



Music Week

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Regaining power

The year the artists
took control

— see pages 12–18

BPI bows to label pressure

by Paul Williams

Trade association reacts to market by announcing reduced subscription rates for majors but indie rates are unchanged

The BPI has agreed to a notable reduction in its spending plans in light of the continuing tough times facing the UK record industry.

The BPI Council last Wednesday unanimously backed the 2008 budget, which will result in "substantial" reductions in subscriptions paid to the trade association by the four major record companies, although the formula set for how much indies pay will remain in place.

Cuts agreed by the BPI come in the wake of EMI owner Terra Firma's CEO Guy Hands publicly questioning the amount of money the majors are presently contributing to industry trade bodies and expressing concerns about what he sees as an overlap of services.

However, BPI chief executive Geoff Taylor stresses this process began within his organisation in the summer, long before Hands made his comments.

Taylor says, "We're very conscious of the market situation that our member

companies are facing and, in light of that, began in the summer a detailed review of the BPI budget. We have prepared a 2008 budget that includes substantial reductions in subscriptions whilst maintaining – and sometimes increasing – resources in particular areas."

Although he does not specify where the extra funding will be directed, he spells out the BPI's key priorities as government affairs and lobbying, tackling piracy and "working better across the industry".

The new budget, which comes into effect on January 1, follows what Taylor says were the majors, "who have borne a very high percentage of the costs of funding the BPI", wanting the BPI to have a look at subscriptions.

For the indies, he believes their fee, which is £75 per member plus 5% of PPL income, is "extremely competitive" and notes, "Our indie membership has

grown substantially over the last couple of years."

The BPI CEO says the organisation has already made cost savings through the streamlining of staff, internal reorganisation and rising income.

One dissenting voice is Revolver Music managing director Paul Birch, who is leaving the BPI Council after 18 years over what he publicly says are concerns about the majors' fees being reduced but not the indies', and a plan to merge the independent and international committees. He believes the merger is a mistake, pointing to the successes of the international committee such as British Music Week in Germany and trade promotions in Japan (including with what was then HMV Japan) and in the US (with Virgin Megastores).

"We should be taking into account the issues that are important to the independents and not relegate them to a ghetto," he says.

Taylor says the decision to bring the two committees together follows the appointment of Julian Wall as director of independent member services as he has experience in both camps. He adds, "The international activities of the BPI are particularly beneficial to independent members, so it makes sense to have an independents committee dealing with international issues."

Furthermore, BPI deputy chairman and Dramatico chairman Mike Batt argues that maintaining the indies' contribution will put the independent sector in a position of power.

"If the majors can cut their subscriptions, which run to millions collectively, it can only be of benefit to the independent companies because we aren't the poor relation," he says. "This means more leverage."

 paul@musicweek.com

The Playlist.



Operator Please
Get What You Want (Brille)
Already a hottest record in the world from Zane Lowe, Get What You Want takes Operator Please into 2008 in very good shape. (single, February tbc)



Portishead
Mystic (Island)
One of a handful of new songs premiered by Portishead at ATP over the weekend. Bring on the album. (from album, April tbc)



Sonny J
Enfant Terrible (Stateside)
Can't Stop Moving was one of the best discoveries of our year, and it was obviously no fluke. Sonny J's debut is a pop-packed delight that kicks. (from album, tbc)



Paramore
Misery Business (Atlantic)
The UK story keeps building for this key Fueled By Ramen signing. Their next single release follows two sold-out nights at Brixton Academy. (single, February 4)



Kid Harpoon
Riverside (Young Turks)
Lyrically captivating and outside the box containing everything else going on right now, Kid Harpoon is the sound of something very important. (from EP, February 18)



The King Blues
Mr Music Man (Field)
They know their way around a pop hook, but what sets The King Blues apart is they've actually got something to say. (single, February 18)



Mark Brown feat. Sarah Cracknell
The Journey Continues (Positiva)
It was only a matter of time before the theme from the Lloyds TV ad went under the producer's knife. Already added to Radio One's C-list. (single, February tbc)



Primary 1
Hold Me Down (Phantasy Sound)
Debut single from the EMI Publishing-signed act, this funky cut-to-pieces track works a treat. Released on Erol Alkan and Dan Stacey's label. (single, January 28)



Cut Off Your Hands
Oh Girl (sixsevenine)
No strangers to the MW stereo, this New Zealand act are one of a handful of exciting signings on the sixseven nine (formerly 679) label next year. (single, January 21)



Chipmunk
My Life (unsigned)
Championed by Tim Westwood amongst others, Chipmunk delivers rhymes with a completely infectious quality. (demo)



In The Studio

- The Music are recording their debut album for Polydor's Yes Please! Imprint at Townhouse studios with Flood and Paul Hartnoll

- Parlophone-signed group Late Of The Pier are holed up in a country house recording their debut album with Erol Alkan.
- Virgin's Royworld are at Helioscentric studios with Andy Green finishing off their debut album. Their debut single, Man In The Machine is released on March 3.

Sign Here

- Atlantic has signed Kissy Sell Out. The London-based producer released his debut single on Sony BMG's Lavolta imprint earlier this year.

Gig Of The Week

Artist: Spice Girls
Venue: O2 Arena
Date: Tuesday, December 18

About: Whether or not they can match the hype of Led Zeppelin's comeback gig last week, the Spice Girls' last London date before the new year will be making headlines.

Music Week rings in the changes for 2008

Music Week magazine has moved into a new era with the elevation of Paul Williams to editor.

Williams' promotion is part of a series of changes covering the magazine and sister website musicweek.com that also includes chief reporter Ben Cardew being made up to news editor.

The promotion of Williams follows him being appointed acting editor in October in light of the departure of previous editor Martin Talbot, who joined the Official Charts Company in a newly-created role of managing director. Williams joined Music Week as a reporter in 1996, working his way up to chief reporter, news editor and then managing editor.

"It is hard to think of a more fascinating time to be covering the music industry as editor of Music Week," says Williams. "While the industry clearly has its challenges as the long-established business models are thrown into question, there are many new opportunities opening up and it is our job, through the magazine and website, to help guide the industry through this unprecedented period of change."

Cardew's promotion to news editor comes two years after he joined the publication, having been a graduate trainee with Music Week parent



Progress afoot: Paul Williams (left) and Ben Cardew

company CMPi.

In other changes, publisher Ajax Scott is leaving to develop his career outside CMPi. Scott joined Music Week in 1992 and his time at the company has included periods as editor of both Music Week and MBI.

Joe Hosken, who is publisher of four pan-European and international sister titles to Music Week within CMPi, assumes publishing responsibilities for the magazine and website.

Exciting challenges ahead

Viewpoint



The day that I joined Music Week was the day that the Mercury Music Prize was launched. Arriving at a packed reception at London's upmarket Bombay Brasserie, I found myself being introduced to the great and the good of the UK music industry at the

time. It was slightly daunting.

Yet looking back at that day now, what is most striking is quite who made up the great and good: the majors and leading independent record companies, the leading multiple and independent retailers, and probably a smattering of publishers, managers and journalists. It was all very neat and self-contained. That was the natural order.

Fast forward to today and the composition of such a gathering would be very different. For perhaps the most striking feature of recent times has been the relocation of the balance of power across the business, and how quickly it is happening. It is not simply a transfer from one sector – say the major labels – to another, for today's players span a wider spectrum. Added into the mix are the technology companies (think Apple, Nokia et al), the emerging media platforms (MySpace, YouTube), the powerhouses of the live scene (AEG, LiveNation) and venture capital (Ingenious, Edge, Terra Firma). And then, of course, linking all of them are the artists and their managers, who, more than anyone, are poised to set the pace in this 360-degree world.

Meanwhile, the gap between the largest players and everyone else continues to widen as the middle ground disappears; yet those small operations building creative, profitable businesses outside of the "mainstream" have a more important role to play in driving the industry forward than at

any time in the past 30 years.

Look back at issues of Music Week today compared with even a few years ago, and it is clear how much the magazine (and its website) have changed as their audience have evolved. It is a tricky balancing act, not least because the interests of each of the different parts of the value chain are probably more divergent than ever before. And it requires a deep understanding of how the fabric of the business is changing.

With that in mind I am delighted that Paul Williams, one of the most respected and experienced journalists covering the music industry, is taking over as editor of Music Week. At a time of change, it is important to cover all that is new and exciting, but also to do so from the perspective of experience. There are exciting times ahead for music media and Music Week is in good hands.

Given the speed of change in the business and the opportunities that this is creating, this is also an exciting time to be entering into the wider music world. Remembering my years at Music Week, I am lucky to be able to look back at some of the people no longer active in the day-to-day business with whom I have been privileged to spend time – people as diverse as Clive Calder, Chris Blackwell, Brian McLaughlin, Obie, Tony Wilson and Peter Grant.

But I also look around at those many friends and colleagues in the industry who are still innovating and pushing the boundaries – and doing so both from a business perspective and, sometimes, on a musical level. And I look forward to continuing working with them in a new context.

This has been a tough year and one of hard graft for many of us across the business. And it will grow no easier as the pace of change continues right through 2008 and beyond. But as I look at the year ahead, it is hard not to be energised by the challenges. And even more excited by the opportunities.

Ajax Scott, publisher, Music Week

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

- Led Zeppelin return
- Album sales rise in Christmas spree
- McCartney to be

honoured at Brits

- Music Week unveils new editor
- Parlophone director of press stands down

Christmas spirits high as HMV revives Fopp site

by Ben Cardew

Retail giant plans to continue rolling out revamped stores in wake of encouraging operating reports

Retail

HMV is to re-open the Fopp website and possibly additional Fopp stores in the new year, after reporting "good, solid growth" in its overall business.

The UK's largest specialist music retailer last week posted promising results for the half year, with strong sales growth and reduced operating losses.

For the 26 weeks to October 27, the company saw like-for-like sales growth of 9.2% in its UK and Ireland stores and an operating loss before exceptional items of £21.5m, reduced from a £24.8m loss in the previous year.

Chief executive Simon Fox called the result a "great achievement", but believes there is more to be done.

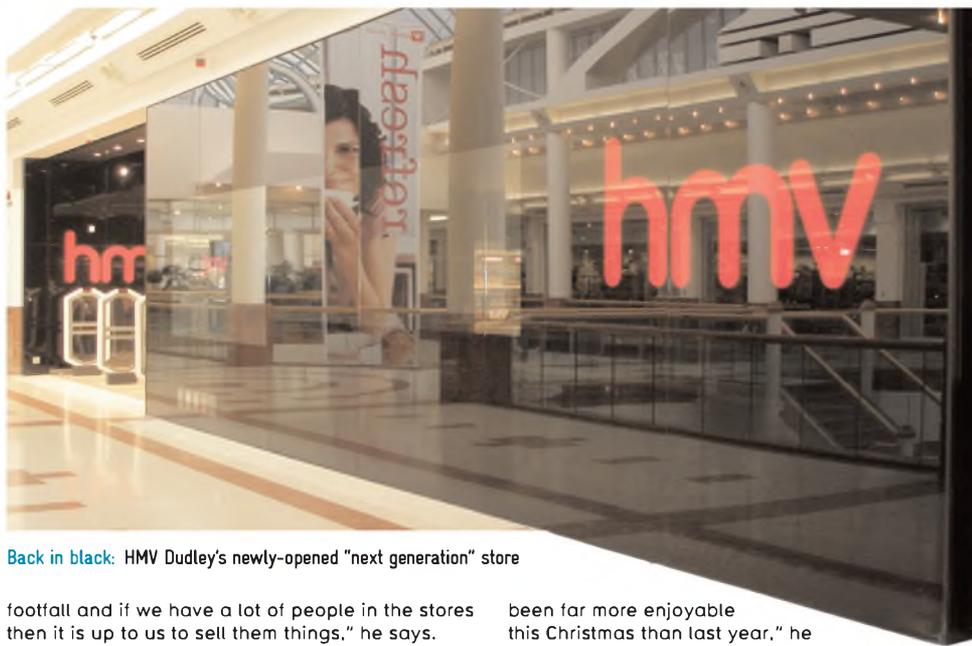
"It has been a great first half and much improved on last year. In terms of City expectations, we are bang in the middle of what people were expecting. We are on the mark against our three-year plan that we outlined in March," he says. "I would like to think that the tide is starting to turn but people do hold entrenched views."

However, he adds, "There is still a huge amount to do. We will continue to improve our online business; we will be looking to see how we can participate in the digital arena. We are a multi-channel retailer and we want to maximise all our channels."

This will include re-opening the Fopp website - mothballed when Fopp went into administration in July, with HMV subsequently buying seven stores and the brand - and looking at the possibility of opening more Fopp stores, in places where "the right market and the right property exist".

HMV will also open four more of its next generation stores - two in Heathrow Terminal Five and one apiece in High Wycombe and in Liverpool - joining the newly-opened stores in Dudley and Tunbridge Wells.

The company did not issue trading updates for the first two "next generation" stores. Fox says, however, that the company is "encouraged" by them. "The stores are attractive and they drive



Back in black: HMV Dudley's newly-opened "next generation" store

footfall and if we have a lot of people in the stores then it is up to us to sell them things," he says.

"In terms of our re-fit programme, we want to see how these stores trade over Christmas then we will determine the re-fit programme for next year."

Fox reiterated HMV's dedication to selling music, despite a difficult music market and booming sales of computer games and technology products such as MP3 players.

"Music is the DNA of the brand. We are totally committed to music," he explains. "We retain music in the front of our next generation stores and we will do whatever we can to continue to sell music. We are clearly out-performing the market and we have ambitions for our music sales for next year. And we are very excited about it."

Fox adds that he remains optimistic about the music market next year, believing that there is a good line-up of new releases in the pipeline.

"I have been in the job for 15 months and it has

been far more enjoyable than last year," he concludes. "We have been in better shape this year than last when we were announcing profit warnings. I am confident about Christmas."

One downside to the results was the static performance at HMV International, which comprises the company's Canada, Hong Kong and Singapore stores, following the sale of HMV Japan earlier this year.

Sales at the international arm were flat year-on-year, with like-for-like sales increases in HMV Hong Kong and Singapore offset by a sales decline in Canada.

HMV will issue a Christmas trading update on January 17.

ben@musicweek.com

Ups And Downs



- Congratulations to Minder Music on making the big signing of Soulja Boy Tellem
- Led Zeppelin at the O2 - more than lived up to the hype
- HMV reports encouraging results - there's life in the old dog yet
- Macca getting a Brit outstanding contribution award



- Led Zeppelin at the O2 - stop rubbing our noses in it, not everyone was lucky enough to get a ticket
- Compiling our review of the year we noticed that, apart from Mika and Leona Lewis, there have been few breakthrough acts of 2007

Sony/ATV snares BMG publishing veteran

Sony/ATV has made its first high-level European appointment under global chairman/CEO Marty Bandier's tenure by recruiting long-time BMG Music Publishing executive Ian Ramage.

In what heralds the start of a first full focus by Bandier on the publisher's UK and European operations, Ramage will begin on January 2 in a specially-created role of head of A&R for both the UK and Europe.

He will report to UK managing director Rak Sanghvi for his UK responsibilities and directly to Bandier for continental Europe.

Bandier describes Ramage as a "well-respected A&R guy I've always looked at for years", before adding, "He would be a welcome addition to any company and when he became available I just seized the opportunity."

Up until now Bandier, who joined Sony/ATV

from EMI in April, says he has "purposely stayed away" from Europe and the UK, instead making the US company his initial priority.

Ramage himself describes the job opportunity as "a very happy coincidence, timing-wise" as it came out just as he was leaving BMG Publishing after 11 years, following the company's merger with Universal Publishing.

"The thing that excites me is the double responsibility of having the European role reporting into global chairman and the UK role into Rak," says Ramage, whose UK role will follow the departure of UK A&R head Simon Aldridge.

"What is exciting is that the scale of the operation is tight-knit. I'm not saying other larger companies are bad but, horses for courses, a more compact and focused fits my ethos," he says.

As one of the UK's most experienced music publishers with a track record that includes working with acts such as Coldplay, Keane, Elvis Costello and Hard-Fi, the former BMG Publishing UK general manager's move to Sony/ATV further indicates the company's new ambitions since Bandier's spring arrival.

Since then, it has struck deals with highly-regarded talents such as Diane Warren and Leiber and Stoller, as well as buying Famous Music.

Ramage will use the opportunity of Midem in Cannes this January to start forging relationships with the company's continental European executives while, for the UK, he will lead a team overseeing an artist roster including Gary Barlow, James Morrison and KT Tunstall as well as recent signings such as The Hoosiers, Cherry Ghost and The Ting Tings.

THIS WEEK ON MUSICWEEK.COM:

- We take a look at Sheffield live music and club venue Plug www.musicweek.com/plug
- Simian Mobile Disco's

year is reviewed with one half of the electro duo, Jas Shaw www.musicweek.com/smd

- AEG's David Campbell shares his thoughts six months since the launch

of the O2 www.musicweek.com/o2

- See the week's news at a glance at musicweek.com/news
- Looking for a new job for the New Year? Start

your search here: www.musicweek.com/jobs

Christmas 2007 market share breakdown

Universal
2007: 48.9% (35 albums in Top 75 artist albums chart)
2006: 48.2% (32)
2005: 30.6% (26)

Sony BMG
2007: 28.8% (21)
2006: 35.3% (26)
2005: 34.7% (21)

Warner
2007: 9.4% (7)
2006: 4.2% (6)
2005: 16.2% (12)

EMI
2007: 7.5% (6)
2006: 10.2% (9)
2005: 12.8% (11)

Others
2007: 5.4% (6)
2006: 2.1% (2)
2005: 7.7% (5)

The above shows artist albums Top 75 market share for week 49 2007 and the equivalent weeks in 2006 and 2005

Source: OCC/MW research

Quote Of The Week

"Everybody at EMI had become a part of the furniture. I'd be a couch; Coldplay are an armchair. And Robbie Williams, I dread to think what he was."

Paul McCartney on why he decided to leave EMI

Impala wins European Court ruling over Sony BMG merger

● The **European Court of Justice** has found in favour of European indie group **Impala**, after ruling that the Court of First Instance was right in its decision to annul the Sony BMG merger in 2006.

● Capital Radio programming director **Scott Muller** is leaving the station at the end of the month. Muller, who joined Capital in April last year from Australian station Nova 969 in Sydney, will remain at GCap within a group programming role.

● **Ian Hanson** is stepping down as chief operating officer of **EMI Music**. Hanson's operational responsibilities will be assumed on an interim basis by Mike Clasper, who joined the EMI investor board last month. Meanwhile, **Terra Firma** has reportedly told EMI executives that they will not receive bonuses unless the major hits a target of £150m underlying earnings by next June.

● Parlophone director of press **Murray Chalmers** has resigned from EMI after more than two decades to expand his already-existing PR company Infinite. Chalmers has worked with acts including Lily Allen, Duran Duran, Radiohead and Kylie Minogue during his time at the major.

● The Government has launched the second round of the **Creative Apprenticeship** pilots to help fill skill shortage gaps. The first apprenticeship scheme for the creative and cultural sector to be backed by government and approved by industry, it follows a successful round of trial apprenticeships earlier this year, with employers including EMI and Universal.

McCartney to receive top accolade at 2008 Brit Awards

● **Sir Paul McCartney** is to receive the outstanding contribution to music award at the **2008 Brit Awards**. The former Beatle will also perform at the ceremony, which takes place on February 20 at Earls Court in London.

● **Heart Radio** has announced a raft of programme changes for the new year. Simon Beale will present Heartbreakers, showcasing new and classic ballads, while a trio of new female presenters, Natalie Pinkham, Abbie Eastwood and Natalie B, will host weekend shows. Drivetime presenter Emma B has also signed a new long-term contract to continue her drivetime show and a new Sunday afternoon show.

● Publisher **Kobalt Music Group** has signed **Moby** to an exclusive, worldwide administration deal for all territories excluding France, Belgium, Netherlands and Luxembourg. The deal includes administration of his next album, the Mute-released *Last Night*, as well as global synchronisation.

● **Live Nation** has signed a deal with China's Cosmedia Group to manage Hong Kong's new 10,000-capacity, multi-purpose outdoor arena, opening in January 2008.

● **Iron Maiden** have renewed their recording contract with EMI, extending a relationship which spans 28 years. The deal incorporates live merchandise and sponsorship revenues but excludes the US market.

● Sony Gold Award-winning DJ **Rick Shaw** is to host the **Xfm** drivetime show from January 7. Shaw joins Xfm from Kerrang! Radio, where he has been since 2004.

● **Ike Turner**, credited by many musicians with making the first rock 'n' roll record, has died at his home in California aged 76.

● Independent publisher **Minder Music** was yesterday (Sunday) set to enjoy one of its highest UK chart placings to date, after signing the rights to US number one hit *Crank That* (Soulja Boy) by Soulja Boy Tellem.

