unique/Polydor BUN119CD (U)
58	42	12	Westlife Home (Mac) Universal/Warner Chappell/Sony ATV (Foster-Gillies/Buble/Chang) / S 88697189872 (ARV)
59	59	7	Foo Fighters Long Road To Ruin (Norton) Universal/Bug (Grohl / Hawkins / Shifflet / Mendel) / RCA 88697190382 (ARV)
60	New		Jack Johnson If I Had Eyes (Plunier) Universal (Johnson) / Brushfire/Island 1760759 (U)
61	68	69	Snow Patrol Chasing Cars (Jacknife Lee) Big Life (Lightbody/Connolly/Simpson/Dunn/Wilson) / Fiction 1704397 (U)
62	74	2	Duffy Rockferry (Booker) EMI/Universal (Duffy/Booker) / A&M 1754106 (U)
63	52	6	Filo & Peri feat. Eric Lumiere Anthem (Filop/Pericic) FFNP Publishing/Notting Hill (Lumiere) / Positiva CDIVS264 (E)
64	55	41	Mika Grace Kelly (Mika) Universal/Sony ATV (Mika) / Casablanca/Island 1721083 (U)
65	58	7	Arctic Monkeys Teddy Picker (Ford/Crossey) EMI (Turner) / Domino RUG279CD (PS)
66	53	42	Take That Shine (Shanks) V2/EMI/Universal/Sony ATV (Take That/Robson) / Polydor 1724294 (U)
67	Re-entry		Robyn Handle Me (Ahlund) Universal (Ahlund) / Konichiwa 1751222 (U)
68	Re-entry		The Wombats Let's Dance To Joy Division (Harris) Universal (Haggis / Knudsen / Murphy) / 14th Floor 14FLR26CD (CIN)
69	54	2	Bodyrox feat. Luciana What Planet You On (Pearn/Bridges) Notting Hill/CC (Pearn/Bridges/Caporaso/Clow) / Phonetic 1754549 (U)
70	57	23	Foo Fighters The Pretender (Norton) Universal/Bug (Hawkins/Schifflet/Grohl/Mendel) / RCA 88697160702 (ARV)
71	65	8	Pigeon Detectives I Found Out (Street) Universal (Main / Bowman) / Dance To The Radio DTRC40CD (PS)
72	New		Lightspeed Champion Tell Me What It's Worth (Mugs) Domino (Hynes) / Domino RUG273CD (PS)
73	69	46	The Fray How To Save A Life (Flynn/Johnson) EMI (Slade/King) / Epic 88697072312 (ARV)
74	66	40	Take That Patience (Shanks) Warner-Chappell/EMI/Sony/Universal (Bartow/Donald/Orange/Owen/Shanks) / Polydor 1714832 (U)
75	60	8	Michael Buble Lost (Rock) Universal/Sony ATV/Warner Chappell (Chang / Bubi? / Richards) / Reprise W789CD (CIN)

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24. Madness
It is something of a surprise to see Madness in the chart with NW5. That is, it is not a surprise that they are in the chart - the new single is, after all, their 27th Top 40 hit in a chart career spanning more than 28 years. The surprise is that the nutty boys, who are famously from NW1 (Camden Town), chose instead to salute neighbouring NW5 (Kentish Town). Issued on Madness's own Lucky Seven label, NW5 is the first single from an upcoming album by the pop/ska veterans and debuts at number 24 on sales of 7,268 copies.



30. Radiohead
Simultaneously released on CD, seven-inch and download, Jigsaw Falling Into Place is Radiohead's first single since 2003's 2+2=5 and debuts at number 30 on sales of 4,805. It is the first single from Radiohead's In Rainbows album, which topped the chart a fortnight ago, following its physical release. Jigsaw Falling Into Place is Radiohead's 16th UK hit single, and is bubbling under the Hot 100 in America, where the band's only entries to date are Creep (number 34) and High And Dry (78).

Grace Kelly 64	How To Save A Life 73	No One 21
Handle Me 67	I Found Out 71	Now You're Gone 1
Happy Ending 44	If I Had Eyes 60	NW5 24
Hate (I Really Don't Like You) 53	Jigsaw Falling Into Place 30	Patience 74
Hate That I Love You 36	Just Fine 47	Piece Of Me 3
Heartbroken 18	Let Me Think About It 51	Pumpkin Soup 29
Heavyweight Champion Of The World 48	Let's Dance To Joy Division 68	Relax Take It Easy 23
Hey There Delilah 37	Long Road To Ruin 59	Rockferry 62
Home 58	Lost 75	Rockstar 6
Homecoming 9	Love Has Gone 54	Ruby 57
	Moving To New York 13	Rule The World 14

She's So Lovely 25	Umbrella 34
Shine 66	Uninvited 45
Some Kinda Rush 19	Valerie 12
Stronger 41	What Hurts The Most 22
Sun Goes Down 56	What Planet You On 69
Superstar 4	What Took You So Long 20
Teddy Picker 65	When You Believe 15
Tell Me What It's Worth 72	With Every Heartbeat 39
The Pretender 70	Work 31
The Way I Are 38	Worried About Ray 50
This Is The Life 33	Wow 27

Key
● Platinum (600,000)
● Gold (300,000)
● Silver (200,000)
● Physically unreleased to date
■ 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 2008.

Scouting For Girls take scenic route to the top after 18 weeks in chart

by Alan Jones



10. British Sea Power
While introductory single Waving Flags dives 31-88, British Sea Power's third album *Do You Like Rock Music?* provides the band with their highest chart placing to date, debuting at number 10 on sales of 13,986 copies. Helped by a slew of rave reviews - *The Times* called it a surprise smash and *The Guardian* adjudged it glorious - it eclipses their 2005 album, *Open Season*, which reached number 13 and has sold 52,477 copies to date. Despite peaking at number 54, the group's 2003 debut album *The Decline Of British Sea Power* is their biggest seller, with 67,204 sales to date.

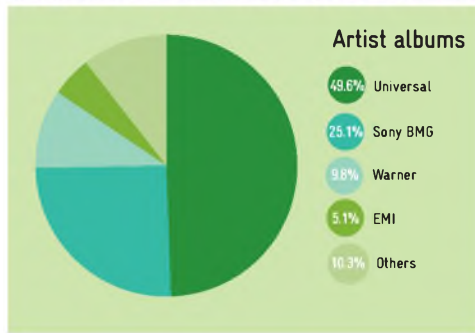
A rash of critically acclaimed British pop/rock acts have topped the album chart with their debut releases in the last six months, including Kate Nash, Newton Faulkner, The Hoosiers and Amy Macdonald. This week, the list grows again, with the eponymous debut album from Scouting For Girls reaching the summit, 18 weeks after its release. The album, home to hit singles *It's Not About You* (number 31), *She's So Lovely* (number seven) and *Elvis Ain't Dead* (up 10-8 this week) - is competitively-priced at the moment, and enjoyed a 66.1% increase in sales week-on-week, selling 32,370 copies to take its tally to 217,244.

Macdonald's album, which topped the list last week, retreats to number two, with sales falling 6.8% to 24,705, though it remains at number one in her native Scotland.

Fellow debutant Newton Faulkner is enjoying a resurgence with his *Hand Built By Robots* album. Number one last September, the album has climbed 31-27-13-7-4 in the last four weeks and is currently in its highest position for 19 weeks. It sold 17,930 copies last week and its cumulative sales will surpass the 500,000 mark over the coming seven days.

Despite Scouting For Girls' efforts, overall album sales fell last week by 9.7% to 1,984,754. That is 15.11% below same week sales of 2,337,921 in 2007, 14.32% below same week sales of 2,316,595 in 2006, and the lowest week-three sales figure since 2001, when the same week saw sales of just 1,929,543.

With *Be Mine* becoming her second Top 10 single this week, Swedish singer Robyn's self-titled album reaches a new chart peak, climbing 18-15 on sales of 10,696. That is a 10.7% increase over the previous week and leaves the album on the brink of selling



gold, with sales of 96,647 to date.