Room for all majors in

by Paul Williams

Away from the predicted runaway success of Universal and Sony BMG, the festive

Market share

Universal and Sony BMG are running away with the Christmas artist albums market as expected, but their domination is not quite as conclusive as this time last year.

One week ago, the two "super" majors controlled 77.7% of frontline artist albums sales and 56 of the Top 75 titles between them, but EMI and Warner can take some comfort from the fact they both have more releases among the very biggest sellers compared to 12 months ago.

In chart week 49 in 2006, Universal and Sony BMG filled 19 of the 20 top artist albums slots, with only EMI's Beatles *Love* album preventing a complete monopoly, while Warner's highest-placed album was Paolo Nutini's debut *These Streets* at number 25.

However, in the equivalent week for this year, EMI has both Kylie Minogue and the Spice Girls in the Top 20, while Warner is represented by Led Zeppelin and James Blunt, who were expected yesterday (Sunday) to be joined by Michael Buble. It has helped reduce Universal and Sony BMG's combined artist albums share by 5.8 percentage points from 33.5% a year ago, while Warner's share has more than doubled and EMI's is slightly down.

But the two biggest majors are again grabbing the vast majority of sales. Universal had 35 of the Top 75 artist album sellers last week and a 48.9% market share, significantly ahead of rival Sony BMG with 28.8% and 21 albums, although it is presently coming off second best at the very top of the chart.

Led by Leona Lewis's debut *Spirit*, which has taken less than a month to break through 800,000 sales, Sony BMG last week filled the entire top three for a second successive week, with Shayne Ward's *Breathless* and Back Home by Westlife also making the grade. At the same time the major's latest Whitney Houston retrospective *The Ultimate Collection* has strengthened its position in the Top 10.

Although it had 14 more titles across the whole Top 75 than Sony BMG, Universal is playing a secondary role at the very top of the chart, with its

Eagles album *Long Road Out Of Eden* the major's only top-five title a week ago.

The trend mirrors that of 12 months ago, when the likes of Il Divo, Oasis and Westlife stole the show initially for Sony BMG, although Universal fought back by Christmas itself through Take That, U2, Snow Patrol and others.

Universal and EMI are inevitably ruling compilations, jointly controlling the market's three biggest sellers a week ago with Now! 53, Pop Party Vol. 5 and *Dreamboats & Petticoats*, while EMI also has the runaway *High School Musical 2*.

Meanwhile, EMI claims an artist albums market share of 7.5% compared to 10.2% a year ago and 12.8% in 2005, when it had 11 titles in the Top 75 compared to six last week. Its albums include KT Tunstall's *Drastic Fantastic*, one of a handful of follow-ups this season that have failed to live up to their high-scoring debuts.

Another in that category is Warner-signed James Blunt's *All The Lost Souls*, although it last week returned to the Top 20 to join the major's Led Zeppelin best of, *Mothership*.

The major's artist albums chart share was 9.4% last week, compared to 4.2% in the equivalent week last year, but nearly 10 percentage points down on 2005 when the likes of Madonna and James Blunt gave it 16.2% of the market.

Typically, the main Christmas sellers are dominated by the majors, but lower down the Top 75 independent labels are more strongly represented than they have been in recent years, with their chart market share up year-on-year from 2.1% to 5.4%.

They had six of the Top 75 a week ago, compared to two last year and five in 2005, with a notable bias towards "adult" music. Titles here include Dramatico act Katie Melua's *Pictures* and the Rosette-issued *Together Again* by Daniel O'Donnell & Mary Duff, while more traditional indie fare includes Dance To The Radio act The Pigeon Detectives with *Wait For Me* and the top indie seller, All Around The World act Cascada.

paul@musicweek.com

Christmas distributor opening

Name	Dec 19	Dec 20	Dec 21	Dec 22	Dec 23	Dec 24	Dec 25
Absolute	09.30-18.00	09.30-18.00	09.30-13.00	Closed	Closed	Closed	Closed
Arabesque	09.30-18.00	09.30-18.00	09.30-13.00	Closed	Closed	Closed	Closed
Arvato	08.30-18.00	08.30-18.00	08.30-17.30	Closed	Closed	Closed	Closed
Avid	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed
Cargo	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	Closed
CM	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	Closed
EMI	08.30-17.30	08.30-17.30	08.30-17.30	10.00-14.00	Closed	10.00-11.00	Closed
EUK	07.00-17.00	07.00-17.00	07.00-17.00	Closed	Closed	07.00-17.00	Closed
Golds	09.00-18.00	09.00-18.00	09.00-18.00	09.00-13.00	09.00-13.00	09.00-18.00	Closed
Harmonia Mundi	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-12.00	Closed
Nova	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed
Pinnacle	08.30-18.00	08.30-18.00	08.30-17.30	Closed	Closed	Closed	Closed
Plastic Head	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	Closed
Proper Music	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-13.00	Closed
Select Music	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed
Shellshock	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-13.00	Closed
SRD	09.30-18.00	09.00-18.00	09.00-18.00	Closed	Closed	09.00-18.00	Closed
THE	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-11.45	Closed
Universal	09.00-17.30	09.00-17.30	09.00-17.00	Closed	08.00-12.00	Closed	Closed
Vital	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	Closed

TIME FLIES WHEN

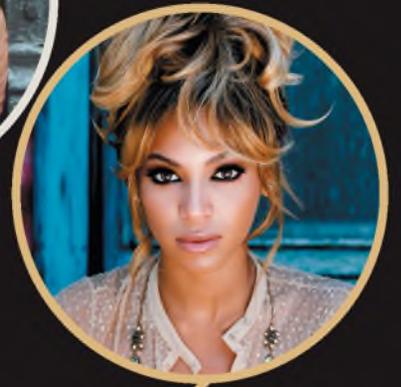
MYSPACE TOUR

SIMON WEBBE

NELLY FURTADO

JUSTIN TIMBERLAKE

BEYONCE



JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE



BON JOVI

SNOW PATROL

50 CENT

JOSS STONE

AIMEE MANN



YOU'RE HAVING FUN

PRINCE

ROBIN THICKE

KEANE

THE ROLLING STONES

JULIETTE AND THE LICKS



JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER



CHRIS BROWN

DURAN DURAN

BARBRA STREISAND

KANYE WEST

MADNESS

THANKS TO ALL ARTISTS, AGENTS AND MANAGERS FOR MAKING 2007 SUCH AN UNFORGETTABLE YEAR





Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report

CMP Information,
United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9UY
Tel: (020) 7921
+ext (see below)
Fax: (020) 7921 8327



CMP
United Business
Media

Publisher
Ajax Scott (8390/email: ajax)

Editor
Paul Williams (8303/paul)

Features editor
Christopher Barrett (8349/chris)

News editor
Ben Cardew (8304/ben)

Talent editor
Stuart Clarke (8331/stuart)

Web editor
Hannah Emanuel (020 7560
4419/hannah)

Reporter
Adam Benzine (8377/adam)

Reporter
Anna Goldie (8301/anna)

Chart consultant
Alan Jones

Chief sub-editor
Ed Miller (8324/ed)

Sub-editor
Simon Ward (8330/simon)

Datafile editor/database manager
Owen Lawrence (8357/owen)

Database manager
Nick Tesco (8353/nick)

Charts/reviews editor
Anita Awbi (8367/anita)

Group sales manager
Matthew Tyrrell (8352/matthew)

Deputy advertising manager
Billy Fahey (8365/billy)

Display sales executive
Dwayne Tyndale (8323/dwayne)

Display sales executive
Sanj Surati (8341/sanj)

Classified sales executive
Maria Edwards (8315/maria)

For direct lines, dial (020) 7921
plus the extension opposite. For
e-mails, type in name as shown,
followed by @musicweek.com

For CMP Information
Publishing director

Joe Hosken
(8336/jhosken@cmpi.biz)

Circulation manager
David Pagendam

(8320/dpagendam@cmpi.biz)

Ad production executive
Nicky Hembra

(8332/nicky)

Business support executive
Martina Hoggood (8346/martina)

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CMP Information, Tower House,
Lathkill Street,

Market Harborough,
Leicestershire

LE16 9EF

Tel: 01858 438893

Fax: 01858 434958

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log on to www.musicweek.com

What's On This Week

Monday
● British Jazz showcase,
Pizza Express, Dean St

Tuesday
● The Feeling perform
five songs from their
forthcoming second album
Join With Us, Abbey Road

Wednesday
● Hospital Christmas
drinks, with Richard Hawley
live.

Thursday
● Beggars Christmas party
● Gilles Peterson album
listening party, Shoreditch

Sharewatch

Chrysalis: 114p (-13.96%)
Emap: 758.5p (+1.61%)
GCap: 127.50p (-7.61%)
HMV: 114.75p (+3.15%)
Sainsburys: 438p (-0.74%)
SMG: 15p (-3.23%)
Tesco: 464.75p (-2.62%)
UBC: 9.75p (+0%)
WHSmith: 319.25p (-4.70%)
Woolworths: 13.25p (-8.62%)

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

Radiohead album falls

by Christopher Barrett

XL act to follow innovative download plan for In Rainbows with traditional, single

Events

XL Recordings has unveiled plans for an extensive marketing campaign and innovative, environmentally conscious packaging for the December 31 physical release of Radiohead's In Rainbows.

The traditional retail release of the album will see the CD housed in a cruciform box containing stickers that are intended to provide fans with the option of creating their own packaging by re-using an old plastic jewel case.

"Radiohead wanted to use environmentally friendly materials to package the album and are keen to promote the concept of recycling. The end result is that the physical album is an extremely strong and original item," enthuses XL Recordings managing director Ben Beardsworth.

The packaging and artwork were created with longtime Radiohead collaborator Stanley Donwood, and the concept is to be emphasised by what Beardsworth describes as an "extremely individual" TV advertisement, featuring a pair of high-speed magician's hands "recycling" an old jewel box.

The pay-what-you-like download offer via Radiohead's website inrainbows.com came to an end on December 10 and, while a £40 CD and vinyl "discbox" remains available via Radiohead merchandise operation w.a.s.t.e, XL believes the extensive media coverage of Radiohead's innovative initial release strategy for In Rainbows will boost the prospects of its CD release.

"The way that we sell records is on the back of an artist making a great record and making sure people are talking about it," says XL CFO Richard Russell. "This is about as good as it gets in terms of the quality of record and degree of interest."

The early stages of the campaign are proving successful, with the January 14-released first single



Green at the end of Rainbows: The packaging for In Rainbows encourages fans to use old CD jewel cases

Jigsaw Falling Into Place gaining strong support from Radio One and Xfm, while also introducing Radiohead to the Radio Two playlist for the first time in the band's 15-year history.

Meanwhile, Radiohead co-manager Bryce Edge of Oxford-based Courtyard Management has hinted at a high-profile live event in January that he expects to "draw a lot of media attention".

The performance will be the first of many for the band throughout 2008, with an extensive European tour, starting in Dublin on June 6, already confirmed and Courtyard busy organising a summer tour of the US and Canada.

A series of summer festival dates across Europe and the US is expected to be announced in January, but Edge has outlined that there will be no UK

Melua single on course to

Katie Melua was on track to top the British singles chart yesterday (Sunday) and, in doing so, become the first artist in the history of the UK charts to reach number one with a single or album sold via just one retail chain.

Melua is set to top the chart with a cover of the Louis Armstrong hit What A Wonderful World, recorded posthumously with Eva Cassidy, which is available exclusively via the Tesco supermarket chain and forms a key part of its annual fundraising activities. All profits from the single go to the British Red Cross.

Tesco commercial manager Peter Selby, who approached Dramatico about the single in July, was the brains behind the idea. He says he could not be happier with the single's first-week performance.

"It's success is down to a number of factors. It's a moving, reflective song which resonates with many people at this time of year - especially our customers - and the sentiment seems to fit perfectly with the work of the British Red Cross. Raising money for our charity of the year was always the initial catalyst for the project."

Tesco promoted the single via its in-store music section and front-of-store display units, while instigating a strong upfront campaign via tesco.com

in the week prior to release.

The release was priced at £1.99 for the physical single and 79p for the download. Midweek sales put the single ahead of its closest rival, Bleeding Love by Leona Lewis, by approximately 7,000 copies, with sales buoyed by prime-time television exclusives on This Morning and a first airing courtesy of Radio Two's Terry Wogan on December 4.

"The response to his exclusive first play was just staggering," says Selby. "We knew we were on to something special at that point. Astonishingly, this was also only six days before release so the whole thing shaped up remarkably quickly and easily in a very short space of time."

Adding further value to the promotion is the fact that the single is a one-off, with no plans to put the track on to a bonus edition of Pictures, Melua's current studio album.

Era chairman and independent retailer Paul Quirk admits that when a charity angle is involved it is difficult to criticise the idea, although he did express disappointment at the exclusivity of the single.

"From a retailer point of view, it's disappointing that not everyone was offered the chance to buy into it. The downside is there are going to be a lot of people out there that won't be able to buy it because



"Did Led Zeppelin live up to your expectations?"

Paolo Nutini
"It was a phenomenal show, they were so intense. I felt like a kid on Christmas Day. When peccore applauded me

when I was rushing back to the dressing room and getting ready to watch the show, I kept thinking, 'This isn't even my show' but I was excited to be part of it. I was nervous. I know I wasn't the main thing on

the night but I felt like I was at a pinnacle. This has been the show of my life"

Paul Connolly, Universal Music Publishing
"Seeing Led Zeppelin back together was a very special

moment. There is no question this was the best gig of 2007"

Jim Chancellor, Rockford Management and Fiction Records
"It was totally amazing. They

are quite simply the best band ever to walk the planet and it was an honour to see them walking it again. I can't quite believe it actually happened."

Nick Robinson, BMI
"And some. They may be older but, like the songs, they had the class, majesty and power to transcend the hype. There were too many magical moments to single out in a performance that



s into place

Single-led campaign for release of CD

festival appearances.

A to-be-confirmed second single will be released in March, backed by radio and TV activity, and a third will be released in early summer to accompany the live activity.

Edge emphasises that the initial download mechanism for In Rainbows was an experiment and that the results will not be known until sales for the XL release of In Rainbows are counted, but Russell is confident of a strong result.

"This won't be the first time that retailers have sold a record that has been available to download," he says. "They have just been available to download against the wishes of the artists and label, the ones that did well depended on how the record connected; the airplay and touring.

"This time [Radiohead] chose to go with the tide rather than swim against it. It's business as usual; the only difference being that by going with the tide it has attracted a lot of attention."

Bryce, who says Radiohead decided to sign to XL for the world excluding North America and Japan, due to its team being "capable of interpreting what Radiohead want into the marketplace," is adamant that there is a strong market for the release.

"The reason why Radiohead are releasing a CD is simply because a lot of people want one. They don't want or can't afford a £40 box set but they want a CD in their collection."

 chris@musicweek.com

Music Week Webwatch

It is hard to predict what is going to spark debate on the *Music Week* forum. Sometimes it is the big news stories of the day – mergers, acquisitions, sackings and scandal – and sometimes it's the return of Simple Minds.

However, this week was all about the Zep Yes, the band's triumphant return to live action at the O2 last week had you out in force.

Jamie was lucky enough to drop into the O2 and concluded, "This was the best rock concert I've ever been to! Bring on the world tour."

Warren too had a good time but seals his praise with a warning: "touring would be a grave mistake," he wisely observes. "Whereas the mystery and intrigue of these musical maestros will remain unscathed if they remain where they are now. It was a great concert though"

Back to Simple Minds. The news that the band had signed to W14 brought an impressive 'Minds following out on the board, with most of you pleased with the news of their impending tour.

Sir Harry was, however, not his usual sunny self. "I do not understand why they have done this deal, makes no sense," he rants. "They would have been better going with a new company like Harvest"

Steve preferred to look on the bright side. "If money is put into promoting this new album, who knows what could happen" he enthuses. "Hope there is a big tour next year as, let's be honest, that's what they do best"

Also on the web this week, continuing the live theme, we analyse the O2's growth six months after the now world-renowned venue opened its doors: www.musicweek.com/o2

We also caught up with one half of electro duo Simian Mobile Disco. **Jas Shaw** reviews his year of manic touring and the up-for-electro Japanese crowds www.musicweek.com/smd

Hannah Emanuel, Web editor

Dooley's Diary

Good Times, Bad Times, parties

No wonder it was so hard for those millions of punters to get hold of the precious few Led Zepplin reunion tickets available, given what felt like half the music industry turning up at The O2 last Monday night. The Warner camp included Lyor Cohen, John Reid and Korda Marshall, while Radio Two head of music Jeff Smith was sat next to his old Radio One boss Andy Parfitt. Others enjoying the **gig of the year** included Paul Connolly, Mike Smith, Stephen Budd, Nick Stewart, Caroline Elleray, Christian Tattersfield, Nick Phillips, William Booth and Paul Curran, although Dooley was shocked to notice three empty seats next to him... Dooley hears that further dates have got the thumbs up from all but one somewhat essential member of the group... Now maybe it's just us, but has the **Christmas party spirit** returned to December with a fiery vengeance? Management firms, online retailers, PR companies, even – shock horror – record labels were lining up the drinks in the name of a good party last week and we were there to soak up the **bad behaviour** and report on the drink menus... or something like that... Kicking off the week's **debauchery** was Wasted Youth PR, which opened up its Soho office – shared with Keane's management – last Tuesday. Scouting For Girls and members of Royworld were among the artists who made an appearance and tucked into the fine spread... At the other end of Soho, **Polydor hosted its in-house party** and we hear A&R man turned television personality Simon Gavin pulled out all the one-liners in his role as MC... On a slightly more formal note the Canadian Consulate opened the doors to its London friends last Wednesday, with its "business attire" dress code a stark contrast to the Alpine theme at the Frukt Christmas party. The company's team had no problem with the cold weather gripping London as

they **dressed up in ski-wear** for the occasion, which took place at the Nordic Bar in Soho. Dooley certainly favoured the Swedish Crocodile beer which was flowing liberally, however we called it a day before we got too frukt... sorry... Other parties came via Raw Power Management, Heavenly records, MBC PR and of course, **the MPA Lunch**. Pictured above (l-r) MPA assistant chief executive Jenny Goodwin, MPA chairman Paul Curran, MPA deputy chairman Nicholas Riddle and MPA chief executive Stephen Navin... Talking of Christmas, the team at Republic Media may well end up with a particularly merry festive season, having cannily **bet on the Katie Melua/Eva Cassidy charity single being the Christmas number one** (disregarding X Factor) at odds that averaged an incredible 66/1. Ours is an eggnog,



OK? Meanwhile, Dramatico managing director Andrew Bowles, whose wife is close to giving birth to the couple's second child, made the alarming claim last week that it is easier to have a number one single than put up a birthing pool. Someone tell Bob Dylan... While his sister is making headlines in the US for (allegedly) unpaid legal

fees, **Mark Ronson** can do no wrong for the British public: with his album, *Version*, now certified double platinum, Ronson popped in to Columbia's head office in Putney Bridge last Thursday, where managing director **Mike Smith presented the producer with a plaque** to recognise the achievement. They're pictured with the Columbia team... As we start to look ahead to next year we hear **Madonna's new studio album**, her last for Warner Bros, has started doing the rounds of her label. Word is the material girl has gone for a distinctly urban sound, with **Pharrell Williams and Timbaland producing** the majority of the tracks... Dooley would like to offer congratulations to **Stuart Batsford** who has received a **Grammy nomination** for the historical packaging of the Elektra Records Box Set, released earlier this year... Which veteran US manager has his eyes on red hot Australian band **The Galvatrons**? We first



tipped the band in October and the global interest has been soaring ever since (not that we're claiming credit, of course)... Bless the UCB team and their unconventional promotional strategies. The label called on Lance Corporal Andrew Clements from recent signing the **Royal Scots Dragoon Guards**, to present **Prime Minister Gordon Brown** with a commemorative disc of the new album by the Pipes and Drums of the Royal Scots Dragoon Guards. The album charted in the Top 20 of the UK albums charts earlier this month and the PM is something of a fan... Dooley would like to bid farewell to Scott Steele from the Virgin press team who is leaving the label in the new year for some international travel... And finally, which artist is said to have turned down the Brits Critics Choice award despite coming through with the winning votes?



totally justified their legendary status"

Korda Marshall, Warner Bros "I saw two of the Earls Court shows when I was 14 and both Knebworths in 1978 and I thought last

night was genius, absolutely brilliant, like a bottle of red wine that has got better with age Jimmy's playing was amazing and Robert's voice held up perfectly, the songs were 'alive and breathing' and I think they

should definitely play again next summer and introduce their brilliance to a whole new generation"

Steve Proud, EMI "I've got to say that it was fantastic. Jimmy was a tiny

bit off now and again if I'm honest, but not massively noticeable (except of all the notes to burn, how could he possibly have fluffed the intro to Stairway To Heaven?) Jason Bonham really kept the whole thing

going and massively deserves a gold star for his turn. The songs with JFJ on keys were the most solid and Plant's still got it, he never shied away from a note."