A top 10 single is also the driving force behind the latest leaps for Nickelback's *All The Right Reasons* and Britney Spears' *Blackout*.

Nickelback's album, first released in 2005, returned to the chart last week after an absence of more than two years, as belated single *Rockstar* rose to number four. The single slips to six this week but the album continues to prosper, climbing 60-41 on sales of 5,327 - a 45.5% increase over last week.

Meanwhile, Britney Spears' *Blackout* continues to recover. The album's second single *Piece Of Me* dips 2-3 this week but increases its sales, as does *Blackout*. The album debuted at number two in October but dropped quickly and spent three weeks outside the Top 75 before airplay for *Piece Of Me* helped turn it around. Since then, it has climbed 83-78-65-58-41-28. Sales last week of 7,055 were 13.8% higher than the previous frame, and lift *Blackout*'s 12-week tally to 132,970.

For the first time in its 15-year history, Ministry Of Sound is responsible for all of the top three compilations, with *Clubbers Guide '08* holding at number three and *Ministry Of Sound Anthems 1991-2008* slipping 1-2, allowing *Big Tunes 2008* to debut in pole position on sales of 17,206. Released on the Ministry Of Sound's new *HardBeat* imprint - as is the current number one single *Now You're Gone* by Basshunter - *Big Tunes 2008* is the seventh release in the series, but the first to reach number one since *Big Tunes: Living For The Weekend* in 2000.

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13. The Wombats
The Wombats simultaneously pounce a Top 20 single and a Top 20 album this week. The Liverpool trio's *Moving To New York* single leaps 37-13 on sales of 9,175, while their debut album *A Guide To Love, Loss & Desperation* climbs for the sixth week in a row, in a sequence which has seen it move 99-95-89-64-51-31-13. The album, which debuted and peaked at number 11 in October, has sold 85,957 copies to date, including 11,033 last week.

Compilations Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Various <i>Big Tunes 2008</i> / Hard2beat (U)
2	1	Various <i>Ministry Of Sound - Anthems 1991-2008</i> / Ministry (U)
3	3	Various <i>Clubbers Guide '08</i> / Ministry (U)
4	2	Various <i>Now That's What I Call Music! 68</i> / EMI Virgin/UMTV (E)
5	4	Various <i>Dreamboats & Petticoats</i> / EMI TV/UMTV (U)
6	5	Various <i>Radio 1's Live Lounge Vol 2</i> / Sony BMG/UMTV (ARV)
7	6	Various <i>Pura Garage - Rewind - Back To The Old Skool</i> / Rhino (CIN)
8	7	Various <i>Jackie: The Album</i> / EMI TV/UMTV (U)
9	8	Various <i>Radio 1 Est 1967</i> / EMI Virgin/Sony/UMTV (U)
10	12	Various <i>The R&B Collection 2007</i> / UMTV (U)
11	9	Various <i>The Annual 2008</i> / Ministry (U)
12	11	Various <i>Top Gear Seriously Cool</i> / EMI Virgin (E)
13	13	Original TV Soundtrack <i>High School Musical</i> / Walt Disney (E)
14	14	Original TV Soundtrack <i>High School Musical 2</i> / Walt Disney (E)
15	16	Various <i>Pop Party Vol 5</i> / EMI TV/UMTV (U)
16	10	Various <i>Rave Nation - The Anthems</i> / Ministry (U)
17	20	Various <i>Dancemix 2008</i> / AATW/UMTV (U)
18	15	Various <i>Clubland 12</i> / AATW/UMTV (U)
19	17	Various <i>The Very Best Of Power Ballads</i> / EMI Virgin (E)
20	18	Various <i>The Number One Classical Album 2008</i> / Sony BMG/UCJ (U)

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Jazz & Blues Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Michael Buble <i>Call Me Irresponsible - Special Edition</i> / Reprise (CIN)
2	2	Amy Winehouse <i>Frank</i> / Island (U)
3	3	Seasick Steve <i>Dog House Music</i> / Bronzertal (PS)
4	4	Michael Buble <i>Michael Buble</i> / Reprise (CIN)
5	6	Michael Buble <i>It's Time</i> / Reprise (CIN)
6	5	Norah Jones <i>Feels Like Home</i> / Blue Note (E)
7	7	Norah Jones <i>Come Away With Me</i> / Parlophone (E)
8	11	Stevie Ray Vaughan & Friends <i>Solos Sessions & Encores</i> / Legacy (TBC)
9	10	Nina Simone <i>The Essential</i> / Mastercuts (TBC)
10	9	Nina Simone <i>The Very Best Of</i> / RCA/UCJ (ARV)

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Music DVD Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Original Cast Recording <i>High School Musical - The Concert</i> / Walt Disney (E)
2	2	Celine Dion <i>A New Day - Live In Las Vegas</i> / Sony BMG (ARV)
3	3	Nirvana <i>Unplugged In New York</i> / Geffen (U)
4	4	Bob Dylan <i>No Direction Home</i> / Paramount Home Ent (E)
5	7	Amy Winehouse <i>I Told You I Was Trouble</i> / Island (U)
6	6	Various <i>Martin Scorsese Pts The Blues</i> / Secret (P)
7	8	Queen <i>Queen Rock Montreal</i> / Eagle Vision (P)
8	20	Jeff Wayne/Cast Recording <i>The War Of The Worlds - Live On Stage</i> / Universal Pictures (U)
9	9	The Who <i>Amazing Journey - The Story Of</i> / Universal Pictures (U)
10	11	Katherine Jenkins <i>Katherine In The Park</i> / UCJ (U)
11	18	Pink Floyd <i>Pulse - 20.10.94</i> / EMI (E)
12	10	David Gilmour <i>Remember That Night - Live At The Royal</i> / EMI (E)
13	18	Original Cast Recording <i>Dream Cast - Les Miserables In Concert</i> / VCI (P)
14	16	Mika <i>Live In Cartoon Motion</i> / Island (U)
15	15	AC/DC <i>Plug Me In</i> / Columbia (ARV)
16	5	Various <i>The X Factor</i> / Fremantle Home Ent (ARV)
17	17	Bon Jovi <i>Lost Highway - The Concert</i> / Mercury (U)
18	18	Led Zeppelin <i>The Song Remains The Same</i> / Warner Home Video (CIN)
19	12	Led Zeppelin <i>Led Zeppelin</i> / Warner Brothers (CIN)
20	18	Justin Timberlake <i>Futuresex/Loveshow - Live From Madison</i> / Jive (ARV)

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Rock Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	3	Nickelback <i>All The Right Reasons</i> / Roadrunner (CIN)
2	1	Foo Fighters <i>Echoes Silence Patience & Grace</i> / RCA (ARV)
3	2	Led Zeppelin <i>Mothership - Best Of</i> / Atlantic (CIN)
4	8	Biffy Clyro <i>Puzzle</i> / 14th Floor (CIN)
5	5	Paramore <i>Riot</i> / Fueled By Ramen (CIN)
6	4	Muse <i>Black Holes & Revelations</i> / Helium 3/warner Bros (CINR)
7	6	Linkin Park <i>Minutes To Midnight</i> / Warner Brothers (CIN)
8	9	Linkin Park <i>Meteora</i> / Warner Brothers (CIN)
9	7	My Chemical Romance <i>The Black Parade</i> / Reprise (CIN)
10	10	Linkin Park <i>Hybrid Theory</i> / Warner Brothers (CIN)

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BPI Awards

Albums

Robert Plant and Alison Krauss *Raising Sand* (platinum) Mika *Life In Cartoon Motion* (4 x platinum) Leona Lewis *Spirit* (6 x platinum)

Singles

Leona Lewis *Bleeding Love* (platinum)

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

Artists A-Z
30 Seconds To Mars 59
Akon 69
Arctic Monkeys 75
Baxter, Tom 17
Beautiful South/The Housemartins, The 50
Blunt, James 31
Blunt, James 62
Bocelli, Andrea 25
British Sea Power 10