James Dewar, Sony/ATV "Loved it I thought Robert Plant's vocals were way beyond what I thought they would be. The sound was a bit sloppy in the opening numbers, but it sorted itself out after that. Great set list

– always going to be a few tracks missing from the wish list. Highlights were Rock And Roll, Trampled Underfoot, Dazed And Confused and Kashmir."

TAKE

APRIL 2006

Sun	23	NEWCASTLE ARENA
Mon	24	NEWCASTLE ARENA
Wed	26	BIRMINGHAM NEC
Thu	27	BIRMINGHAM NEC
Fri	28	BIRMINGHAM NEC
Sun	30	GLASGOW SECC

MAY 2006

Mon	01	GLASGOW SECC
Tue	02	SHEFFIELD ARENA
Thu	04	MANCHESTER MEN ARENA
Fri	05	MANCHESTER MEN ARENA
Sat	06	MANCHESTER MEN ARENA
Mon	08	LONDON WEMBLEY ARENA
Tue	09	LONDON WEMBLEY ARENA
Wed	10	LONDON WEMBLEY ARENA
Tue	16	BIRMINGHAM NEC
Wed	17	BIRMINGHAM NEC
Thu	18	SHEFFIELD ARENA
Sat	20	MANCHESTER MEN ARENA
Sun	21	MANCHESTER MEN ARENA
Mon	22	MANCHESTER MEN ARENA
Wed	24	LONDON WEMBLEY ARENA
Thu	25	LONDON WEMBLEY ARENA
Fri	26	LONDON WEMBLEY ARENA

JUNE 2006

Sat	17	CITY OF MANCHESTER STADIUM
Sun	18	CITY OF MANCHESTER STADIUM
Wed	21	CARDIFF MILLENNIUM STADIUM
Sat	24	MILTON KEYNES BOWL
Sun	25	MILTON KEYNES BOWL

NOVEMBER 2007

Thu	15	BIRMINGHAM NEC
Fri	16	BIRMINGHAM NEC
Sat	17	BIRMINGHAM NEC
Mon	19	BIRMINGHAM NEC
Tue	20	BIRMINGHAM NEC
Thu	22	GLASGOW SECC
Fri	23	GLASGOW SECC
Sat	24	GLASGOW SECC
Mon	26	NEWCASTLE ARENA
Tue	27	NEWCASTLE ARENA
Thu	29	LONDON THE O2 ARENA
Fri	30	LONDON THE O2 ARENA

DECEMBER 2007

Sat	01	LONDON THE O2 ARENA
Mon	03	LONDON THE O2 ARENA
Tue	04	LONDON THE O2 ARENA
Thu	06	LONDON THE O2 ARENA
Fri	07	LONDON THE O2 ARENA
Sat	08	LONDON THE O2 ARENA
Mon	10	MANCHESTER MEN ARENA
Tue	11	MANCHESTER MEN ARENA
Thu	13	MANCHESTER MEN ARENA
Fri	14	MANCHESTER MEN ARENA
Sat	15	MANCHESTER MEN ARENA
Mon	17	MANCHESTER MEN ARENA
Tue	18	MANCHESTER MEN ARENA
Wed	19	MANCHESTER MEN ARENA
Fri	21	MANCHESTER MEN ARENA
Sat	22	MANCHESTER MEN ARENA
Sun	23	MANCHESTER MEN ARENA
Mon	31	LONDON THE O2 ARENA



THAT

936,139 TICKETS
58 SOLD OUT NIGHTS
2006 / 2007

CONGRATULATIONS
GARY, HOWARD, JASON,
MARK AND JONATHAN

FROM SIMON MORAN AND ALL AT

S.J.M.
CONCERTS

In the headlines

January

The year starts with the OCC easing chart restrictions, meaning all downloads now count towards the singles chart. However, HMV drops the OCC singles chart from its racks... **Harvey Goldsmith** spearheads a campaign to persuade the Government to reconsider changes to the work permit system... Record companies battle to recover millions of pounds of debt after retail chain **Music Zone** collapses... **Universal** launches dedicated Classics & Jazz download store... **William Morris Agency** opens a London HQ... **Fru Hazlitt** resigns as chief executive of Virgin Radio parent company **SMG**, joining the board of GCap... **Eric Nicoli** assumes the role of CEO at EMI after firing **Alain Levy** and **David Munns**, the same week that **Steve Knott** departs as HMV MD and **Geoff Taylor** takes over as **BPI** CEO with **Tony Wadsworth** made chairman... Apple unveils the **iPhone**... **Amy Winehouse's Back To Black** reaches number one for the first time... Universal dominates the Brit nominations, with a third more mentions than its two closest challengers... **Mika's Grace Kelly** hits number one... IFPI CEO **John Kennedy** says 2007 will be the year his organisation turns the screws on ISPs in the war against illegal filesharing.



February

Sources at **Midem** indicate one of the major labels may be gearing up to make a big announcement relating to **DRM**... **Sanctuary** results reveal the company is still more than **£50m in the red**... Permission is given for London venue the **Hammersmith Palais** to be demolished, as a ruling ordering **Live Nation** to sell off the Hammersmith Apollo is upheld... **EMI** merges its Capitol and Virgin divisions in the US... **Virgin Retail** enters a period of consultation with staff in its buying department, after announcing it will be outsourcing its stock purchasing to distributor **Entertainment UK**... European Commission begins re-reviewing the **Sony/BMG merger**... **Rajar** figures reveal radio listening is at its **highest level for a generation**... **Universal** partners with Microsoft's Vista operating system... **Brit Award** organisers put a raft of safety measure in place as the event goes live for the first time in nearly 20 years... **The Concert**

Promoters Association urges the Government to get tough with ticket touts... Apple Computer CEO **Steve Jobs** calls on the music industry to **drop DRM**... **Fopp** acquires 67 former **Music Zone** stores... **Berwick Street's Reckless Records** closes after 23 years... **Radio Two** appoints Napster's **Jeff Smith** to be its new head of music.

March

Indies organisation **Aim** faces a crisis as two leading members resign, after **Impala** announces it will conditionally back a **Warner/EMI** merger. **Impala** adds it will help Sony BMG and Universal get merger approvals in return for "remedies"... **Napster** scales down its UK office... **Sony/ATV** appoints **Marty Bandier** as global chairman and CEO. In turn, **Roger Faxon** takes sole charge of EMI Music Publishing... MTV Networks International EVP and managing director **Michiel Bakker** resigns after 20 years... **Arctic Monkeys** win big at the NME Awards... **Gallows** are part of UK's strongest presence yet at Austin's **SXSW** conference... **Vital** pulls content from digital retailer **eMusic**... **MTV** pledges to increase its spending on content following a restructure... **Nick Phillips** exits as Warner UK chairman... **Big Life** co-founder **Jazz Summers** wins the prestigious Strat Award at the



Back to the f

by Paul Williams

Established artists grasped the nettle in 2007 and found new ways and different as Radiohead's pay-what-you-want pricing model or Prince's free covermount gig seat, many of these artists have found they still rely on record companies who



(Pictures above) Where Eagles dare: established bands like the Eagles can afford to go it alone, but less successful acts have also reinvented the traditional music model, including (from top) Koopa, Enter Shikari, Hadouken!, The Rifles and The Last Gang

Talk about heading back to the future. Back in the 1950s coffee bars such as the celebrated 21's in Soho were effectively the birthplace of British rock 'n' roll as young upstarts such as Cliff Richard, Hank Marvin and Joe Brown took their first tentative professional steps. Thanks to Paul McCartney and others music was firmly back in coffee outlets in 2007 but the circumstances could hardly have been more different.

When the world's most successful musician and songwriter leaves his record company home of 45 years it is big news. But when he decides to up ranks to join an unproven record label partnered by a coffee chain then something remarkable is happening. It was that kind of year in 2007 when the long-established rulebook for artists issuing recordings was fast disappearing, putting the traditional artist-record company model under severe scrutiny as one act after another unveiled their own version of the future. The result was power shifting more firmly to the artist than ever before.

Macca's deal with the Starbucks co-owned Hear Music to sell his new studio set *Memory Almost Full* in thousands of coffee stores was swiftly followed by Prince signing a deal with *The Mail On Sunday* for a cool \$1m to give away his new album with 2.8m newspapers, a deal that not only outraged retail as covermounts returned but with a new twist but saw Sony BMG ripping up its plans to release the album in the UK. After all, who is going to pay full price for an album that has already been given away with a £1.40 newspaper?

From then on it seemed like almost every week some superstar act or another was trying to re-invent the wheel with Radiohead's pay-what-you-want pricing model for the download of their new album only being rivalled for innovation by Madonna preparing to leave Warner after 25 years to sign with Live Nation for arguably the ultimate example yet of the much-discussed 360° model. And in the US the Eagles managed to achieve one of the year's fastest-selling albums, despite them being unsigned in the market and the double set itself only being available in one chain.

Such moves by artists of the calibre of the Eagles, McCartney, Madonna and Radiohead have naturally put the role and indeed *raison d'être* of the traditional record companies into question with some commentators quite gleefully prematurely penning their obituaries.

What is indisputable is that the way things were done in the past has disappeared forever, but to simply write off record companies is not properly looking at the facts. Sure McCartney waved goodbye to EMI (although his catalogue and classical work remain there) but Starbucks still needed a record company in Universal to distribute his album in traditional music outlets, while Live Nation will have to look at forging a similar partnership for Madonna as it has no distribution outlets to issue any albums by her directly itself.

The Eagles also had to hook up with a record company (Universal again) for the release of their *Long Road Out Of Eden* album internationally and, as for Radiohead, they may have handled their download release themselves, but were always going to sign to a record company for the new album's physical release. As it turned out they eventually did a deal with XL, much to the pity of EMI whose already-difficult time was only made



worse by not being able to re-sign one of their most cherished and important acts.

Although these business models are all very different in themselves, what links them is they have been undertaken by artists with long, successful histories and, therefore, established fan bases. One consistent from the old world into the new world is the bigger and more powerful you are as an artist the more options you have - and that has never been truer than in 2007.

It is these artists that are now calling the shots, not their record companies, but for the emerging and less successful acts there are fewer choices, although that does not mean signing on the dotted line with a label is the only way forward. Essex band Koopa made the

Top 40 singles chart three times through download-only sales via their own Juxtaposition label, while Enter Shikari's debut album *Take To The Skies* went top five in March, despite them having spurned record company offers to instead go it alone.

And behind the doors of the record companies, business relationships with artists are changing beyond recognition. In 2002 Robbie Williams' deal with EMI covering not just recording income but also the likes of concerts, sponsorship and merchandising was properly hailed as ground-breaking.

But incorporating other revenue streams into deals is fast becoming the norm now rather than the exception to the rule. The likes of Hadouken! and The Rifles have both signed such deals with Atlantic,

What is indisputable is that the way things were done in the past has disappeared forever...

SADLY MISSED:
Pete Kleinow
Flying Burrito Brothers' pedal steel player (1934-Jan 07)
Walter 'Wally' Ridley
Producer/EMI A&R (1913-Jan 07)

Gary Frisch
Co-founder of Gaydar Radio (1969-Feb 07)
Jacques Campet
Sony BMG Senior vice-president of Continental Europe

Frankie Laine
US singer (1913-Feb 07)
Ray Evans
Oscar-winning songwriter and lyricist (1915-Feb 07)

Jim Aiken
Founder of Aiken Promotions (1932-Feb 07)
Brad Delp
Boston lead singer (1951-March 07)

Dave Wernham
Founder of Wildlife Management (1948-May 07)
Martin Callanan
Endemol music programming producer/director.

Adrian Heath
Former Polydor A&R Manager (1960-June 07)
Hugh Attwooll
The End drummer, former CBS/Warner A&R
Beverly Sills
Soprano (1929-July 07)

George Melly
Jazz singer and author (1926-July 07)
Ian Wright
Artist manager, agent and publisher (CEO of Reverb Music)

Future?

...avenues to release their records such as liveaway. But despite being in the driving seat, record companies are fast adapting to the new environment



2007 How was it for you?

Highs, lows, thrills and spills – just what did you think of the year in music?



Geoff Taylor
BPI chief executive

High point: French moves to require ISPs to help tackle online piracy.

Low point: Government's rejection of Select Committee recommendation on copyright term.

Best record: Just Jack, Overtones.

Event of the year: Successful return to live of the Brit Awards.

Most looking forward to in 2008: ISP action to help promote a healthy digital music economy.

Act to watch: Adele.

What do you think will be the biggest threat/opportunity in 2008? Billions of illegal copies and downloads/massive demand for British music that we must monetise.

Rakesh Sanghvi
Sony/ATV Music Publishing MD

High point of the year: The birth of my daughter.

Low point: The complete lack of any British summer.

Best record: The Hoosiers, Trick To Life.

Event of the year: Prince at The O2 Arena.

Act to watch: The Ting Tings.

What do you think will be the biggest threat/opportunity in 2008?

Threat – the further decline of specialist music retail outlets and the physical market generally.

Opportunity – the continued growth of the legitimate digital market.

Jon Webster
MMF chief executive

High point: Radiohead turning the world on its head.

Low point: Demise of Fopp.

Best record: Enter Shikari, Take To The Skies.

Event of the year: Joining the MMF.

Most looking forward to in 2008: Reshaping the MMF into a higher profile artist/manager organisation.

Act to watch: Little Big Town.

What do you think will be the biggest threat/opportunity in 2008? Opportunity – artists and managers doing it for themselves.



John Smith
Musicians' Union general secretary

High point of the year: My re-election, unopposed, to the post of General Secretary of the MU. I'm delighted with the rapid success we've achieved for performers at PPL.

Low point: The negative reaction of the DCMS to the campaign to extend the term of protection for performers' rights. This was a body blow.

Event of the year: The opening of The O2.

Most looking forward to in 2008: Continuing the fight both domestically and in Europe, to improve the position of performers.



Fran Nevrlka
PPL and VPL chairman and CEO

High point of the year: First ever Annual Performer Meeting in November marking the most fundamental restructuring of PPL in its 73-year history.

Low point: The continued copyright discrimination against performers and record companies and politicians' apparent unwillingness to rectify it.

Best record: Madame Butterfly by Puccini sung by Renee Fleming and conducted by Sir Charles Mackerras.

Event of the year: Kylie and the Mits dinner.

Act to watch: As a Brit School governor, Adele.

What do you think will be the biggest threat/opportunity in 2008? The ever accelerating explosion of global use of digital music.

Jim Frayling
Wembley Stadium head of music and new events

High point: Watching George Michael walk out for the first gig at Wembley from backstage and seeing Muse surprise 75,000 people with their entrance.

Best record: Beatific Visions by Brakes.

Event: The Infadels on the dance stage provided one of those Glastonbury moments.

Most looking forward to: Foo Fighters at Wembley in the round. Could it be the biggest UK stadium show ever?

Act to watch: Reverend & The Makers (am also hoping for The Futureheads to recapture first album glory).



John Giddings
Solo Agency founder

High point: The Rolling Stones at the Isle of Wight festival.

Low point: The rain all summer.

Best record: All of Muse's singles.

Event: Live Earth.

Most looking forward to: A Led Zeppelin tour?

Act to watch: Duffy.

What do you think will be the biggest threat/opportunity in 2008: England not being in Euro 2008 will help ticket sales.



Guy Moot
EMI Music Publishing managing director

High point: Amy Winehouse's success/my daughter's birth.

Low point: The continuing devaluation of music.

Best record: Amy Winehouse's Back to Black.

Event of the year: Terra Firma buying EMI.

Most looking forward to in 2008: Our new talent. Breaking and closing some of the new initiatives we have to diversify our business.

Act to watch: Sam Sparro, Duffy, Primary1, Natty.

What do you think will be the biggest threat/opportunity in 2008? People devaluing music to sell other products/huge demand for mobile/the multitude of ways to monetise music.

Al Tickell
Julie's Bicycle founder

High point of the year: When newly-elected Australian Prime Minister Kevin Rudd ratified the Kyoto Protocol and offered to negotiate with Beijing and the developed world on cutting emissions.

Low point: Flooding in my home town Oxford, tornadoes in Bangladesh, hurricanes everywhere and a hunch that chaotic weather is indicative of huge change.

Best record: Good Shoes, Small Town Girl.

Event of the year: Julie's Bicycle breakfast, The Verve at the Roundhouse and EU leaders' adoption of a binding target on use of renewable energy and to cut carbon dioxide emissions by 20% by 2020.

Act to watch: Hijack Oscar.

What do you think will be the biggest threat/opportunity in 2008? Climate change.



Margaret Hodge
Minister of State for Culture, Media & Sport

High point: Being called by the Prime Minister and offered my perfect job.

Low point: Hearing that once again there has been a decline in the number of pantomimes using live bands – instead more and more use recorded music, thus depriving young children of the wonders of live music.

Calling the shots: for Madonna, Radiohead, Prince and Paul McCartney, 2007 was the year of doing things differently

MusicWeek Picks of 2007

ANITA AWBI

1. Caribou - Andorra (City Slang)

2. Various - A Kind Of Awe And Reverence And Wonder (Finders Keepers)

3. Various - Thrifty Brave & Clean (Boy Scout)

4. Various - Sci-Fi-Lo-Fi (Soma)

5. Matthew Dear - Asa Breed (Ghostly International)

Tip for 2008: Vera November

with other acts following a similar path including The Last Gang who secured a joint-venture deal with Columbia incorporating such areas as live income and merchandising.

Similarly, record companies are moving into new business areas, not least with Universal's purchase this year of Sanctuary, opening up new relationships with acts via areas including artist management, merchandising and a live agency. Meanwhile, Sony BMG, for example, has launched a booking agent with Calvin Harris one of the first signings. And, in this now topsy-turvy world, Warner no longer has the Eagles signed as recording artists, but owns a stake in the band's long-time manager Irving Azoff's company Front Line Management.

In addition, new businesses are springing up to take advantage of out-of-contract established acts, including Harvest Entertainment, launched this year by former Warner Music International executive Ric Salmon with the aim of pairing artists with well-known brands.

Other companies with a similar aim could well emerge in the coming year, while new, as-yet-unimagined business models are likely to spring up as established and unproven artists try to plot the best way forward in this ever-complicated environment. These are clearly uncertain times, but what can be said is that the one-size-fits-all model has gone for good and it is the artist that now takes centre stage, not the record company. For that the industry will never be the same again.

paul@musicweek.com

Don Arden
Artist manager
(1926-July 07)
Anthony Wilson
Factory Records founder,
broadcaster
(1950-Aug 07)

Lee Hazlewood
Singer, songwriter and
producer
(1929-Aug 07)
Tim Royes
Music video director
(1964-Aug 07)

Richard Cook
Jazz writer, label
manager and presenter
(1957-Aug 07)
Luciano Pavarotti
Opera tenor
(1935-Sept 07)

Porter Wagoner
Country singer/songwriter
(1927-Oct 07)
Paul Fox
The Ruts guitarist
(1951-Oct 07)
Lady Jaye Breyer P-Orridge
Psychic TV musician

Paul Raven
Killing Joke bassist
(1961-Nov 07)
Fred Chichin
Les Rita Mitsouko,
founder/guitarist
(1954-Nov 07)

Derek Witt
Former CBS artist
relations executive
(1926-Nov 07)
Ken East
Former EMI executive
(1924-Nov 07)

Karlheinz Stockhausen
Composer (1928-Dec 07)
Christie Hennessy
Singer songwriter
(1945-Dec 07)
Ike Turner
Soul legend
(1931-Dec 07)

2007 Music Week Awards... The 19th annual ILMC boasts a record number of attendees... **Starbucks** unveils its record music division, **Hear Music**, with **Paul McCartney** as its first signing... **Universal** offers to dispose of **Zomba Music Publishing** and 19 Songs to win approval of its **BMG** takeover... **Sony BMG** resurrects the **Epic** label... The **BPI** wins its parallel importing case against **CD Wow**.

April



PPL and commercial radio sign a deal licensing music in podcasts... **Universal Classics & Jazz** becomes the latest record company to launch an online demo submission platform... Former **Busted** member **Ki Fitzgerald** issues writs against fellow band mates and **Prestige Management** for royalties – a court date is set for

February 1 2008... **Live Nation** and **Gaiety Investments** are given the green light to take a 56% stake in **Academy Music Group**... **EMI** becomes the first major to **ditch digital rights management** and start selling music online in near-CD quality without copy protection... **Combined albums sales** reach their lowest point for five years... The **European Commission** begins an investigation into the alleged territorial restrictive practices between **Apple's iTunes** and the four majors... **Neil Aspinall** quits as head of **Apple Corps** after nearly four decades... **Popworld Pulp** magazine is axed after just two issues.