Buble, Michael 12
Cascada 18
Clapton, Eric 71
Diamond, Neil 34
Dion, Celine 45
Eagles, The 21
Editors 40
Enemy, The 26
Faithless 68
Faulkner, Newton 4
Fergie 52



MusicWeek.
26.01.08

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title Producer / Label (Distributor)
1	4	18	Scouting For Girls Scouting For Girls ● (Green) / Epic 88697155192 (ARV)
2	1	25	Amy Macdonald This Is The Life ● (Wilkinson) / Vertigo 1732124 (U)
3	3	52	Take That Beautiful World 6●2● (Shanks) / Polydor 1715551 (U)
4	7	25	Newton Faulkner Hand Built By Robots ● (Mckim/Spencer) / Ugly Truth 88697113062 (ARV)
5	6	12	Robert Plant & Alison Krauss Raising Sand ● (Burnett) / Decca/Rounder 4759382 (U)
6	2	3	Radiohead In Rainbows (Godrich) / XL XLCD324 (PS)
7	5	50	Mika Life In Cartoon Motion 4●2● (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (U)
8	11	13	The Hoosiers The Trick To Life ● (Grafty-Smith) / RCA 88697156912 (ARV)
9	13	33	Rihanna Good Girl Gone Bad 2● (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U)
10	New		British Sea Power Do You Like Rock Music? (British Sea Power/Sulton) / Rough Trade RTRA000300 (P)
11	8	64	Amy Winehouse Back To Black 6●2● (Ronsan/Salaamremi Com) / Island 1713041 (U)
12	9	15	Michael Buble Call Me Irresponsible - Special Edition 2● (Foster/Galtica) / Reprise 9362499111 (CIN)
13	31	7	The Wombats A Guide To Love Loss & Desperation ● (Robertson/The Wombats/Southern/Lovelace/Harris/Ath) / 14th Floor 5144233372 (CIN)
14	10	10	Leona Lewis Spirit 6● (Mac/Rolem/Stargate/Tedder/Steinberg/Variou) / Syco 88697185262 (ARV)
15	18	10	Robyn Robyn ● (Robyn/Ahlund/Kleerup/The Knife/Kronlund) / Konichiwa 1744780 (U)
16	14	41	Timbaland Shock Value (Timbaland/Walter/Milsgaard/Danja/Variou) / Interscope 1726605 (U)
17	12	2	Tom Baxter Skybound (Stacey/Baxter) / Charisma CASCD2005 (E)
18	15	7	Cascada Perfect Day (Reuter/Paifer) / Aatw/Umtv 1755820 (U)
19	23	40	Mark Ronson Version ● (Ronson) / Columbia 88697080032 (ARV)
20	16	24	Kate Nash Made Of Bricks (Epworth) / Fiction 1743143 (U)
21	21	10	The Eagles Long Road Out Of Eden (Eagles/Smith/Davis/Crago/Szymczyk) / Polydor 1749243 (U)
22	22	17	Foo Fighters Echoes Silence Patience & Grace ● (Norton) / RCA 88697115161 (ARV)
23	25	42	Kaiser Chiefs Yours Truly Angry Mob ● (Street) / B Unique/Polydor 1723584 (U)
24	32	76	Amy Winehouse Frank 2● (Commissioner Gordon/Rem/Winehouse/Hogarth/Rowe) / Island 5303428 (U)
25	20	10	Andrea Bocelli Vivere - Greatest Hits ● (Variou) / Sugar/uej 1746680 (U)
26	27	27	The Enemy We'll Live And Die In These Towns ● (Barry/Morris/Terry/Davis) / Warner Brothers 2564698398 (CIN)
27	19	10	Led Zeppelin Mothership - Best Of ● (Page) / Atlantic 8122799613 (CIN)
28	41	9	Britney Spears Blackout ● (Variou) / Jive 88697190732 (ARV)
29	43	33	Pigeon Detectives Wait For Me ● (Jackson) / Dance To The Radio DITR030 (PS)
30	26	11	Amy Winehouse Back To Black - The Deluxe Edition ● (Ronsan/Salaamremi Com) / Island 1749097 (U)
31	28	18	James Blunt All The Lost Souls ●● (Rothrock) / Atlantic/Custard 7567899659 (CINR)
32	24	10	The Killers Sawdust ● (Flood/Moulder) / Vertigo 1749575 (U)
33	34	9	Alicia Keys As I Am ● (Keys/Kutch/Mayer) / J 88697190512 (ARV)
34	Re-entry		Neil Diamond The Essential (Variou) / Columbia/umtv 5010662 (ARV)
35	17	11	Westlife Back Home ● (Mac/Magnusson/Kreuger/Larossi) / S 88697176702 (ARV)
36	40	8	Kylie Minogue X ● (Chambers/Dennis/Variou) / Parlophone 5139522 (E)