May

The **EMI** board approves a £2.4bn **takeover** by private equity firm **Terra Firma Capital Partners**... **Universal** looks to move the new release day from Monday to Friday to revive the flagging singles business... **Arctic Monkeys'** second album hits number one with 363,735 sales... **GCap** unveils plans to merge 18 **Classic Gold** stations with its Capital Gold network... **The Mail on Sunday** gives away **Mike Oldfield's Tubular Bells**; Oldfield later attacks **EMI** for agreeing the deal... **Radio Two** controller **Lesley Douglas** is additionally appointed as controller of **BBC** popular music across TV, radio, online and other **BBC** platforms... **EMI A&R** chief **Keith Wozencroft** exits his role as **Capital Music** and **Virgin Records** president to launch his own label... **Snow Patrol** split with their management company of six years to sign with global talent firm **Q Prime**... **Paul McCartney** signs a deal with **EMI** to make his entire catalogue available digitally... **Warner Music Group** downplays a new deal with controversial secondary ticketing company **Viagogo** to auction charity tickets... **Asda** stops selling CD singles in its 336 UK stores... **PPL** announces that it has doubled its international revenues in just a year...



June

The **European Commission** backs **Universal's** £1.1bn acquisition of **BMG Music Publishing**... **Media** giant **CBS** buys **Last.fm** for \$280m (£141.8m), although **Last.fm's** directors face a possible legal challenge from a former colleague... **Simon Fuller** launches a £660m takeover plan of 19 **Entertainment's** parent company **CKX**... **Era** considers asking the **MCPS-PRS** to raise the royalty rate for covermounted CDs... **George Michael** celebrates the opening of the **redeveloped Wembley Stadium** with a two-date appearance... Plans for the future of the **Music Business Forum** are set out... The **Millennium Dome** is reborn as **The O2** with a **Bon Jovi** gig... **Universal** aims to extend its empire to the live sector, with a bid for **Sanctuary Group**... **Ash** say they will continue with **Warner** despite announcing they will no longer produce albums in favour of making singles... **Era** calls on the **OCC** to

“Kids are dressing up again, taking matters into their own hands, making others still in a state of arrested development feel old, which is how it should be...”

Caspar Llewellyn Smith
Observer Music Monthly

MusicWeek Picks of 2007

CHRIS BARRETT

1. **Bassekou Kouyate & Ngoni Ba** – Segu Blue (Out/Here)
 2. **Various** – Music & Rhythm Womad 1982-2007 (Womad)
 3. **Beirut** – The Flying Club Cup (4AD)
 4. **Mum** – Go Smear The Poison Ivy (Fat Cat)
 5. **Nick Cave And Warren Ellis** – The Assassination Of Jesse James By The Coward Robert Ford Soundtrack (Mute)
- Tip for 2008: Neon Neon

ADAM BENZINE

1. **Dizzee Rascal** – Maths & English (XL)
 2. **Feist** – The Reminder (Polydor)
 3. **Interpol** – Our Love To Admire (Capitol)
 4. **Willy Mason** – If The Ocean Gets Rough (Virgin)
 5. **Radiohead** – In Rainbows (XL)
- Tip for 2008: Bolt Action Five

(Picture below)
Darling of retail: the ubiquitous **Leona Lewis** revived both singles and albums markets

Best record: Simon Rattle's **Brahms German Requiem** by the **Berlin Philharmonic Orchestra**.

Most looking forward to: We're publishing the creative industries strategy early in the new year so I'm looking forward to working with the music industry to put it into action.

Act to watch: I don't pretend to have my finger on the pulse of the pop charts but I am looking forward to learning and **Mika** is presently top of my list to watch. I was due to see him at **Brixton Academy** earlier this month but he had to cancel because of ill health.

Biggest threat/opportunity: Piracy and the way the music industry responds to it will continue to be both a threat and a new opportunity in 2008.

John Reid
Warner Music Europe president

High point: The **Olivennes** initiative in France is a very welcome development. The prospect of **Government**, **ISPs** and content companies working together to protect the rights of content owners at the same time as promoting interoperability is encouraging for the industry and for consumers.

Low point: Ireland's **Rugby World Cup** performance. And I would have liked to see more **British artists** breaking internationally this year.

Best record: Justice.

Event of the year: The **Anmet Ertegun** tribute concert. And **Muse** at **Wembley Stadium**.

Act to watch: **Pendulum**.
What do you think will be the biggest threat/opportunity in 2008: The biggest threat remains the industry not being paid for its content. More needs to be done by **ISPs** to help address the problem. The greatest opportunity is the expansion of our traditional business model into other artist services beyond recorded music and publishing.



David Joseph
Universal Music Operations president

High point: **Klaxons** winning the **Mercury prize**, **Kate Nash** debuting at number one, the **Eagles'** campaign and **UCJ's** continued growth and success.

Best record: **Feist's** *The Reminder*.

Event: *Take That's* shows at **The O2**.

Most looking forward to: A pan-industry value-of-music campaign. Watch this space.

Act to watch: **Duffy**.

Caspar Llewellyn Smith
Observer Music Monthly editor

High point: The rise of the underage scene – kids are dressing up again, taking matters into their own hands, making others still in a state of arrested development feel old, which is how it should be.

Low point: **Mud** at **Glastonbury**, I guess.

Best record: **Jamie T's** *Panic Prevention*.

Event of the year: **Radiohead's** release of *In Rainbows*.

Most looking forward to in 2008: More acts from outside the English-speaking world, like **CSS**, showing what they have and breaking here.

Act to watch: **Adele**.

What do you think will be the biggest threat/opportunity in 2008? The collapse of the majors, the rise of social media, acts panicking... the possibility of a perfect storm, which for journalists can only be exciting.



George Ergatoudis
Radio One head of music
High point: **Radio One's** Big Weekend in **Preston**.

Sales revival in a single bound

As dramatic comebacks go in 2007, this one surely rivals the “dead” canoeist who suddenly showed up at a police station after five years. At a time when artist albums sales have plummeted by more than 10%, the single – itself so regularly written off as dead in the water – has given the industry much-needed cheer in what has turned into one of the sector's most successful years yet.

As of a week ago, 60.87m singles had been sold during the year, up from 43.40m at the same point 12 months ago, representing a 40% year-on-year lift compared to a 14.5% decline in artist albums sales over the same period.

A huge reason for this turnaround has been the download single, which has rekindled interest in buying music on a track-by-track basis rather than opting for the full album. This has passed control to the consumer who, instead of having to buy an entire album for just one or two tracks, can now cherry-pick. While album sales have suffered as a consequence, it means single-track purchasing is booming and that phenomenon this year has not just been confined to tracks deemed as new “singles” by labels, but has increasingly taken in “non-single” album tracks and catalogue recordings, too.

Although overall sales in the market are going through the roof, albeit at largely 79p a punt with far more modest revenues than the days of £1.99-plus CD singles, these are being spread over far more releases. The result is many more tracks each week making up the market, but lower sales for the biggest hits. A case in point is **Umbrella** by **Rihanna** featuring **Jay-Z**, a rare 10-week chart-topper, but its sales to date are around 490,000 – good, but modest in historic terms for such a long-running number one.



But the big hits can still produce phenomenal numbers, illustrated by **Leona Lewis's** *Bleeding Love*, which in October opened with a 2007 best of 218,805 sales and its total has now passed 700,000 units. Its popularity has also not hit sales of the parent album *Spirit*, which by year's end is likely only to have been outsold in 2007 by **Amy Winehouse's** *Back To Black*.

As is the situation with most singles now, the majority of *Bleeding Love's* sales were downloads, reflecting the fact more than 90% of the market each week now is non-physical. But its success also owes a lot to the physical market – there were more CDs sold of the release in week one than downloads which, although continuing to sharply decline, has also been the subject of renewed interest this year.

Despite being hit by the withdrawal this year of more players from the market, including **Asda**, both retailers and labels are recognising there are still sales to be made here, even if increasingly niche ones.

Vinyl's revival continued unabated in 2007, most clearly illustrated by **White Stripes' Icky Thump** which in June achieved the highest weekly sales for a seven-inch in more than 20 years, while labels are also looking at new physical formats, most notably **USB**. These moves have been encouraged by a new set of **OCC** chart rules, allowing such formats into the chart for the first time. Labels are also experimenting with different release days for singles to try to boost sales, although **Universal's** proposal to move all physical single releases from a Monday to a Friday to give a new focus to the sector has yet to be adopted.

As labels further recognise that to sell physical product these days the release has to be not just practical but aesthetically pleasing too, niche will increasingly play a part in the singles market. At the same time single download sales will continue to head northwards – all great news, of course, for the singles market, but posing fundamental questions in terms of how the rediscovered habit of buying single tracks can be coupled with a revived interest in purchasing albums.



REFLECTIONS:
Mark Wood
Radius Management
High point: The **Grammy Awards** in February where **Imogen Heap** had been nominated for two awards.

Low point: The ongoing negativity about the future of the recorded music business.
Best record: **Arcade Fire's** *The Neon Bible*.
Event: **Arcade Fire** at **Judson Memorial Church**,

New York. Also **iTunes Festival** London and **The Police** at **Twickenham**.
David Bianchi
Grand Union Management
managing director
High point of the year:

The **Enemy** going straight to number one, **Seasick Steve** playing some of the shows of the year and **Boy Kill Boy** delivering a cracker of an album.
Low point: **Paul Raven** from **Killing Joke** passing

away was awful. Apart from that, people talking the industry down all year has been very disappointing. It's the wild west out there at the moment.

Low point: The death of Tony Wilson.
Best record: Kaiser Chiefs' Ruby.
Most looking forward to in 2008: New albums from Green Day, Coldplay and U2.
Act to watch: Ida Maria.
What do you think will be the biggest threat/opportunity in 2008? Threat – businesses not adapting to change fast enough. Opportunity – the digital revolution is still at an early stage and there's definitely room for more game-changing players to emerge.



Charles Caldas,
Merlin CEO

High point: The goodwill and intent shown by the global independent community in creating Merlin.
Low point: You call that a summer?
Best record: Radiohead's In Rainbows.
Event of the year: In Rainbows.
Most looking forward to in 2008: The commencement of full operation for Merlin.



Alison Wenham
AIM chairman and CEO

High point: Gut rejoining AIM.
Low point: Gut and Ministry leaving AIM.
Best record: Rodrigo Y Gabriela.
Event of the year: Rodrigo Y Gabriela at the Hammersmith Apollo.
Most looking forward to in 2008: Independence Day – watch this space!
Act to watch: Cajun Dance Party.
What do you think will be the biggest threat/opportunity in 2008? Ourselves.



Richard Griffiths
Modest! Management partner

High point: Manchester United winning the Premiership.
Low point: Portugal qualifying for Euro 2008.
Best record: Arcade Fire, The Neon Bible.
Event: Led Zeppelin gig.
Most looking forward to: Breaking more acts around the world.
Act to watch: The Eyes.

Nick Raphael
Epic managing director

Best record: Single – Rule The World by Take That; Album – Scouting For Girls debut.
Event of the year: Muse at Wembley Stadium or Foo Fighters at The O2 with my son.
Most looking forward to: Breaking more acts.
Acts to watch: Go:audio.
What do you think will be the biggest threat/opportunity in 2008: To see opportunity where others see a threat. We are living in exciting times.



Paul Connolly
Universal Music Publishing UK/Europe president

High point: The passion and creativity of our new integrated team and roster; The Sopranos – the last episodes, Genius TV.
Low point: Not signing Led Zeppelin – it wasn't meant to be.
Best record: Arcade Fire, Arctic Monkeys, Klaxons and Led Zeppelin.
Event: The Great Wall of China, climbed January 1.
Most looking forward to: Ongoing success artistically and commercially for the team.
Act to watch: Adele and Duffy.
What do you think will be the biggest threat/opportunity in 2008: Embracing the speed of change in our industry.

Geoff Travis
Rough Trade Records founder

High point: Joining forces with the Beggars Group.
Low point: The wasted last few years at Sanctuary
Best record: Shake Your Fist by Hot Chip/Rockferry by Duffy
Event: End Of The Road festival at the Larmer Tree.
Most looking forward to: Duffy/The Mystery Jets' second album/Hot Chip album.
Act to watch: LongBlondes
What do you think will be the biggest threat/opportunity in 2008: The continuing

outpouring of brilliant music from all over the world needs to be matched by our UK artists.

Nick Robinson
BMI senior executive writer publisher relations

High point: Getting a Led Zeppelin ticket.
Low point: Listening to bad-loser Sheffield United fans and their chairman.
Best record: Album – Burial, Untrue, Single – Mutemath, Typical/Cherry Ghost, People Help The People.
Event of the year: Led Zeppelin at The O2.
Most looking forward to in 2008: Working with more exciting new artists from all over the musical map.
Act to watch: Laura Marling and songwriter Ina Wroldsen.
What do you think will be the biggest threat/opportunity in 2008? More artists getting the chance to make and distribute their own albums outside of traditional channels.



Paul Quirk
Era chairman/independent retailer

High point: Personally it was my son Christopher's wedding in September; in business, being voted chairman of Era.
Low point: Failure of Music Zone, Fopp and many other indie retailers – all of them worked really hard and many of them were people I had known personally for years. Also, the proliferation of covermounts.
Best record: The new album from the Eagles as they are one of my all-time favourite bands, but also Amy Macdonald and Newton Faulkner.
Event of the year: Athlete gig in a converted church in Liverpool as all our customers and staff were there having a good time.
Most looking forward to: Liverpool winning the Premier League.
Act to watch: One Night Only.
What do you think will be the biggest threat/opportunity in 2008: Price deflation is the reason many small and specialist retailers fail and if it carries on there will be even more casualties in 2008.



Jo Whitley
Radio One, broadcaster

High point: The success of this year's Little Noise sessions for Mencia at the Union Chapel.
Low point: Serious – losing Tony Wilson; he was a lovely man and a one off. Not so serious – the dismal weather at Glastonbury; just too much rain and mud for the hardest of festivalgoers.
Best record: Justin Timberlake's Lovestoned.
Event of the year: Little Noise Sessions.
Most looking forward to: Return of Coldplay. Adele's album, We Are Scientists and The Kooks. A sunny Glastonbury.
Act to watch: Duffy, Adele, One Night Only, Joe Lean And The Jing Jang Jong, The Metros, Operator Please, Dans Le Sac Vs Scroobius Pip.
What do you think will be the biggest threat/opportunity: It feels like artists are not given time to develop by media and the public. Everything is being consumed at such a rapid rate the industry is in danger of imploding.



Mike Smith
Columbia Records managing director

High point: Having six number one albums and establishing the careers of The View, Calvin Harris and Mark Ronson.
Low point: The departure of Tony Wilson, someone I grew up watching and an inspiration for so many.
Event of the year: Mark Ronson with the BBC Symphony Orchestra doing the Electric Proms.
Most looking forward to in 2008: The debut album from Adele.
Act to watch: MGMT.
What do you think will be the biggest threat/opportunity in 2008: The biggest threat to our industry is the release of dull predictable records. There are still great opportunities to be had if we get the music right

MusicWeek
Picks of 2007

BEN CARDEW

1. Burial – Untrue (Hyperdub)
 2. LCD Soundsystem – Sound Of Silver (EMI)
 3. Clipse – Hell Hath No Fury (RCA)
 4. Arcade Fire – The Neon Bible (Mercury)
 5. Caribou – Andorra (City Slang)
- Tip for 2008:** Benga

STUART CLARKE

1. Arcade Fire – The Neon Bible (Mercury)
 2. Dizzee Rascal – Maths & English (XL)
 3. Young Love – Too Young To Fight (Mercury)
 4. Justice – † (Because)
 5. The Horrors – Strange House (Loog)
- Tip for 2008:** Operator Please

HANNAH EMANUEL

1. Wu Tang Clan – The 8 Diagrams (Bodog)
 2. Simian Mobile Disco – Attack Decay Sustain Release (Wichita)
 3. Kings of Leon – Because Of The Times (Columbia)
 4. Lethal Bizzle – Back to Bizznizz (V2)
 5. The Go! Team – Proof Of Youth (Memphis Industries)
- Tip for 2008:** Vampire Weekend

ANNA GOLDIE

1. Róisín Murphy – Overpowered (EMI)
 2. LCD Soundsystem – Sound Of Silver (EMI)
 3. Bill Callahan – Woke On A Whale Heart (Drag City)
 4. Bat For Lashes – Fur And Gold (Echo)
 5. Whitest Boy Alive – Dreams (Modular)
- Tip for 2008:** Those Dancing Days

OWEN LAWRENCE

1. Caribou – Andorra (City Slang)
 2. Matthew Dear – Asa Breed (Ghostly International)
 3. Various – A Kind Of Awe And Reverence And Wonder (Twisted Nerve)
 4. Burial – Untrue (Hyperdub)
 5. Le Loup – The Throne Of The Third Heaven Of The Nations Millennium General Assembly (Memphis Industries)
- Tip For 2008:** Leander

A major battle on EMI's hands

This year was EMI's annus horribilis. New owner Guy Hands, whose private equity vehicle Terra Firma got its hands on the business in August, thought it was. In fact he was banking on it.

A month after gaining control of EMI for £2.4bn Hands said he was hoping EMI "is as bad as we think it is". Few argued.

And Hands will find out shortly just how bad (or good) his acquisition is because the detailed strategic review he commissioned on the state of EMI and the game plan for taking the business forward is expected within weeks – if not days.

The review is unlikely to make pleasant reading. EMI lost a raft of senior management – including music division boss Alain Levy, his deputy David Munns and group chairman Eric Nicoli – following a string of profits warnings and an alarming lack of confidence from the City.

Terra Firma has hinted it is looking for "out-of-the-box" thinking to rectify EMI's problems. But so far – and this will make Terra Firma's financial underwriters Citigroup anxious – there have been precious clues that Hands is anywhere but close to suggesting a new blueprint for the industry.

Instead the group has so far lived up to the private-equity industry's reputation as simple cost cutters with EMI's profligate spending on a Mayfair mews, flowers, candles and gifts for artists seemingly occupying most of its time.

But unless the financial wizard suddenly finds some answers and reverses EMI's miserable fortunes, it means the music business will rapidly become a two-horse race between Universal and Sony/BMG. And the odds on Sony/BMG winning that are lengthening.

Universal was already big before last year. But in 2007 it got bigger still and people began to seriously question if it was getting too big.

Universal does not believe it is. It has the support of the Office of Fair Trading which investigated two of Universal's acquisitions – Sanctuary and V2 groups in August and November – and reported that they did not pose any competition concerns.

Likewise, the EC had no real problems (it asked for some catalogue to be sacrificed) with Universal Music buying BMG Publishing for £1.1bn in June and becoming the world's biggest music publisher. But ask Universal's competitors – both majors and indies – and the trade groups AIM and Impala and they claim size is a real problem. Universal boss Lucian Grainge told his staff last year that the carpers should not "worry about us and our success, worry about yourselves".

Hands can only dream of EMI being the size of Universal as he continues to focus on his review of the UK major. If he didn't know it in August when the takeover deal was accepted, he will know it now: 2008 is going to be no walk in the park.

(Picture left)
Pecking order: Guy Hands' major strategic review of EMI will make interesting reading and tell him how big a battle he faces against the other majors



REFLECTIONS:

Mark Ellen
The Word magazine editor
High point: Retro-delic rock legends The Love Trousers opening the Cornbury Music Festival in July (I'm the bassist) and

later, the bizarre spectacle of Richard Curtis and David Cameron down the front for Echo & The Bunnymen.
Low point: The weather at Womad.

Best record: Radiohead's In Rainbows.
Most looking forward to in 2008: Smiths and Stone Roses reunions.
Act to watch: Burial.

Nigel Elderton
Peermusic managing director
High point: Newton Faulkner's album Hand Built By Robots getting to number one.
Low point: The

continuation of the online copyright tribunal once again proving that labels and publishers should be working together to increase the value of our rights rather than fighting between ourselves.

fundamentally change current chart rules, including loosening the restrictions on formats... **The Mail On Sunday** announces it is to give away Prince's new album for free.

July

Fopp goes into administration... **HMV** strikes a deal with **The Mail On Sunday** to stock the Prince covermount issue, while the OCC refuses to count the CD giveaway in the albums chart... Tory leader **David Cameron** declares his support in the campaign to extend copyright protection term... **Channel 4** wins a 12-year licence, for the second digital multiplex... **Richard Park** leaves Emap to join the new Global Radio group as executive director following its buyout of the **Chrysalis** radio stations... **Mean Fiddler** and **Live Earth** announce moves to reduce their carbon footprint and each appoints environmental specialists... **Rihanna** makes history as her single *Umbrella* becomes only the seventh hit in 55 years to spend a 10th week at number one... **Rough Trade** opens its new East London store... **The Beggars Group** concludes £800,000 acquisition of Sanctuary's 49% stake in **Rough Trade**... The industry bids farewell to "Al Capone of pop" **Don Arden**... **GCap** launches its new national classic hits network, **Gold**... The **Government backs Gowers** by rejecting recorded copyright term extension.

August

Private equity firm **Terra Firma** completes its purchase of EMI... **Universal** secures the necessary shareholder approval for its 20p-per-share takeover of **Sanctuary**... **Universal** announces plans to buy **V2 Music Group**... Independent pioneer and champion of British music **Anthony Wilson** passes away aged 57... The UK music industry wades in to the campaign to secure performance royalties for American airplay... **Music Week** redesigns... **Universal** announces a decision to trial DRM-free music... **Merlin** names its inaugural board... **Festival Republic** successfully sells six London venues to music promoter **Mean Fiddler**... Elvis Presley's hit *My Baby Left Me* enters the UK singles chart as a **public domain track**, reigniting the term extension debate... The OCC announces that new formats such as **USB sticks**

will count towards the charts for the first time... **Nokia** launches an online music store... **Virgin Retail** sells its US stores... **Madonna** is in talks with Live Nation about future recordings... EMI Group CEO **Eric Nicol** leaves the major... **MCPSPRS** agrees a landmark deal to license 10m pieces of music to **YouTube**.

September

Klaxons win the Nationwide **Mercury Prize**... Former Live Nation boss **Stuart Galbraith** is fired by Live Nation for "breach of contract"... **iTunes** reveals plans for an over-the-air download offering, including a link-up with **Starbucks** in the US... Despite the wettest summer since records began in 1766, promoters report the **busiest festival season** in years... **Luciano Pavarotti** passes away aged 71... **HMV** posts sales increase and unveils plans for "next generation" stores... **Universal** says it will shut **Sanctuary** as a frontline label... **Radiohead** cuts a deal with **7Digital** to allow sale of DRM-free downloads... **Justin Timberlake** takes top honours at the MTV Video Music Awards... **6Music's** director of programmes **Ric Blaxill** exits the station after broadcast guidelines are breached... **Virgin Retail** stores are re-launched under the **Zavvi** brand... The **Office Of Fair Trading** launches an investigation into **Universal's** acquisition of **V2**... Independent production



MusicWeek Picks of 2007

ED MILLER

- Malcolm Middleton** - A Brighter Beat (Full Time Hobby)
 - Editors** - An End Has A Start (Kitchenware)
 - Puressence** - Don't Forget To Remember (Reaction)
 - The Twilight Sad** - Fourteen Autumns & Fifteen Winters (Fat Cat)
 - Bloc Party** - A Weekend In The City (Wichita)
- Tip for 2008:** Lightspeed Champion

AJAX SCOTT

- AntiAtlas** - Between Voices (One Little Indian)
 - Common** - Finding Forever (Island)
 - Various** - The Very Best Of Ethiopians (Manteca)
 - Radiohead** - In Rainbows (XL)
 - Sarabeth** - Tucke (Echo)
- Single:** Collie Buddz - Come Around (Sony BMG)



Stephen Navin MPA chief executive

High point: MPA AGM - Gerd Leonhard's Speech.



Low point: Death of Ian Wright.



Best record: Pander Bear, Person Pitch.



Event of the year: School Proms at The Royal Albert Hall.



Most looking forward to in 2008: European year of intercultural dialogue/international year of the potato.



Act to watch: Back Kids



What do you think will be the biggest threat/opportunity in 2008? Failure/success of the Music Business Group Company - MPA, Alliance, Bacs, BPI, Aim, MPG, MMF, PPL, MJ, BMR.



Most looking forward to in 2008: The majors finally embracing the reality of unprotected formats.



Act to watch: Acele.



What do you think will be the biggest threat/opportunity: The opportunity for rights owners and creators to be remunerated for the private copying and sharing of music.



Simon Fox
HMV Group CEO/managing director



High point: From an HMV point of view it has to be the opening of our Next Generation store in Dudley in September.



Low point: The continuing assumption by some media commentators that entertainment retail has limited prospects can get a little frustrating at times.



Best record: I know it actually came out in 2006, but in many ways Back To Black sums up 2007 for me.



Event: Our recent Christmas conference proved very



special, made more memorable still by a wonderful live performance by Amy Winehouse.



Act to watch: I'm reliably informed by our product department that One Night Only are likely to break through in a big way and that Duffy and Adele are definitely worth watching.



Biggest threat/opportunity: I think we'll see physical and digital come together in a more pronounced way to help give further definition to the retail model going forward.



Marty Bandier
Sony/ATV Music Publishing chairman & CEO



High point: Taking the reins at Sony/ATV.



Low point: Saying goodbye to my old friends at EMI Music Publishing.



Best record: Album - As I Am by Alicia Keys; singles - Apologize by One Republic/Timbaland; Big Girls Don't Cry by Fergie and Beautiful Girls by Sean Kingston.



Event: Attending the first anniversary performance of the Cirque du Soleil Beatles Love show in Las Vegas, sitting among Paul, Ringo, Yoko & Olivia Harrison.



Act to watch: The Ting Tings.



What do you think will be the biggest threat/opportunity in 2008: Biggest threat is the continuing downward spiral of mechanical royalties, if digital doesn't pick up the slack. Biggest opportunity is the potential for a vastly-increased market in MP3 delivery platforms taking hold across the world next year.



Newton Faulkner
Ugly Truth artist



High point: Playing at Glastonbury on the acoustic stage gig. Hadn't been before so it was trickier - awesome just to go, and it was the first time I ever experienced big crowd singalong-gidge.



Low point: It's been a pretty good year... fell down the stairs this morning, no damage, enough to wake me up though.

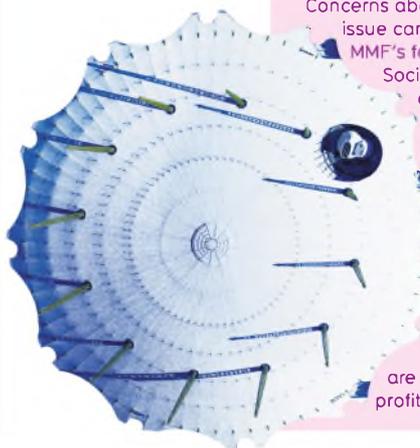


Best record: Gugol Borcello.

"Mike Oldfield whinging about our Tubular Bells giveaway..."

Stephen Miron
The Mail On Sunday managing director on his low point of 2007

(Picture below)
World beater: In just six months The O2 has surpassed Madison Square Garden in tickets sales to cap a fantastic year for the UK's live music sector



Live music is alive and kicking

If 2007 is remembered for anything in the live sector, it will be how the traditional relationships between artists, managers, venues and record labels turned on their heads.

And it will mean that 2008 will be the year when the live sector will become a crowded free-for-all, with players from all sectors clawing for a piece of a pie conservatively estimated at some £743m.

But if record labels marked this as the year in which they decisively pushed for a 360° business model, it was also the year in which live companies expanded beyond their traditional revenue streams, in particular AEG and Live Nation who, in representing Prince and signing Madonna respectively, charted previously unknown territories for live companies.

Amid the tugging to and fro, the secondary ticketing market emerged as a major new revenue stream, with almost all within the industry now accepting that the likelihood of the Government outlawing the trade is slim.

Concerns about Government inactivity over the issue came to a head in December with the MMF's formation of the Resale Rights Society, a pressure group formed to claw back some of the profits made by venture capitalist-backed secondary ticketing companies; the formation coming in a year which saw secondary market leaders Viagogo setting new precedents for market legitimacy, inking deals with Warner and Live Nation Holland, among others.

And with MP John Whittingdale stating that artists are entitled to reap a share of the profits from the secondary arena, the

issue of who gets what in this increasingly lucrative and legitimised market looks set to be a key issue in 2008.

Despite some sad farewells to landmark venues such as the Hammersmith Palais, which closed its doors in February, many venues went from strength to strength, with the re-launches of Wembley Stadium and the Millennium Dome (rebranded AEG's O2) in particular.

The O2 has enjoyed remarkable success in its first year, selling around 800,000 tickets during the fourth quarter alone to catapult it to the position of the world's most popular arena, taking £50m in gross ticket sales in the process.

And it is not just AEG which has become a major player in the London venue market. In March Live Nation and Gaiety Investments completed the acquisition of a 56% interest in Academy Music Group from RJD Partners, which valued AMG at £58.1m.

A condition of the takeover was that Live Nation sell both the Hammersmith Apollo and Kentish Town Forum to Mama Group, which itself expanded, acquiring six venues from Melvin Benn's Mean Fiddler, which in turn rebranded as Festival Republic.

AEG and Live Nation were not the only American names keen to take advantage of the UK's growing live scene. Shortly after CAA set up its London office last year, it was joined by talent behemoth William Morris Agency.

On an exec level, 2007 was a year of mixed fortunes. Live Nation managing director Stuart Galbraith is yet to reveal his next move after being sensationally dismissed following a breach of contract in September, while John Giddings revealed his Solo Agency was to be put up for sale yet again - with Live Nation and Universal among the likely bidders.



REFLECTIONS:
Will Paton, Amazon.co.uk music buyer
High point: Eagles exclusive launch with Amazon.co.uk.
Low point: Seeing great labels like Sanctuary and

V2 go by the wayside.
Best record: A toss-up between Maps, the Manics and Arcade Fire.
Act to watch: We're keeping our eye on Duffy, Ting Tings and Second Person.

Steve Morton
Angelic Union founder
High point: The Hoosiers getting a number one album in the same week as my wife's Live Lounge album topped the compilation chart.

Low point: When I found out hers had sold more than mine! On a serious note, Tony Wilson's death.
Event of the year: Glastonbury with no backstage pass and in a two-man tent. I learnt a

lot about myself in those dark hours in the rain, mainly that next year I'm getting a backstage pass again.

Event: My first proper tour, with a tour bus and everything!

Most looking forward to: The next tour.

Act to watch: The Ruderalis

Biggest threat/opportunity: Aliens.

Stephen Miron

The Mail On Sunday managing director

High point: Funnily enough, it was probably giving away Prince's Planet Earth.

Low point: Mike Oldfield whinging about our Tubular Bells giveaway.

Best record: Mika's Life in Cartoon Motion.

Event: GQ Men of the Year Awards.

Most looking forward to in 2008: Winning a Brit Award?

Act to watch: Leon.

Biggest threat/opportunity: We're used to being threatened so I can't imagine it will be anything we can't deal with. Opportunities - launching our own label and doing some great partnerships with the big labels. They know they want to.

Steve Tandy

Gut and Intermedia Regional Promotions managing director

High point: Lewis Hamilton. He will get it next year!

Low point: Independents disappearing/merging.

Best record: Mika's Grace Kelly.

Event: Take That. Showing it's never too late when you have great songs.

Most looking forward to: New pop, 21st century style.

Act to watch: Jessie Jay & Medallist.

Biggest threat/opportunity: The internet in both categories.



Richard Wheeler

Orange UK head of music partnerships

High point: Without doubt the announcement that Led Zeo were returning.

Low point: Amy Winehouse: watching one of the UK's brightest young talents have her life played out like a soap opera.

Best record: Jack Penate's Matinee.

Event: Latitude. Amazing setting, great crowd, great bands and well organised to boot.

Most looking forward to: A dry Glastonbury!

Act to watch: Peter And The Wolf.

Biggest opportunity: Mobile music. Innovative new services coupled with affordable devices means that mobile music moves into the mainstream.

Nigel House

Rough Trade retail co-owner

High point: Opening our new shop in Brick Lane.

Low point: The continued talking down of music and the music industry. There is as much good, exciting music out there as there ever has been and people want it more than ever. It is just a question of putting it all together in an exciting, desirable way.

Best record: Aleia Diane, The Pirate's Gospel and Beirut, The Flying Cluo Cup.

Event: The second year of the End of the Road festival.

Most looking forward to: Country not coming to halt during Euro 2008, and being able to enjoy the games without getting bogged down by the result.

Act to watch: Vampire Weekend, Pete & The Pirates, Back Kids, Marina and the Diamonds, I Blame Coco, Bon Iver, Holyfuck, Bodies of Water, Duffy.

Biggest threat/opportunity: There will always be a hardcore market of customers who want to buy music from a specialist music shop and we want to try and be the best at that.

Chris Stephenson,

General manager of global marketing Microsoft Zune

High point: Entanglement webcast.

Low point: Britney, followed by lack of bandwidth logging into world premier of Thom Yorke's cover of Unravel, by Bjork.

Best record: Radiohead's In Rainbows, closely followed by Sigur Ros's Hvarf/Heim.

Event: Band Of Horses Live Show in Seattle/Band Of Horses video podcast on KCRW.com.

Most looking forward to: Radiohead touring in the US.

MusicWeek.
Picks of 2007

NICK TESCO

1. Manu Chao - La Radiolina (Because)
2. Kings of Leon - Because Of The Times (Columbia)
3. LCD Soundstream - Sound of Silver (EMI)
4. Bonde Do Role - With Lasers (Domino)
5. MIA - Kala (XL)

Tip for 2008: Dawn Landes

SIMON WARD

1. LCD Soundsystem - Sound Of Silver (EMI)
2. Matthew Dear - Asa Breed (Ghostly International)
3. The Good The Bad & The Queen - The Good The Bad & The Queen (Parlophone)
4. Caribou - Andorra (City Slang)
5. Burial - Untrue (Hyperdub)

Tip for 2008: Skream

Act to watch: Muse (coming to the US).

Biggest opportunity: The world goes MP3 - an opportunity for all.

Helen Marquis

Play.com head of music

High point: Breaking all our records in a declining market - biggest ever pre-order, biggest ever order day, biggest market share... the list goes on.

Low point: Seeing a lot of good friends in the industry losing their jobs as retailers and suppliers went under.

Best record: The Broken Family Band's Hello Love.

Event: The Foo Fighters' secret gig at Dingwalls.

Most looking forward: Spending my birthday at Wembley Stadium watching the Foo Fighters.

Act to watch: Adele.



Jeremy Lascalles

Chrysalis Music Group chief executive,

High point: Ray LaMontagne and Sarabeth Tucek at the Albert Hall.

Low point: Watching my beloved Leeds United drop into League One

Best record: Sarabeth Tucek (by a Chrysalis artist). Cold War Kids, Robbers and Cowards (by a non Chrysalis artist).

Most looking forward to: Having a holiday in January, then getting back to work.

Acts to watch: Sarabeth Tucek, Jacob Go登, Forever Like Red.

What do you think will be the biggest threat/opportunity in 2008: Biggest threat - not recognising the difference between the record business and the music business. Biggest opportunity - people who are smart enough to realise the difference and act accordingly.



Lohan Presencer

Ministry of Sound Recordings managing director

High point: My new son Charlie.

Low point: Impala selling the entire independent

Adapt and survive the key for retail in a thriving digital world

If you were being charitable, you could say 2007 was a year of regeneration for the music retail sector, while it was unquestionably one of innovation for digital delivery.

Such a view might seem hopelessly optimistic, given the closure in 2007 of more than 200 independent stores, as well as the high-profile failures of Music Zone and Fopp, not to mention Richard Branson selling his stake in Virgin Retail, ending 35-odd years of music retail history.

But the year has also seen shoots of hope springing up, often in the most unexpected places - in the East End of London, for example, Rough Trade's massive new store has picked up a legion of admirers; HMV's Dudley store, the first of its "Next Generation" outlets, is apparently performing beyond expectations; and former Music Zone managing director Steve Oliver is back in business in Macclesfield with his Music Magpie venture, combining online second-hand sales and a physical store.

If there is one thing that links all of these outlets it is innovation - and this, surely, is the lesson to be learned from 2007: retailers know that if they are to survive, they must adapt.

Or to put it another - rather brutal - way, 2007 has proved that it is no longer enough to simply offer the latest releases in a shiny high store: as album sales continue to fall (currently down 11.6% year-on-year) customers have to be dragged in by their bootlaces.

This can mean, for HMV, experimenting with social hubs, juice bars and free web access. Or it can be Rough Trade East offering a "snug" area, which plays host to everything from fanzine publishing to acoustic performances.

Meanwhile, with new releases from the likes of James Blunt, KT Tunstall, Kylie Minogue and Hard-Fi notably under-performing catalogue has

proved another battle ground, as the bigger retail chains scent the opportunities created by the demise of rival operators.

HMV cherry-picked seven of the best performing Fopp stores to re-open, while Zavvi - new owners of Virgin Retail, after a management buyout - is expanding into deep catalogue, to fill the gap left by Fopp and Music Zone.

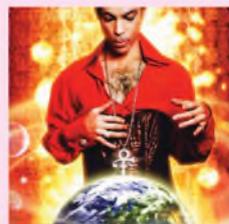
2007 also saw debate over the very purpose of specialist music retail: the supermarkets continued to push music, while the dreaded return of covermounts - which took an alarming turn in 2007 with artists such as Prince and Ray Davies giving away whole new albums with newspapers - effectively cuts retailers out of the chain altogether.

Who, then, you may be tempted to ask, really needs physical music retail?

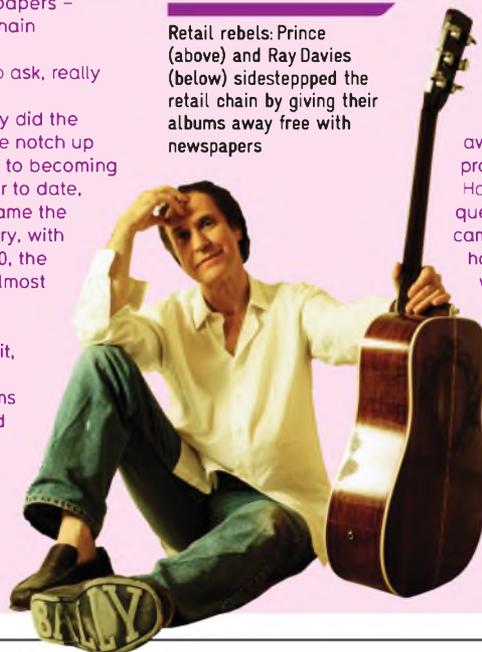
Leona Lewis fans, for one. Not only did the singer's second single Bleeding Love notch up impressive physical sales on its way to becoming the biggest-selling single of the year to date, but her debut album Spirit also became the highest-selling debut album in history, with first-week sales of more than 375,000, the majority of them physical, proving almost single-handedly the demand for physical product.

Indeed, it is worth noting that Spirit, despite such strong sales, did not feature in the iTunes UK top 10 albums of the year, a result that some would argue is down to the label's insistence on maintaining restrictive copy protection.

For it was this issue, again, that dominated the digital world in 2007. And this year, more than ever, it has felt like the debate over DRM



Retail rebels: Prince (above) and Ray Davies (below) sidestepped the retail chain by giving their albums away free with newspapers



is finally - slowly - shifting.

On the one hand, big hitters like Apple CEO Steve Jobs, the Entertainment Retailers Association and EMI lined up against DRM, with the latter becoming the first major to start selling music online in near-CD quality without copy protection.

On the other, both Sony BMG and Warner seem entrenched in their anti-DRM positions, with Universal hanging intriguingly in the middle, having experimented with limited DRM-free trials but yet to fully embrace the concept.

DRM is, perhaps, more than any other, the issue that divides the industry. But as these manoeuvres show, nothing is simple in the digital world: you could argue, for example, that EMI's move from DRM was driven more by the necessity of a torrid year, while Jobs could conceivably do away entirely with iTunes' own copy protection, should he be so inclined.

However, the year did not hang entirely on the question of DRM: mobile music, for example, came to the fore, with the long-awaited if hardly unexpected launch of the iPhone, which it is hoped could do for music

handsets what the iPod itself did for MP3 players.

Meanwhile, Nokia's deal with Universal for subscription service Comes With Music, was a breath of fresh air for that hereto faltering sector.

Nor was the year just about the big players. Last.fm, for one, surprised many observers by announcing in May that it had been bought by media giant CBS for \$280m (£141.8m) in cash, in a deal that underlined the importance of innovation in the digital sphere.

REFLECTIONS:

Simon Halliday
Beggars group managing director

High point: Incredible live acts who keep it all so fresh - Beirut, Deerhunter, Battles, No Age, Future Of

The Left

Low point: Most of them are American.
Best record: Kanye West, Graduation.

Event of the

year: Coachella - Rage Against The Machine.
Most looking forward to: UK acts with more class and longevity.
Act to watch: Flying Lotus.

Terry Underhill

Real Radio Yorkshire programme director
High point: The Eagles at The O2 and seeing Take That in Copenhagen.
Low point: Not getting a ticket to see Led Zeppelin

(or Barbra Streisand) -

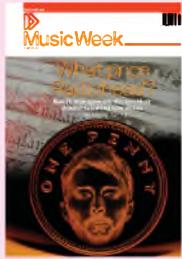
the two hottest tickets of the year.
Best record: Amy Winehouse's Me & Mr Jones.
Event of the year: James Blunt's private party in

Ibiza - celebrating

Damien Christian's birthday in style.

company **Somethin' Else** ends its four-year association with **Hit 40 UK...** **Radios One** and **Two** celebrate 40th birthdays... Solo Agency's **John Giddings** says he is in talks to sell his company...