37	37	86	Snow Patrol Eyes Open 6●2● (Jacknife Lee) / Fiction 9852908 (U)
38	51	8	Reverend & The Makers The State Of Things ● (Koener) / Wall Of Sound WOSD15CD (PS)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	36	10	Spice Girls Greatest Hits ● (Stannard/Absolute/Rowe/Jerkins/Variou) / Virgin SPICECD1 (E)
40	46	18	Editors An End Has A Start ● (Jacknife Lee) / Kitchenware KWCD37 (ARV)
41	60	7	Nickelback All The Right Reasons ● (Nickelback/Kreuger) / Roadrunner RR83002 (CIN)
42	29	12	Whitney Houston The Ultimate Collection ● (Variou) / Arista 88697177012 (ARV)
43	49	19	Kanye West Graduation ● (West/Variou) / Roc-a-fella 1741220 (U)
44	39	15	Sugababes Change ● (Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenomania) / Island 1747641 (U)
45	35	10	Celine Dion Taking Chances ● (Hodges/Perry/Shanks/Roche/Lundin/Variou) / Columbia 88697081142 (ARV)
46	33	9	Girls Aloud Tangled Up (Higgins/Xenomania/Beelham) / Fascination 1750580 (U)
47	44	70	Nelly Furtado Loose 2●2● (Timbaland/Danja/Stewart/Mendez/Nowels/Furtado) / Geffen 1724571 (U)
48	42	44	Oasis Stop The Clocks 4● (Oasis/Cayle/Morris/Sardy/Ratchelor/Stant) / Big Brother 88697007542 (PS)
49	45	62	The Killers Sam's Town 4● (Flood/Moulder) / Vertigo 1702675 (U)
50	30	10	The Beautiful South The Housemartins Soup ● (Housemartins/Heaton/Kelly/Williams/Hodges/Wood) / Mercury 1747147 (U)
51	Re-entry		Take That Never Forget - The Ultimate Collection 3● (Variou) / RCA 82876748522 (ARV)
52	48	27	Fergie The Dutchess (WilliAm/Variou) / A&M 1706539 (U)
53	50	35	Queen Greatest Hits III & III 3● (Baker/Duen/Mack) / Parlophone 5298832 (E)
54	38	8	Shayne Ward Breathless (Arnth/Ram/Tedder/Jerberg/Cuffather/Rawling) / Syco 88697188402 (ARV)
55	New		The Maccabees Colour It In - Special Edition (Street/Hillier) / Fiction 1756822 (U)
56	47	2	Seasick Steve Dog House Music (Wold) / Bronzerat BR04 (PS)
57	52	8	Royal Scots Dragoon Guards Spirit Of The Glen (Cohen) / Ucj 1747159 (U)
58	54	30	Kings Of Leon Because Of The Times ● (Johns) / Hand Me Down 88697037762 (ARV)
59	61	13	30 Seconds To Mars A Beautiful Lie ● (Abraham/30 Seconds To Mars) / Virgin CDVUS272 (E)
60	64	16	Katie Melua Pictures ● (Batt) / Dramatico DRAMCD0035 (P)
61	55	19	KT Tunstall Drastic Fantastic (Osborne) / Relentless CDRE15 (E)
62	70	136	James Blunt Back To Bedlam 10● (Rothrock/Hogarth) / Atlantic 7567837525 (CIN)
63	53	9	Katherine Jenkins Rejoice (Mac/Magnusson/Kreuger/Franglen/Hill/Barlow) / Ucj 1749273 (U)
64	56	73	Paolo Nutini These Streets 3● (Nelson) / Atlantic 5101150172 (CIN)
65	65	57	The Fratellis Costello Music 3● (Hoffer) / Fallout 1707193 (U)
66	57	39	Avril Lavigne The Best Damn Thing ● (Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV)
67	63	35	Klaxons Myths Of The Near Future ● (Ford) / Rinse 1720652 (U)
68	Re-entry		Faithless Forever Faithless - The Greatest Hits (Rollo/Sister Bliss/P*Nut) / Cheeky 82876681522 (ARV)
69	75	44	Akon Konvicted ● (Tunfart/Thian/Eminem/Reynolds/Bryce/Variou) / Universal 1714473 (U)
70	58	16	Bruce Springsteen Magic (D'brien) / Columbia 88697170601 (ARV)
71	59	15	Eric Clapton Complete (Variou) / Polydor 1746193 (U)
72	Re-entry		Bob Marley & The Wailers Legend (Marley/Variou) / Tuff Gong 5301640 (U)
73	74	63	Razorlight Razorlight 4● (Thomas) / Vertigo 1701284 (U)
74	Re-entry		U2 The Best Of 1980-1990 (Eno/Lanois/Lilywhite) / Island C10J211 (U)
75	Re-entry		Arctic Monkeys Favourite Worst Nightmare 2● (Ford/Crossey) / Domino WIGCD188 (PS)

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday



34. Neil Diamond
Absent from the chart for more than five years, The Essential Neil Diamond is a re-entry this week. The album, first released in 2002 where it reached number 11, is the subject of a new campaign which fortuitously follows immediately from the promotional push *The Mail On Sunday* gave to its giveaway of Diamond's 1980 movie *The Jazz Singer*. The TV promo for *The Jazz Singer* included America and Love On The Rocks - two tracks on *Essential* - and help The Essential album to re-chart at number 34 on sales of 6,293, taking its career sales tally to 255,446.



55. The Maccabees
Brighton-based indie bands snare the two highest new entries to the albums chart this week via British Sea Power's number 10 entry *Do You Like Rock Music?* and The Maccabees' newly-expanded *Colour It In*. The original 13-track *Colour It In* reached number 24 last year and has sold 36,830 copies, while the new album contains 19 songs and enters the chart at number 55 on sales of 3,854 copies. Toothpaste Kisses, the fifth single from the album, debuted and peaked at number 70 last week; the album's biggest hit single, About Your Dress, reached number 33 last February.

Foo Fighters 22
Fratellis, The 65
Furtado, Nelly 47
Girls Aloud 46
Hoosiers, The 8
Houston, Whitney 42
Jenkins, Katherine 63
Kaiser Chiefs 23
Keys, Alicia 33
Killers, The 32, 49
Kings Of Leon 58

Klaxons 67
Lavigne, Avril 66
Led Zeppelin 27
Lewis, Leona 14
Maccabees, The 55
Macdonald, Amy 2
Marley, Bob & The Wailers 72
Melua, Katie 60
Mika 7
Minogue, Kylie 36
Nash, Kate 20

Nickelback 41
Nutini, Paolo 64
Oasis 48
Pigeon Detectives 29
Plant, Robert & Alison Krauss 5
Queen 53
Radiohead 6
Razorlight 73
Reverend & The Makers 38
Rihanna 9
Robyn 15

Ronson, Mark 19
Royal Scots Dragoon Guards 57
Scouting For Girls 1
Seasick Steve 56
Snow Patrol 37
Spears, Britney 28
Spice Girls 39
Springsteen, Bruce 70
Stake 44
Tate That 3, 51
Timbaland 16

Tunstall, KT 61
U2 74
Ward, Shayne 54
West, Kanye 43
Westlife 35
Winehouse, Amy 11, 24, 30
Wombats, The 13

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 2008.