October



Radiohead release **In Rainbows** online, inviting fans to pay what they think the album is worth... The EC clears the **Sony/BMG merger**, leading Impala to call for a review of the European music market... **Universal** preps USB as full singles format... A US file sharer is fined \$222,000 (£109,003) for distributing 24

songs online through **Kazaa**... Universal agrees to support **V2's Co-Operative Music Network**. However, only a handful of V2 staff transfer to the company's new owner... **Jack FM** launches in the UK, courtesy of 106 Jack FM in Oxfordshire... V2 agrees deal with **The Sunday Times** to covermount the new **Ray Davies** album... **Madonna** signs an "all-in" deal with Live Nation... Atlantic signs SuperVision Management co-founder **Paul Craig** to join the label as general manager... **Capital** bounces back to third place among London's commercial radio stations in **Q3 Rajar** figures... The issue of the 360° model dominates a fractious **In The City**... **Leona Lewis's** *Bleeding Love* debuts at number one on the singles chart with high physical sales... Radiohead sign to **XL** in the UK...

November

Apple's iPhone arrives in the UK... Omnifone launches its unlimited music download service, **MusicStation**... **B-Unique** enters into agreement with Warner Music UK to become a division of Atlantic Records... The **BBC** signs a deal with PPL to use 30-second music clips in podcasts... The **OFT** clears Universal's acquisition of V2... The **Eagles'** comeback album *Long Road Out Of Eden* sells more than 3m copies in its first week of release... **Leona Lewis's** album *Spirit* records the highest first-week sales for a debut in history... The **BPI** announces that the **2008 Brit Awards** will feature a new category, the Critics Choice award, focusing on new talent... **Era** comes out against DRM... The Government awards **£332m** for music education in schools... **Guy Chambers** signs a publishing deal with B-Unique... **Ralph Bernard** reveals he is to step down as GCap chief executive... Ofcom publishes its **Future Of Radio** report... **Morrissey** signs to Decca, although the announcement is overshadowed by **NME** questioning the singer's views on immigration... EMI's new owner **Guy Hands** questions whether the money spent on trade bodies is value for money. He also focuses on EMI spending cuts...

December

Music Week throws its weight behind **Julie's Bicycle's** green campaign for the music industry... **NME** announces it is to launch its own radio station... **Emma Banks** is named Woman Of The Year... **AEG** says that **The O2** is set to become the world's biggest arena in its first year of operation... **Nokia** and **Universal** launch **Comes With Music**, a subscription service that will allow customers buying new handsets to download unlimited amounts of Universal catalogue... The **Emap** board accepts German media giant **Bauer's** £1.14bn bid for its radio and consumer magazine divisions... **Amy Winehouse** receives six **Grammy** nominations... The **Resale Rights Society** launches, promising to regulate secondary ticketing market... **Chancellor Alistair Darling** suggests that the Government might still change its mind on copyright term... **Led Zeppelin** reunite for London gig... **Paul Williams** becomes *Music Week* editor... The **BPI** agrees to reduction in its spending plans.



MusicWeek Picks of 2007

PAUL WILLIAMS

1. **Arcade Fire** - Neon Bible (Mercury)
 2. **Bruce Springsteen** - Magic (Columbia)
 3. **Rilo Kiley** - Under The Blacklight (Warner)
 4. **Biffy Clyro** - Puzzle (14th Floor)
 5. **Cherry Ghost** - Thirst For Romance (EMI)
- Tip for 2008: Jack McManus

ANNA WINSTON

1. **Soundtrack** - Deathproof (Reprise)
 2. **Queens Of The Stone Age** - Era Vulgaris (Interscope)
 3. **MIA** - Kala (XL)
 4. **Beirut** - The Flying Club Cup (4AD)
 5. **Arcade Fire** - Neon Bible (Mercury)
- Tip for 2008: Vincent Vincent And The Villains

"The challenge is to move with changing consumer tastes rather than pretend they're not evolving or you'll get left behind..."

Jon Tolley Banquet Records



(Picture above) **Music** lost one of its most driven personalities when **Factory Records** founder **Tony Wilson** died in August

(Picture right) **The indie sector** had - by and large - a healthy year and will expect much from new acts such as **Domino's Lightspeed Champion** next year

music community down the river by agreeing not to stand in the way of an EMI/Warner merger investigation at the EC.

Best record: **Ida Corr** vs **Fedde Le Grand's** *Let Me Think About It*.

Event: **HedKandi** at **IndigO2** on New Year's Eve is going to be amazing.

Most looking forward to: **Bucking the trends**.

Act to watch: **Rasshunter**.

Jon Tolley Banquet Records independent store owner

High point: We've had a lot of good things going on, but I think some of the best have been the in-stores. The **Jack Penate** and **Get Cape** in-stores were special moments.

Low point: There's been a few other shops and distributors going bust, which isn't good news for anyone really.

Most looking forward to: **Los Campesinos** and **Foals'** albums will stand out for me and also new stuff from local post punks **The Steal**.

Act to watch: **The Moths**, **The Xcerts**, **Tellison**, **Winterkids**, **King Blues**.

Biggest threat/opportunity: They're the same thing. The challenge is to move with changing consumer tastes rather than pretend they're not evolving or you'll get left behind.

Steve Porter MCPS-PRS Alliance chief executive

High point: Being the first collecting society outside the US to sign a YouTube agreement.

Low point: England failing to qualify for Euro 2008.

Best record: **Amy Winehouse's** *Back to Black*.

Event of the year: **PRS'** joint sponsorship of the **Mits** with **PPL**.

Most looking forward to in 2008: Delivering more money to our members through better licensing and improved efficiency.

Act to watch: **Palladium** who have just signed to **PRS** and are currently on tour with **Mika**.

What do you think will be the biggest threat/opportunity in 2008? Threats - European online licensing solutions imposed on us rather than allowing rightsholders/the market to decide. Opportunities - licensing the other social networking sites.



Simon Banks SB Management founder

High point: Finishing **KT Tunstall's** album.

Low point: The continuing doom and gloom that seems to breed everywhere.

Best record: **Drastic Fantastic**.

Event of the year: **Q Awards**.

Act to watch: **Beth Rowley**.

What do you think will be the biggest threat/opportunity: The decline of majors allowing smaller companies to set up.



Kim Bayley Era Director General

High point: The emergence of retailers as an increasingly important voice in the reshaping of the entertainment industry, speaking out on important issues such as interoperability, covermounts and the value of music.

Emma Banks CAA agent

High point: The **Woman of the Year** awards was a really memorable night. Numerous great gigs as well.

Best record: **Feist, The Reminder**.

Event of the year: The **Led Zeppelin** gig.

Act to watch: **Black Kids**.

Indies excel despite difficult year

It was in a state of shock that the music industry heard of the passing of **Factory** and **In the City** co-founder **Anthony Wilson**, one bleak Friday night in August.

While it was certainly no secret that **Wilson** had been ill with kidney cancer - in his own indubitable way, **Wilson** had used the illness to draw attention to the inconsistencies of the NHS system that left him deprived of the treatment that he needed - it was still inconceivable somehow that the music world would be without such a well-loved character as **Wilson**.

How, people wondered, would **In the City** survive without **Wilson's** forceful personality to drive it forward? And what of the independent sector, for whom **Factory** and **Wilson** himself had long been figureheads?

For both, it appeared, 2007 was a year of transition and hope. In **The City**, which took place little more than two months after **Wilson's** death, recorded visitor numbers that were equal to 2006, with co-founder and director **Yvette Livesey** revealing that she is looking to fill the void left by **Wilson's** death by setting up an advisory panel to oversee future conferences.

Meanwhile, the independent sector saw two of its biggest players - **V2** and **Sanctuary** - gobbled up by **Universal**, in a move that opened up the old can of worms as to whether the majors - and in particular **Universal** - had become too dominant.

It is perhaps ironic then, although indicative of the underlying health of the UK independent scene, that many indies posing this very question themselves enjoyed very healthy years. And while **V2** and **Sanctuary**

were clearly lamented, neither of them would really be considered an independent success.

Beggars Group, led by **Impala** chairman **Martin Mills**, who has been more outspoken than many on the majors' dominance, proved that the majors were not the only record companies capable of pulling off spectacular acquisitions, with its purchase of **Sanctuary's** 49% share in **Rough Trade**.

Meanwhile, **Ministry Of Sound**, which resigned from **Aim** over **Impala** backing **Warner's** bid for **EMI**, reported album sales that were up by half a million on last year as compilation sales - and arguably dance music - boomed.

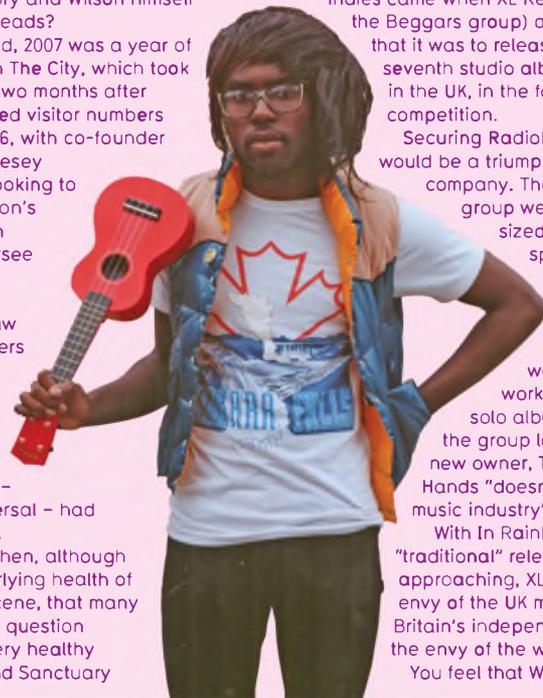
Yet undoubtedly the coup of the year for the indies came when **XL Recordings** (itself part of the **Beggars** group) announced in October that it was to release **In Rainbows**, the seventh studio album from **Radiohead**, in the UK, in the face of fierce competition.

Securing **Radiohead's** signatures would be a triumph for any record company. The fact that the **Oxford** group went for a moderate-sized **West London** indie spoke volumes about the confidence in the UK's independent sector.

Yorke, it was said, was very happy with the work **XL** had done on his solo album *The Eraser*, while the group later claimed that **EMI's** new owner, **Terra Firma** CEO **Guy Hands** "doesn't understand the music industry".

With **In Rainbows'** December 31 "traditional" release date fast approaching, **XL** ends the year as the envy of the UK music industry, while **Britain's** independent sector remains the envy of the world.

You feel that **Wilson** would approve.



REFLECTIONS:

Keith Harris **MusicTank** chairman/**PPL** director
High Point: Government select committee recommending extension of copyright.

Low Point: Government rejecting the recommendation.
Best record: **Tom Baxter's** *Skybound*
Event of the year: The **Prince** concert series and album release.

Most looking forward to in 2008: Getting broadcast rights for performers in the US.
Act to watch: **N-Dubz**.
What do you think will be the greatest opportunity/threat in 2008: The

industry coming together to speak with one voice... or not!

Strike up the band

by Christopher Barrett

Ever since he first clambered onto a piano stool aged eight and discovered his natural note-perfect talents, Jools Holland's passion has always been playing music – despite a successful career as a broadcaster. *Music Week* looks at his early days in Squeeze through to his solo career and the 100 live shows a year of his band, the Rhythm & Blues Orchestra

Despite being a household name after spending the best part of 25 years presenting music television shows, Jools Holland's real passion has, since he was old enough to climb onto a piano stool, always lain with the art of making music.

Aged eight Holland listened to his uncle play St Louis Blues in his grandparents' front room and, having been urged to give it a try, he found that he could play it note perfectly from the off. It would prove to be one of the most formative moment of his young life.

"It felt like all the elements of the universe had come together for the first time, making order out of chaos," he recalls in his recently published autobiography *Barefaced Lies & Boogie Woogie Boasts*.

Holland's grandmother had been given a piano as a wedding present in the 1930s and the family would regularly gather for singsongs along to boogie-woogie and gospel records by the likes of Sister Rosetta Tharp, music that would strongly influence Holland's young ears.

Holland would practice hour after hour, honing a natural flare for the piano, which coupled with his love of music regardless of whether it was fashionable or new, won him respect from established musicians while he was still very young.

It wasn't long before Holland found himself performing alongside the great country guitarist Albert Lee, who lived nearby. "He was very kindly and encouraging. The good thing about meeting people like that was that you got introduced to so

many different types of music," says Holland.

It was a loose collaboration, but the first of many that would shape Holland's career, and demonstrated his remarkable confidence at such a young age. Holland would soon become a familiar face during his early teens, performing in the pubs and clubs of south-east London.

Already a virtuoso performer at the age of 15, Holland was well ahead of his peers and so it proved something of a relief when he met Glenn Tilbrook and Chris Difford.

"I was very confident and so was Glenn, but we hadn't found anyone that we could play with who was of the same standard. Once Chris came with his fantastic voice and his lyrics, from then on we became very competent," says Holland.

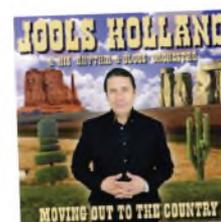
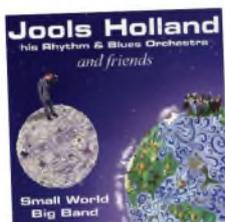
(Picture below)

Leader of the band: Jools Holland with his touring band, the Rhythm & Blues Orchestra, which includes Holland's former Squeeze bandmate Gilson Lavis on drums



"It felt like all the elements of the universe had come together for the first time, making order out of chaos..."

Jools Holland on playing the piano for the first time



JOOLS' JEWELS: Small World Big Band Vols 1, 2 and 3 (2001, 2002, 2004); album with Tom Jones (2004); Swinging The Blues Dancing the Ska (2005) and Moving Out To The Country (2006)



With Harry Kakoulli on bass and drummer Gilson Lavis, who to this day continues to perform with Holland and his Rhythm and Blues Orchestra, Squeeze were born – but not before wisely shedding some unpalatably alternative band names.

“We were called Sky Co And The Kids for a while but we thought that was a bit soppy. We settled into Cum more comfortably,” laughs Holland. Despite some interesting self-promotion that saw the word Cum stencilled on road signs throughout Blackheath, Greenwich and Deptford their then manager Michael Cooper was not a fan of the name. “He said you will get some prejudice with a name like that unless you change it,” remembers Holland.

Having worked the pub circuit hard, yet remaining unsigned, Squeeze performed their first BBC session on April 1 1977, the only catch being that it was purely to help train BBC engineers and not for broadcast, but the band did effectively get to walk away with a free demo.

Still with no label deal in sight, the band’s new manager, Miles Copeland, decided to pay for and release a Squeeze record himself, forming the label Deptford Fun City and bringing the Velvet Underground veteran John Cale on board as producer. The result was the Packet Of Three EP.

“He toughened up our sound and sent us in a harder direction,” says Holland of Cale’s influence. “A lot of the songs that we were doing had incredibly beautiful melodies but John steered us away from that. It was just before the punk thing happened and, in some ways, as our manager Miles Copeland said, we were natural punks because we didn’t wash, were always being sick and throwing things at people. We didn’t have the shirts and the make-up, but we did have the attitude and the music.”

The EP was enough to entice A&M to sign Squeeze and the band teamed up again with Cale for the recording of their eponymous debut album.

(Picture above) Festive 50: with his 50th birthday approaching next month, Holland has now been in the music business for 34 years since forming Squeeze in 1974.

(Pictures right) A piano virtuoso at the age of 15, Jools’ formative years were spent with his twin brothers (top right) in Blackheath, London

“It all happened quite quickly and we assumed that was what usually happened with bands”

Jools Holland on Squeeze’s success

The band’s continued boisterous behaviour was to leave its mark on their producer, literally.

After Cale fell asleep mid-rehearsal the band tried, but failed, to rouse him from his slumber, leading them to scrawl the word “cunt” on his forehead with lipstick, something Cale failed to discover until a sympathetic taxi driver alerted him to it on his journey home.

“It’s an old English word and its traditional meaning is someone that has been a silly billy,” insists Holland. “[Cale] was inspirational, but he did fall asleep in our rehearsal!”

The album Squeeze was a moderate success and spawned the cut Take Me I’m Yours, which in April 1978 peaked at number 19 on the UK singles chart. Holland relished the band’s first appearance on Top Of The Pops, having reluctantly been left waving a yellow ribbon in the audience years before, when, aged 14, he had been disappointed to learn that the main performance that day would be a rendition of Tie A Yellow Ribbon Round The Old Oak Tree by Dawn.

But Squeeze’s real breakthrough came with the release of the album Cool For Cats in 1979 with the hit title track and second single Up The Junction both reaching number two in the UK singles chart. It proved a heady time for the band but, in hindsight, Holland says he took the success somewhat for granted. “It all happened quite quickly and we just assumed that was what usually happened with bands. Now, looking back, you realise it was amazing because most people don’t even have a hit,” says Holland.

An increasing number of US touring commitments followed and as the band’s popularity spiralled they also found themselves taking to stages in Australia, Denmark, Germany and Holland. But the hectic touring and promotional schedule did not allow



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much time for Holland to work on his own music and love of boogie-woogie, blues and jazz. And, despite the acclaim which met the release of the band's third album *Argybargy* in 1980, Holland was adamant that he should leave the band before his lifestyle became so comfortable he would find it hard to move on.

"When you are in a successful band you have no time because there is always another gig, TV show or interview – the only way I could focus on my own music was by leaving," says Holland. "At the time it didn't work out quite as well as I had hoped, but on the other hand I think it is much better to put your hand up and have a go than to not try at all. I think the longer you are in a comfortable situation the harder it is to make a change. But I always loved the people in Squeeze: they were like my family."

Teaming up with sax player Mike Paice, bassist Pino Palladino and drummer Martin Deegan, Holland formed The Millionaires whose short-lived career led to Holland accepting an offer from Channel 4 to present new music TV series *The Tube*.

Offering Holland a break from *The Millionaires*, Copeland, who also managed The Police, suggested that Holland perform solo at a big top show the band were planning on Clapham Common in the lead-up to Christmas 1980. Along with Jamaican trombonist Rico Rodriguez, who would go on to become a member of Holland's big band for more than a decade, the bill also included a performance by Tommy Cooper, who called on Holland's help for a sight gag.

"Tommy Cooper asked me if I knew the Shiek Of Araby. I told him I did, so he asked if I would play it and told me that when I got to the end he would get a gun out and shoot me. I thought, what an honour, to be shot by Tommy Cooper on stage. It was great, like a dream come true," laughs Holland.

During his five years at the helm of the groundbreaking show *The Tube* Holland was also kept busy musically with session work for the likes of The The, adding a sensational piano solo to *Uncertain Smile* on the album *Soul Mining*.

"[Matt Johnson] is so fantastic, I wasn't doing much at the time and he rang out of the blue and

"[Tommy Cooper] asked if I would play and told me that when I got to the end he would get out a gun and shoot me. I thought, what an honour, to be shot by Tommy Cooper on stage..."

Jools Holland



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(Pictures left)
Key moments: never far from a piano, Holland considers his two-take contribution to The The's Uncertain Smile to be "the essence of what my piano styling is"

asked me to come and do a session for Uncertain Smile. I thought what a great song. There was a piano break in the middle. I did it in two takes and pootled off. Six months later I saw the record in a shop and bought it.

"When I first put it on I thought 'oh no' because I thought they had taken it out of the middle, but they took the two takes that I had done put them together and made a long one at the end. I was really pleased. I think that he managed to capture something of me that I hadn't managed to yet. That piano solo captures the essence of what my piano styling is - it's instantly recognisable as me."

In early 1985 Holland reunited with Difford, Tilbrook and Lavis to play a charity gig, spurring the quartet to reform Squeeze on a more permanent basis, but it was not long before Holland would be itching to work on his own material.

Two years later he set up The Jools Holland Big Band with Gilson Lavis. The line-up has gradually metamorphosed into the current 18-piece Rhythm and Blues Orchestra which now consists of a pianist, drummer, two female vocalists, guitar, bass, organ, two tenor saxophones, two alto saxophones, one baritone saxophone, three trumpets and four trombones.

A fan of Sixties TV show The Prisoner, and in particular its location Portmeirion, Holland set up his own recording studio Helicon Mountain, with the design inspired by the cult show's setting, enabling him to bring together his numerous fellow bandmembers and special guests, to perform and record.

"One of the things that producer Laurie Latham said to me 20 years ago was that owning the means of production is an important thing, it has worked out really well because it means we can rehearse, record and do everything there," enthuses Holland.

"Portmeirion had a feel of gaiety about it which I rather liked so we built the outside of the studio to resemble it and built a Victorian London pub - really just to cheer people up. Most studios are all about being inside, but because we have made the exterior a fun place to be it has a special



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atmosphere; you are enclosed in a little world – which I think helps the creativity.”

Jools and the Rhythm & Blues Orchestra now play an average of 100 live shows each year, touring the UK and Europe to audiences in excess of 500,000, including a regular autumn tour, promoted by Harvey Goldsmith, that this year has its finale on December 22 at the Brighton Centre.

“I remember talking to Tom Jones about touring and he said The older you get the more you enjoy it’. I have learned a great deal from people like Tom Jones, Eric Clapton and Van Morrison; they are of a slightly older generation than me but what they really love is playing live.”

Discussing the tour, Goldsmith says, “Jools is very organised. It’s a very pleasurable opportunity; it works really smoothly and is enjoyed equally by the public and band.”

Paul Loasby at One Fifteen, who started managing Jools Holland in 1994, has always been impressed with Holland’s work ethic. “I have worked with a lot of artists but none that are prepared to work so hard and are so passionate about music,” he avers.

When Loasby started working with Holland one of his first aims was to raise awareness of Holland’s musical endeavours. “When I first met him he was renowned for his TV work but not so much for his music, which was something he wanted to change,” explains Loasby. “So touring became important and Harvey came on board for the autumn shows. We were also one of the first to develop what I call the ‘picnic circuit’. As the National Trust and Forestry Commission started putting on concerts in unusual locations, Holland was the first non-classical artists to perform.

Since signing to Warner in 1996, he has had 12 albums in as many years, selling millions of copies and becoming a stalwart presence in the higher echelons of the UK albums chart during the Christmas period.

Rhino sales manager Jimmy Mulvoy, who has worked with Holland since he first signed to Warner, says, “Jools is a gentleman and consummate professional and that is reflected by



(Picture above) Holland with George Harrison in 1985. One of the last songs the former Beatle ever wrote appears as a remixed track on Holland’s Best Of Friends compilation (above right)



the people that appear on his show and perform with him. His albums are an annual event and always chart well and are supported by retail. He works incredibly hard – it’s a 365-days-a-year commitment to his music and fans.”

Loasby recalls that it was not always so easy. “In 1995 I went to around 30 different labels, including both Warner and East West. With the one exception nobody would have him. I found out that PWL had just been bought by Warner, so I rang up Peter Price and arranged a meeting. The first thing he said as I walked in the door was ‘I must be the last record company in London that you’ve come to’. I said ‘Peter you are absolutely right’.

“We got signed to PWL completely against all the odds. Jools was the first non-pop act on PWL, home to the likes of Kylie Minogue and Jason Donovan. Then it changed its name and was moved under the Warner umbrella, so before we had even released an album we were part of the Warner stable.”

Holland’s hard work was recognised formally in June 2003, when he was awarded the OBE in the Queen’s Birthday Honours List. Recent years have

seen him collaborate with Tom Jones on an album of traditional R&B, entitled Tom Jones & Jools Holland, which entered the UK albums chart at number five, along with a collection of country songs, Moving To The Country, which included a disparate array of guest musicians ranging from Brian Eno to Lulu.

The fact that Holland has collaborated with so many artists over the years meant he found compiling his most recent album, the Top 10 selling compilation Best Of Friends, particularly challenging.

“We had about 100 pieces of music and we had to whittle it down to the 21; in the end it was getting impossible to choose as I wanted them all.

From Bono wanting to deliver If You Wear That Velvet Dress with a big band backing to Shane MacGowan’s emotive rendition of Just To Be Home With You and a new remix of the track Horse To The Water sung by George Harrison – one of the last songs the former Beatle wrote – the album is testament to the respect Holland has earned from other artists and his open-ear policy to music.

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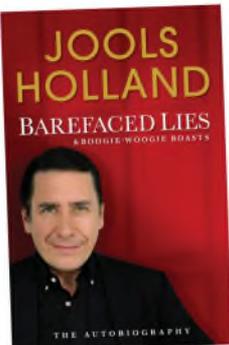


(Picture left)
Lord of the manor:
Holland posing during the
Best Of Friends
photoshoot in front of a
castle backdrop. The
former Blackheath
resident now owns a
castle of his own,
Cooling Castle near
Rochester in Kent

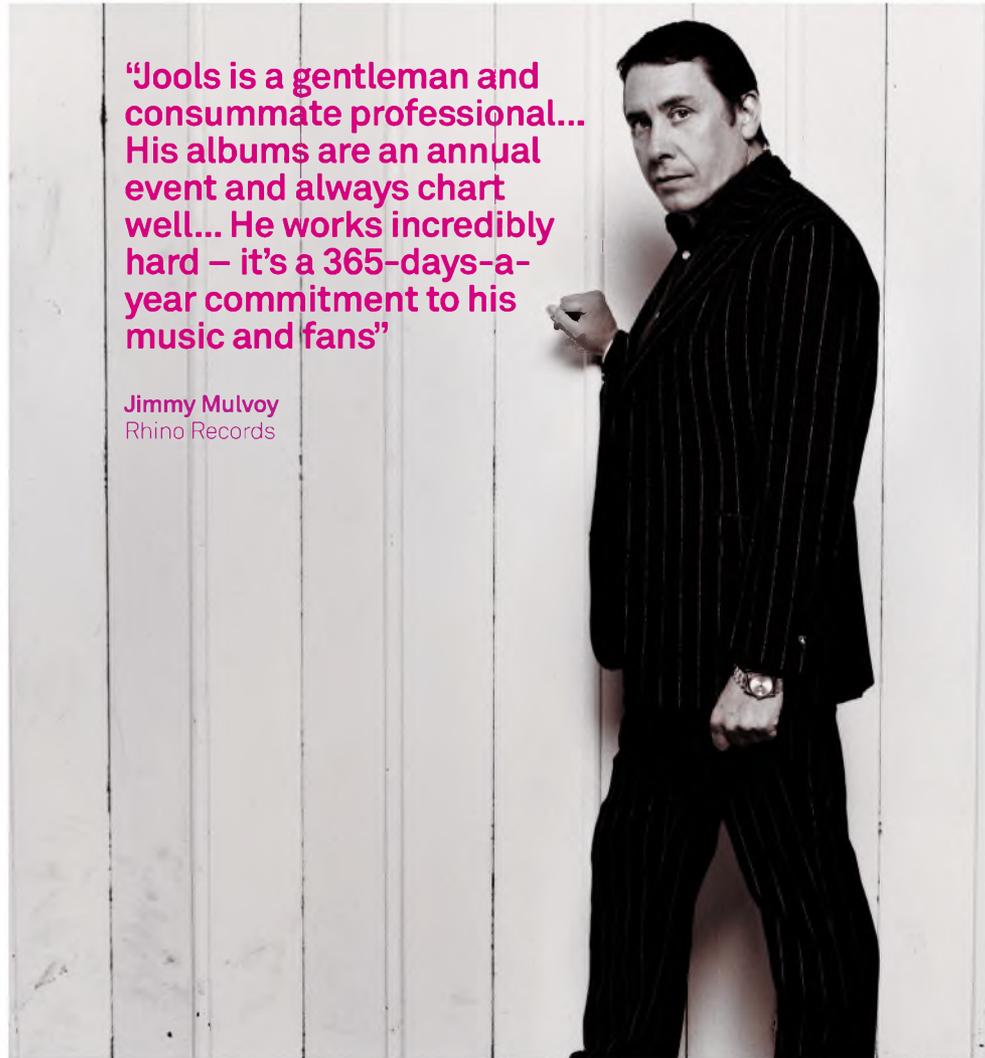
Looking back at working on the release of the album Holland says, "It's been quite extraordinary. Ultimately with every track it is me and whoever I am working with becoming the servants of the song."

It is that dedication to music and Holland's ability to engage with artists of any genre or generation that continues to win him many loyal friends and admirers.

"Jools has the most successful music TV show, he is a fantastic musician and performer and is very knowledgeable; everybody loves working with him," says Goldsmith. "He is a natural; he has a schoolboy way about him that is very endearing, he treats artists with respect and they respect him."



(Picture left)
The boogie-woogie book:
Holland's autobiography



"Jools is a gentleman and consummate professional... His albums are an annual event and always chart well... He works incredibly hard – it's a 365-days-a-year commitment to his music and fans"

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Crowning Jools



“They oozed chemistry. There was something completely compelling about them”

Malcolm Gerrie
Former producer of The Tube on Jools Holland and Paula Yates

by Christopher Barrett

After gaining his first taste of music TV as a 14-year-old forcibly waving a yellow ribbon in the audience of Top Of The Pops, Jools Holland has become something of a music broadcasting icon having fronted seminal Eighties show The Tube and the longest-running music TV series Later With Jools Holland. *Music Week* looks at the musician's successful broadcasting career and continuing influence

On a cold November day in 1982, Newcastle's old Tyne Tees studios would prove to be the setting for a revolution in music TV programming. With the celebrated pianist Jools Holland and vivacious music journalist Paula Yates creating an irresistible chemistry at the helm, The Tube – Channel 4's attempt to inject some life into a format then dominated by somewhat staid shows – tore up the rule book.

While punk music raged around the walls of BBC Television Centre during the late Seventies, the public broadcaster's output all but ignored the phenomenon. It took TV producers a while to catch up, but the then fledgling Channel 4 was to prove the ideal platform.

The brainchild of Tyne Tees' director of programmes Andrea Wanfer, producer Malcolm Gerrie and backed by Channel 4 chief executive Jeremy Isaacs, The Tube provided not just an irreverent outlet for fresh music and comedic talent, but it delivered it live and during peak viewing time on a Friday night.

Kicking off with a "teatime exclusive", in the form of a farewell performance by The Jam, that first show on November 5 set a precedent for a series that would not only attract established artists but introduce the nation to previously unknown acts such as Frankie Goes To Hollywood, Fine Young Cannibals, The Housemartins and REM.

"Thank God for Channel 4. We were actively encouraged by Jeremy Isaacs and Mike Boland, who was the commissioning editor at the time, to break the mould," says Gerrie, who felt that Holland was a natural choice for the show having seen him in action fronting a documentary on The Police, made while the band were recording at George Martin's Montserrat studio.

"It was a very worthy thing," recalls Gerrie. "Jools was talking to Andy Summers who was demonstrating something on the guitar, meanwhile Jools was visibly thinking about what he was going to have for dinner and just lent over and pulled out the power lead, and said 'I think that's enough of that don't you Andy?'"

"I thought a) that takes balls, b) it was fantastic television and c) he could only do it because he was a musician; had he been a DJ or journalist he would have been slapped."

For Holland, The Tube very nearly didn't happen. At the time he was concentrating on his first post-Squeeze project the Millionaires, but the prospect of a relatively lucrative stint as a presenter became increasingly appealing after A&M informed the band's manager that they were not interested in releasing another record.

"If the band had been a huge success I don't think I would have done [The Tube] but A&M dropped us – it was a bit of a knock-back, so The Tube came

at quite an opportune time," recalls Holland. "At first I thought, 'This is a waste of time', but they were paying quite well so I thought 'Well it's a laugh, I'll do it.'"

Holland and co-presenter Yates, who he had previously met while posing in his grandfather Percy's "lucky" underwear, proved far from professional during the pre-production camera test.

"It was probably the most diabolical thing I have ever seen in my life but they just oozed chemistry," laughs Gerrie. "There was something completely compelling about them. Everyone talks about the X factor; they had it in droves."

"At the time you either had a DJ or a kind of ex-Blue Peter presenter that had graduated into music programmes. I felt we needed a real musician with credibility and a journalist with a difference: Paula was writing for *Record Mirror* and Jools was fresh out of Squeeze so it was the perfect combination."

The duo consciously blended their idiosyncrasies to dynamic effect as Holland affectionately recalls, "Paula was one of the funniest people I have ever met, she used to make me roar with laughter. She would sit on a guest and pat their chest – some people didn't know how to deal with that, they found it confusing. That was what was rather good about it; she would do that, then I would parry in with a complex question about Duke Ellington and they wouldn't know what to do."

As well as ensuring exposure for new artists, Holland pressed for the inclusion of formative musicians and gained rare interviews with the likes of Miles Davis, which was broadcast on November 14 1986, toward the end of The Tube's five-year run.

"Jools was in some respect the Kofi Annan of The Tube, he opened the door to a lot of artists and gave a huge injection of credibility into the programme," says Gerrie.

During the 130 one-and-a-half-hour shows over the five years before The Tube's demise in 1987, the show was a key exponent of the new wave of alternative comic talent sweeping the country, but risqué dialogue during appearances from the likes of Dawn French and Jennifer Saunders would often land the show in hot water.

"It was an exciting time in television – we had all the comedians from The Comic Strip and The Young Ones. It was more exciting in television than it was in music for a while there," says Holland, who was particularly proud of The Tube's timeslot, despite it meaning a continuous flow of letters of apology having to be written to the Independent Broadcasting Authority.

"It was a mainstream show from 5.30 to 7.00 on a Friday night, the weekend starts here, it was great! Since then, music television has largely been

“Jools was in some respect the Kofi Annan of The Tube...”

Malcolm Gerrie



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relegated to the late night ghosts and lunatics slot," laughs Holland.

But a slip of the tongue while filming one of the regular live trailers which ran at 4.45pm saw Holland banned for six weeks, dampening his enthusiasm for what proved to be the last series of the show.

Instead of his planned announcement of "Be there or be square", Holland absentmindedly replaced square with "a groovy fucker".

"It was an inadvertent slip of the tongue but there had been lots of things on the show that caused a stir," says Holland.

Gerrie agrees, "It was the final straw, we were already on a yellow card. Mike [Boland] and I were getting used to going to London with exercise books down the back of our trousers to see the then equivalent of Ofcom".

Since The Tube's curtain call Holland has rarely been far from a TV screen. Two documentaries – Walking to New Orleans in 1985 and Mr Roadrunner in 1991 – found the pianist investigating the evolution of American music and performing with heroes such as Dr John and Fats Domino.

With a moniker inspired by Holland's now infamous verbal gaff on The Tube, in 1988 he partnered with Roland Rivron to pen a six-part series entitled The Groovy Fellas, a comic tale of a Martian introduced to the idiosyncrasies of life on Earth.

While the late Eighties saw Holland become a regular Concorde commuter from London to New York for his co-presenting role with David Sanborn on NBC's Sunday Night music TV series, the early Nineties saw him take up a more lasting role closer to home. In the autumn of 1991 Holland received a call from Mark Cooper, music producer of The Late Show at the BBC, who Holland was familiar with via his journalistic work alongside Yates at *Record Mirror*.

With the exception of The Oxford Road Show, the BBC had not broadcast a music series since the close of The Old Grey Whistle Test, but Cooper was proposing that they combine their vast knowledge of music to create a new vibrant music proposition.

"Jools was very committed to live performance and not being snobbish about music in terms of age or genre, so we hit it off immediately," says Cooper, who is now the show's executive producer. "On The

(Picture right)
Piano man: Holland rarely misses an opportunity to perform alongside his guests on Later With Jools Holland



"It has stayed true to the music; it stands back and lets the music speak for itself..."

Jools Holland on the success of Later...

Tube he could be quite sardonic, but he had reached a point in his career where he was embracing all music."

Michael Jackson, the editor of The Late Show who went on to be controller of BBC 2, had worked with Jeremy Isaacs at Channel 4 and was very supportive of the introduction of a show that would support a broad range of music.

With backing from on high, the next step was to iron out the format with director Janet Fraser Cook.

Cook's idea was to create a 360° show with the audience behind the bands and Jools being the fulcrum leading the camera, as if it were an expected guest, to each artist in turn.

"We stripped everything away, largely because we didn't have any money: so it was just an empty studio with a couple of microphones, cameras and the artists in each corner," says Holland. "We were the first people to do that; it's me and the viewer in the middle and that's the point."

Entitled Later With Jools Holland, as it was scheduled to be aired after The Late Show and was produced by the same department, the programme set out to showcase new and celebrate established artists whatever the genre, while providing Holland with the opportunity to perform alongside some of his guests.

"It was an honest approach, a one-shot show with Jools being the ringmaster. He didn't want to

pretend he wasn't a musician and so it seemed natural that there would be people that he could play with. That's one of the luxuries of having a great player as a presenter," says Cook.

From early appearances by Portishead and Travis in the Nineties to sandwiching Adele between Paul McCartney and Bjork earlier this year, Later is often an early port of call for fledgling artists on the promotional circuit and has regularly provided a major boost to young careers.

Whether it be a performance by Marianne Faithful alongside Courtney Love or PJ Harvey adjacent to Sounds of Blackness, a 26-piece gospel/funk choir, Later has proved irrepressibly brave in its approach, something that Holland believes only the BBC is able to do: "It's stayed on for such a long time because it has remained very true to the whole BBC principle of being there to inform, entertain and, to an extent, educate. It has stayed true to the music; it stands back and lets the music speak for itself."

Now in its 15th year and 30th series, Later is approaching its 200th show which will kick off a new series on February 1 alongside the release of an accompanying CD entitled Later With Jools Holland Live. Asked if he plans to be fronting the series for another 200 shows, Holland laughs. "If I'm still alive, I hope so. There are so many good things that need to be heard. I am delighted because the BBC has brilliantly decided to do more shows next year so maybe it will take less time to get to the 400th one, maybe we will be at the 400th one by next December!"

With the same kind of understated enthusiasm that makes Holland such a charming host of Later, the musician who changed the face of music TV programming now relishes his less demanding role presenting a Monday evening Radio Two show which sees him perform with guests as well as play tracks stretching back as far as the Thirties.

"It is one of the most enjoyable things I do because I have quite a big record collection and it makes me go through it," explains Holland. "It's not as pressured as Later but I'm told it has more listeners. It has a huge audience, but much more relaxed. I think they are all in their sheds pottering about with me on in the background."

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Nick Peel

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Music Upfront

Single of the week



X Factor
Winner: tbc
(Syco)
Jason

Donovan, Kylie Minogue and Katherine Jenkins performed on the X Factor grand final over the weekend, each performing with a different finalist. Donovan took the stage with Same Difference; Jenkins performed a duet with Rhydian Roberts and Minoque performed with her sister Danni's finalist, Leon Jackson. A strong platform to drive this year's winner to the top of the charts again.

Album of the week



The Valerie Project
The Valerie Project
(Twisted Nerve)

This album is a reworking of the soundtrack to the cult Czech film *Valerie And Her Week Of Wonders*, performed by Greg Weeks and various members of the highly-praised Espers. The band have been busy of late, collaborating with Bonnie "Prince" Billy on his Domino-released EP of cover versions and performing this soundtrack on a short run of gigs, including one for the Jarvis Cocker-curated Meltdown festival.

This week's reviewers
Chris Barrett, Adam Benzine, Ben Cardew, Stuart Clarke, Hannah Emanuel, Anna Goldie, Owen Lawrence, Nick Tesco, Simon Ward and Anna Winston

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

This Week

Singles

- **Filo & Peri** feat. Eric Lumiere Anthem (Positiva)
- **Blake** White Christmas (UCJ)
- **Bodyrox** feat. Luciana What Planet You On (Phonetic)
- **Scouting For Girls** Elvis Ain't Dead (Epic)
- **Stereophonics** My Friends (Mercury)
- **Sugababes** Change (Island)
- **Jay-Z** Roc Boys (And The Winner Is) (Def Jam)
- **Palladium** Happy Hour (Virgin)
- **Crystal Castles** Air War (Trouble)
- **X Factor Winner** tbc (S)
- **Malcolm Middleton** We're All Going To Die (Full Time Hobby)
- **Kate Nash** Pumpkin Soup (Fiction)

Albums

- **Montag** Going Places (Car Park)
- **The Valerie Project** The Valerie Project (Twisted Nerve)

December 24

Singles

- **Booby Luv** Some Kinda Rush (Data)
- The latest release from Ministry Of Sound's Data imprint has been lapping up radio play over the past month as it creeps from the dancefloor to commercial radio playlists. The song was A-listed by Radio One last week, while Capital, Galaxy and Kiss FM are also firmly behind it.
- **Hilary Duff** Stranger (Angel)

Albums

- **The Maccabees** Colour It In (Fiction/Polydor)

December 25

Singles

- **Jack Johnson** If I Had Eyes (Brushfire/Island)
- The lead single from the former Brit winner's new album *Sleep Through The Static*, this track enjoys a digital release on Christmas Day with physical formats to follow. It is currently B-listed at both Radio One and Radio Two, and Virgin have also playlisted it.
- **Super Furry Animals** The Gift That Keeps On Giving (Rough Trade)

December 31

Singles

- **Mika** Relax Take It Easy (Casablanca/Island)
 - **The White Stripes** Conquest (XL)
 - **Electrovamp** I Don't Like The Vibe In The VIP (Island)
- C-listed across the Galaxy network and ramping up online spins, the debut single from this Welsh sibling duo is also being promoted via an interactive online game at www.electrovamp-thegame.co.uk
- **Mutya Buena** B Boy Baby (4th & Broadway)
 - **Robyn** Be Mine (Konichiwa)
 - **Christina Aguilera** Oh Mother (RCA)
 - **Orson** Broken Watch (Mercury)
 - **Common** I Want You (Island)

Albums

- **Radiohead** In Rainbows (XL)
- For those who did not want to splash out £40 for the Discbox, the physical release of the Radiohead's new album will be just the ticket. This is the first time the basic album has been available physically following its high-profile digital release two months ago.