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KANYE WEST

International Female Solo Artist
ALICIA KEYS
BJORK
RIHANNA

International Group
EAGLES
FOO FIGHTERS
THE WHITE STRIPES

International Album
EAGLES
"Long Road Out Of Eden"
FOO FIGHTERS
"Echoes, Silence, Patience & Grace"



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JANUARY

- 10TH JAN - MANCHESTER NIGHT N DAY
- 17TH JAN - LONDON WINDMILL BRIXTON
- 25TH JAN - BRIGHTON THE PROVIDENCE
- 25TH JAN - DIGBETH 444CLUB @ THE RAINBOW
- 25TH JAN - ST ALBANS THE HORN
- 26TH JAN - BRIDGEND THE CHARTER CLUB
- 26TH JAN - LONDON THE GROSVENOR
- 28TH JAN - CORNWALL CLUB CUCKOO @ MI BAR
- 28TH JAN - EXETER CAVERN CLUB
- 30TH JAN - GLASGOW BOX
- 30TH JAN - LONDON HOXTON SQUARE BAR
- 31ST JAN - LONDON UNDER THE WESTWAY

FEBRUARY

- 1ST FEB - SOUTHPORT THE UNDERGROUND
- 2ND FEB - WAKEFIELD ESCOBAR
- 7TH FEB - CHESTER SU MAX 250 BAR
- 7TH FEB - LONDON THE TELEGRAPH
- 9TH FEB - SHEFFIELD LEADMILL
- 14TH FEB - LONDON THE HALF MOON
- 15TH FEB - CORNWALL BLUE BAR
- 15TH FEB - LONDON THE DEPTFORD ARMS
- 16TH FEB - LEEDS RIOS
- 21ST FEB - CORNWALL BUNTERS
- 21ST FEB - LEEDS BRUDENELL SOCIAL CLUB
- 21ST FEB - STRATFORD-UPON-AVON COXS YARD
- 22ND FEB - HUDDERSFIELD THE CHAPEL (FKA PARISH)
- 23RD FEB - OLDHAM CASTLE
- 28TH FEB - BRIGHTON CONCORDE 2

FEBRUARY (cont.)

- 28TH FEB - HITCHIN CLUB 85
- 28TH FEB - WREXHAM CENTRAL STATION BAR
- 29TH FEB - WARRINGTON WA1 VENUE BAR

MARCH

- 1ST MAR - COVENTRY TAYLOR JOHNS HOUSE
- 6TH MAR - EDINBURGH EGO
- 6TH MAR - LEEDS THE FAVERSHAM
- 7TH MAR - ACCRINGTON ATTIC
- 7TH MAR - CAMBRIDGE THE JUNCTION
- 13TH MAR - EDINBURGH STUDIO 24
- 13TH MAR - LEEDS HIFI CLUB
- 13TH MAR - MANCHESTER ROADHOUSE
- 13TH MAR - SOUTHAMPTON TALKING HEADS
- 14TH MAR - BRIXTON HOOTENANNY
- 14TH MAR - CORNWALL THE KOOLA KLUB / CHY BAR
- 14TH MAR - SHEFFIELD BOARDWALK
- 20TH MAR - ABERDEEN TUNNELS
- 20TH MAR - SHREWSBURY THE VAULTS
- 20TH MAR - STAFFORD THE GRAPES
- 22ND MAR - LONDON NEW CROSS INN
- 26TH MAR - BURTON-UPON-TRENT UBA ROOMS
- 26TH MAR - HULL THE LAMP
- 27TH MAR - BRISTOL THE CROFT
- 27TH MAR - DEVON HUB
- 27TH MAR - TAMWORTH BULLIT
- 27TH MAR - TUNBRIDGE WELLS THE FORUM

APRIL

- 10TH APR - BEDFORD ESQUIRES

MAY

- RSMA 08 GRAND FINAL, LONDON

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