Future Release



The Feeling

Join With Us (Island)
A Channel Four-screened television special will underpin the launch campaign for The Feeling's new studio album, to be released by Island on February 18.

Tentatively titled *Face The Music*, the one-hour special will trace the band's progress as they write and record their second album, culminating in a live performance at London's Porchester Hall which will be filmed this week. It will air ahead of the album's release in February.

Island marketing manager Sarah Boorman says that television will play a key part in joining the dots between the band's music and the band themselves.

"We sold 850,000 copies of the debut album so

we're in a very nice place. The key for us now is connecting the band visually with their audience," she says. "We saw a big sales spike following their performance at the Concert For Diana, which suggested there were still a lot of people who knew the songs but didn't necessarily make the connection with the band."

The new album, entitled *Join With Us*, was recorded at Bradley House in Somerset over a three-month period and the lead single *I Thought It Was Over* was serviced to radio earlier this month. It has been B-listed at Capital FM, A-listed at Virgin and it will be Jo Whiley's Pet Sound this week. The band will perform the track on Graham Norton's Christmas special on Boxing Day.

Cast list Marketing: Sarah Boorman, Universal Island. National radio and TV: Kate Burnett, Rapture. Regional radio: Phil Witts, Charity Baker, Jackie Pennor,

Universal Island. Press: Ted Cummings, Universal Island. Management: Adrian Jolly, Richard Ramsey and Neale Easterby, Empire. Agent: Emma Banks, CAA.

January 7

Singles

- **Dave Armstrong & Redroche** feat. H-Boogie Love Has Gone (Data)
- **The Hoosiers** The Worst Case Scenario (RCA)
- **Bodyrox** feat. Luciana What Planet You On (Phonetic)
- **Jennifer Lopez** Hold It, Don't Drop It (RCA)
- **Lupe Fiasco** Superstar Atlantic
- **The Kills** URA Fever (Domino)
- **British Sea Power** Waving Flags (Rough Trade)
- **Amy Macdonald** Youth Of Today (Mercury)
- **The Departure** Chemicals (Parlophone)
- **Celine Dion** Eyes On Me (Epic)
- **Britney Spears** Piece Of Me (Jive)

Given Spears' current tabloid ubiquity, releasing a single that mocks her own press image is either a work of genius or somewhat risky. Burgeoning radio support including a C-listing at Radio One suggests the former, while the video hits TV today (Monday).

Albums

- **Taio Cruz** *Movie* (4th & Broadway)
 - **Tom Baxter** *Skybound* (Charisma)
- Baxter has been a quiet development story at Universal Publishing for some years now. With forthcoming single *Better*, however, he delivered a song that captured the attention of the wider music industry and was subsequently signed to EMI's Charisma imprint. This is the album's first full release.

January 14

Singles

- **The Courteeners** What Took You So Long (A&M)
- The Mancunians were an unexpected highlight at Xfm's Winter Wonderland concert last week. This single's physical release falls the day before they kick off their biggest headlining tour to date, concluding in Dundee on February 16.
- **Robyn** Be Mine (Konichiwa)
 - **The Wombats** Moving To New York (14th Floor)
 - **Radiohead** Jigsaw Falling Into Place (XL)
 - **Annuals** Dry Clothes (Virgin)
 - **Madness** NWS (Lucky Seven)
 - **Palladium** White Lady (Virgin)
 - **Supergrass** Diamond Hoo Ha Man (Parlophone)
 - **Kanye West** Flashing Lights (Def Jam)

Albums

- **The Envy Corps** *Dwell* (Mercury)
- **Oh No Ono** *Yes* (Morningside)
- **British Sea Power** *Do You Like Rock Music?* (Rough Trade)
- **Jaheim** *The Makings Of A Man* (Atlantic)
- **Matt Costa** *Unfamiliar Faces* (Island)

January 21

Singles

- **One Night Only** *Just For Tonight* (Mercury)
- One Night Only recently concluded a national tour

Radio playlists

Radio 1

- A list:**
Arctic Monkeys *Teddy Picker*, Bloc Party *Flux*, Booby Luv *Some Kinda Rush*, Foo Fighters *Lang Road To Ruin*,

- Girls Aloud *Call The Shots*, Jack Johnson *If I Had Eyes*, Jack Penate *Have I Been A Fool*, Kate Nash *Pumpkin Soup*, Lupe Fiasco *Superstar*, Mika *Relax Take It Easy*, Newton Faulkner *Teardrop*, Pigeon Detectives *I Found Out*, Plain

- White Ts *Hate (I Really Don't Like You)*, Robyn *Be Mine*, Scouting For Girls *Elvis Ain't Dead*, Soulja Boy *Tellam*, Crank That *(Soulja Boy)*, Sugababes *Change*, T2 *Feat. Jodie* *Heartbroken*, The Hoosiers *Worst Case Scenario*

- B list:**
Adele *Chasing Pavements*, Bodyrox *Feat. Luciana* *What Planet You On*, Britney Spears *Piece Of Me*, Cascada *What Hurts The Most*, Dave Armstrong & Redroche *Feat. H-Boogie* *Love Has Gone*, David Guetta *Baby*

- When The Light, Filo & Peri *Feat. Eric Lumiere* *Anthem*, Jack Johnson *If I Had Eyes*, Jay-Z *Roc Boys (And The Winner Is)*, Kanye West *Homecoming*, Kelly Rowland *Work*, Radiohead *Jigsaw Falling Into Place*, Stereophonics *My Friends*, The Fray *Look After You*,

- The White Stripes *Conquest*, The Wombats *Moving To New York*
C list:
30 Seconds To Mars *From Yesterday*, Hot Chip *Ready For The Floor*, Jay Sean *Ride II*, Mark Brown & Sarah Cracknell *The Journey*, Mutya Buena *B Boy*

supporting The Pigeon Detectives and this, the band's first full commercial single, is the theme tune to the new C4/F4 series *Nearly Famous*. *One Night Only* are a key act for Mercury in 2008. They also performed at Jo Whiley's Little Noise Sessions recently.

- **Cut Off Your Hands** Oh Girl (Atlantic)
 - **Adele** Chasing Pavements (XL)
- With Chasing Pavements already on Radio One and Virgin Xtreme's playlists, Adele is in no danger of fading into the UK's new gang of female vocalists. She has already scooped the inaugural critics choice award at the Brits and has enjoyed coverage in *The Sunday Times*.
- **Paula De Anda feat. The Dey** Walk Away (Remember Me) (RCA)

Albums

- **Lightspeed Champion** Falling Off The Lavender Bridge (Domino)
 - **Rufus Wainwright** Rufus Does Judy At Carnegie Hall (Geffen)
 - **Boy Kill Boy** Stars And The Sea (Mercury)
 - **Keith Sweat** Some More (Atlantic)
 - **Garth Brooks** Ultimate Hits (Sony BMG)
 - **Lupe Fiasco** The Cool (Atlantic)
 - **Cat Power** Jukebox (Matador)
- Matador has released one of the original tracks from this album of mainly covers, *Song To Robby*, on iTunes last month as a taster. She embarks on tour with her Dirty Delta Blues Band next month to promote the album.

January 28

Singles

- **Cassie** Is It You (Bad Boy)
- **Blood Red Shoes** You Bring Me Down (Mercury)
- **Wallis Bird** Counting To Sleep (Island)
- **Hot Chip** Ready For The Floor (EMI)
- **Matchbox Twenty** These Hard Times (Atlantic)
- **Kelly Rowland** Work (RCA)
- **Laura Marling** Ghosts (Virgin)

Albums

- **One Night Only** Started A Fire (Mercury)
- **Pat Metheny** Day Trip (Warner Brothers)
- **Bullet For My Valentine** Scream Aim Fire (Visible Noise)
- **kd lang** Watershed (Sire)
- **Aidan John Moffat** I Can Hear Your Heart (Chemical Underground)
- **Mary J Blige** Growing Pains (Mercury)

The Panel.

The Panel brings together a selection of tips from specialist media tastemakers



Andrew Perry (Mojo)

The Kills: URA FEVER (Domino)
The Kills are, incontestably, one of the coolest art-rock bands on the planet, and this rumbling, low-slung, dark-electro-glam monster sounds totally contemporary, but also right out on its own. The chorus says it all: "We ain't born typical!"



Hamish MacBain (NME)

The Little Ones: Ordinary Song (Heavenly)
It is about time something came along that was bright, bold and just great. The Little Ones have really soared with *Ordinary Song*. James Ford has sprinkled his magic on it and it just takes off. This band is really going to do it in 2008.



Hanna Hanra (Dazed & Confused)

Operator Please: Yes Yes Vinidictive (Brille)
Operator Please have a sound that makes its reference points clear, but brings to them a fast-paced modernity. They live up to all expectations both live and on the dancefloor. One of the perfect indie pop albums for 2008.

February 4

Singles

- **Paramore** Misery Business (Fueled By Ramen)
- **Ruarri Joseph** Won't Work (Atlantic)
- **Simple Plan** When I'm Gone (Lava)
- **Boy Kill Boy** Promises (Mercury)
- **30 Seconds From Mars** From Yesterday (Virgin)

Albums

- **Hot Chip** Made In The Dark (EMI)
- Hot Chip's previous album *The Warning* seeped its way into the public's consciousness over the last 18 months, eventually going gold. *Made In The Dark*, which is trailed by the addictive and much-tipped single *Ready For The Floor*, is likely to make more of an immediate impact. The band are touring the UK in February to support its release.
- **Lenny Kravitz** It Is Time For A Love Revolution (Virgin)
 - **Tina Dico** Count To Ten (Finest Gramophone)

- **Cass McCombs** Dropping The Writ (Domino)
- **Nicole Scherzinger** Her Name Is Nicole (Interscope)

February 11

Singles

- **Estelle** American Boy (Atlantic)
- **Simple Plan** When I'm Gone (Lava)
- **We Smoke Fags** Eastender (Atlantic)
- **Remi Nicole** Lights Out (Island)
- **Rihanna** Don't Stop The Music (Def Jam)

Albums

- **Cassie** Cassie (Bad Boy)
- **Guns N' Roses** Chinese Democracy (Polydor)
- **Simon Breed** The Smitten King Laments (Reaction)
- **Envelopes** Here Comes The Wind (Brille)
- **Ruarri Joseph** Tales Of Grit And Grime (Atlantic)
- **The Superimposers** Harpsichord Treacle (Wonderfulsound)

Mystery Jets album (679)

Mystery Jets' second studio album will lead a new era for 679 Recordings, following the label's move to Atlantic Records.

The indie last week finalised a deal that saw Atlantic buying Nick Worthington's founding stake in the label. Under the new structure, 679 staff will be based in Atlantic's Kensington head office, while the major contributes marketing and promotional muscle to its artists.

Worthington says the deal reflects a move away from being a label focused solely on recorded product, and will accommodate partnership deals in place for next year with the likes of The Rifles, Cut Off Your Hands and We Smoke Fags.

Mystery Jets' as-yet-untitled album, which was produced by Erol Aklan, will be the first release under the new structure when it is released on March 24. The launch campaign will be led by a download-only single *Flake*, available as a free download from the group's official MySpace, myspace.com/mysteryjets, until the end of the month. This will be followed by a commercial single in March entitled *Young Love*, featuring vocals from Virgin Records artist Laura Marling.

Cast list Marketing: Nikki Fabel, 679. National radio: Ollie Clueit, Atlantic. Regional radio: Carrie Curtis,

Atlantic. Manager: Sam Eldridge, Urok Management. A&R: Dan Stacey, 679. Press: Beth Drake, Toast.

Catalogue reviews

Simon & Garfunkel: The Collection (Columbia 88697134662)



Simple packaging and great contents make this comprehensive set obscenely good value at under £20. Featuring expanded versions of all five of Simon & Garfunkel's regular album releases and their Central Park concert DVD, it is one of the season's most desirable boxed sets.

Chad & Jeremy: Now And Forever (Acrobat ACMCD5015)



British vocal duo Chad & Jeremy found ready acceptance in America in the wake of The Beatles, racking up 11 Hot 100 hits in little more than two years. Their biggest US hit *A Summer Song* failed here, but is better known now for its recent use in a T-Mobile TV advert. This two-CD set gathers together all of their recordings for Ember and World Artists, including live material, backing tracks and alternate takes to provide an enjoyable collection, which also includes an informative booklet.

Charles Wright & The Watts 103rd Street Rhythm Band: Hot Heat & Sweet Groove/Together/In The Jungle, Babe/Express Yourself/You're So Beautiful/Rhythm & Poetry (Rhino 8122799505/04/03/01/00/499)



Funk pioneer Charles Wright's late Sixties/early Seventies work appears on CD in the UK for the first time on these remastered and expanded albums from Rhino. Wright was a superb musician, singer and composer, whose own tunes – like *Express Yourself*, *Do Your Thing* et al – provide the backbone to some terrific work. A plethora of previously unreleased tracks and liner notes from Wright himself complete an awesome package.

Alan Jones

Future Release



Baby, **One Night Only** Just For Tonight, **Rihanna** Don't Stop The Music, **The Feeling** I Thought It Was Over, **The Killers** Sweet Talk, **The Maccabees** Toothpaste Kisses
1-Upfront:
David Jordan Sun Goes Down, **Duffy** Rockferry, **Elliot Minor** Still

Figuring Out, **Foals** Balloons, **The Courteeners** What Took You So Long

Radio 2 A list:

Amy Macdonald This Is The Life, **Amy Winehouse** Love Is A Losing

Game, **Bruce Springsteen** Magic, **Christina Aguilera** Of Mother, **Crowded House** Pour Le Monde, **Eagles** Easy Being Fabulous, **Gabrielle** Every Little Teardrop, **Jack Johnson** If I Had Eyes, **Mika** Relax Take It Easy, **Tom Baxter** Better

B list:

Celine Dion Eyes On Me, **Gwen Stefani** Early Winter, **James Blunt** All The Lost Souls, **Katie Melua & Eva Cassidy** Wha: A Wonderful World, **Kt Tunstall** Drastic Fantastic,

Leona Lewis Sorry, **Newton Faulkner** Hand Built: By Robots, **Scouting For Girls** Elvis Ain't Dead, **Shayne Ward** Breathless, **Sugababes** Change, **The Hoosiers** Worst Case Scenario

C list:

Daughtry Home, **Jamie Scott &**

The Town Standing In The Rain, **Josh Ritter** Right Moves, **Matt Costa** Mr Pitiful, **Mutya Buena** Boy Baby, **Queen & Paul Rodgers** Say It's Not True, **Robyn** Be Mine



Exposure

by Alan Jones

Leona Lewis has finally lost control of the singles sales chart after seven weeks domination, but she is still the airplay queen, with Bleeding Love enjoying a sixth week of supremacy on both the TV and radio airplay charts.

Bleeding Love has finally peaked on both lists, however, and could easily be overtaken a week hence. On radio airplay, Bleeding Love was played 2,276 times last week – way down on its prior week's tally of 2,520 plays. Its audience is off too, though less so, falling from 62.45m to 59.13m. Although down 3-5 on sales, its nearest challenger is Girls Aloud's Call The Shots which has moved 37-10-8-5-2, and is now the girl group's highest-charting radio airplay hit ever, beating the number three peak of their 2002 debut Sound Of The Underground. Call The Shots earns a bigger audience from Radio One

than any other disc, though its tally of 25 spins on the station last week was one less than top-ranked Soulja Boy Tellem's Crank That (Soulja Boy).

Lewis's continued domination of the TV airplay chart is also shaky, with Bleeding Love's tally of 424 plays last week giving it an 18 play lead over T2 feat. Jodie's Heartbroken.

In the sales chart, Christmas-related titles are in the ascendancy, with 44 claiming places in the Top 200, but only three are in the Top 200 radio airplay list – Band Aid's Do They Know It's Christmas jumps 160-55; Wham!'s Last Christmas rises 38-32; and The Pogues and Kirsty MacColl's Fairytale Of New York jumps 79-28. Its tally of 615 plays from 89 stations includes just four plays from Radio One and one from Radio Two, though the size of those two stations' audiences make them the biggest

contributors to its audience of 19.83m. Heart 106 and sister station Heart 106.2 are its biggest supporters with 26 and 19 plays respectively last week, followed by Real Radio Yorkshire (16 plays).

The Hoosiers' second single Goodbye Mr A topped the radio airplay chart 10 weeks ago and remains in the Top 20, while follow-up Worst Case Scenario explodes 170-23. The latter track was aired 11 times by Radio Two and nine times by Radio One last week, whose combined support earned it 94.53% of its audience of 21.66m but its top supporters in terms of plays were 107.6 Juice FM (22), Original 106 (16) and 96.2 The Revolution (14).

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays
1	1	Leona Lewis Bleeding Love / Syco	424
2	2	T2 feat. Jodie Heartbroken / ZNV/AATW	406
3	3	Timbaland presents One Republic Apologize / Interscope	381
4	4	Alicia Keys No One / J	313
5	6	Soulja Boy Tellem Crank That (Soulja Boy) / Interscope	295
6	5	Mark Ronson feat. Amy Winehouse Valerie / Columbia	282
7	7	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam	277
8	11	Girls Aloud Call The Shots / Fascination	272
9	14	Nickelback Rockstar / Roadrunner	246
10	9	Foo Fighters Long Road To Ruin / RCA	244
11	12	Sugababes Change / Island	229
12	8	Dizzee Rascal Flex / XL	195
13	10	Kylie Minogue 2 Hearts / Parlophone	192
13	12	Kanye West feat. T.Pain Good Life / Def Jam	192
15	19	Take That Rule The World / Polydor	172
16	36	Scouting For Girls Elvis Ain't Dead / Epic	159
17	19	Kate Nash Pumpkin Soup / Fiction	158
18	27	Mika Lollipop / Casablanca/Island	155
19	17	Freemasons feat. Bailey Tzuke Uninvited / Loaded	154
19	28	Filo & Peri feat. Eric Lumiere Anthem / Positiva	154

This wk	Last wk	Artist Title / Label	Plays
19	51	Basshunter Now You're Gone / Hard2beat	154
22	34	Jack Peñate Have I Been A Fool / XL	153
23	24	The Hoosiers Goodbye Mr A / RCA	151
24	32	J Holiday Bed / Angel	143
25	156	Jennifer Lopez Hold It, Don't Drop It / RCA	140
26	22	Booby Luv Some Kinda Rush / Data	138
27	24	Mutya Buena B Boy Baby / 4th & Broadway	137
28	18	Cascada What Hurts The Most / AATW	136
29	21	Shayne Ward Breathless / Syco	134
30	16	50 Cent feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	132
31	39	Westlife Home / S	130
31	42	Plain White T's Hate (I Really Don't Like You) / Angel	130
31	64	Amy Winehouse Love Is A Losing Game / Island	130
34	90	Jay Sean Ride It / 2Pain19	128
35	36	KT Tunstall Saving My Face / Relentless	127
36	26	David Guetta Baby When The Light / Charisma	126
36	75	The Pogues feat. Kirsty MacColl Fairytale Of New York / Warner Brothers	126
38	15	Britney Spears Gimme More / Jive	125
39	30	Bloc Party Flux / Wichita	124
39	558	The Killers Don't Shoot Me Santa / Vertigo	124

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

Instore

Asda

Instore Display: Soulja Boy, Helier Skeller Hardcore 2008, Hardcore Adrenaline, Godskitchen Trance Anthems, St Trinians OST

CWNN

Instore Display: Animal Collective, Cinematic Orchestra, Devendra Banhart, The Go Team, Gogol Bordello, Malcolm Middleton, Rodrigo Y Gabriela, The White Stripes

HMV

Instore Display: Beanie Sigel, Blake, Chingy, Diplo, Erykah Badu, Rick Ross, Stereophonics, Sugababes, The Killers

Morrisons

Album of the week: James Blunt, Kylie Minogue, Leona Lewis, Spice Girls, Westlife, Whitney Houston

Pinnacle

MOJO: Dwight Yoakam, Fionn Regan, Kevin House, Midlake, Napoleon Illard, Peter Von Poehl
Selecta: Asobi Seksu, Circa Survive, Kosheen, Quantic Soul Orchestra, Sieve Earle

Sainsburys

Album of the week: Spice Girls, **Instore Display:** Katherine Jenkins, David Gray, Jackie The Album, Oasis DVD, Michael Buble,

WH Smith

Instore Display: Celine Dion, Eric Clapton, Spice Girls, The Choirboys, Whitney Houston

Woolworths

Instore Display: Shayne Ward, Kate Nash, Rave Nation, High School Musical, Gods Kitchen, Radiohead, Jack Johnson, Goldfrapp, Adele, Hoosiers, Timbaland, Robert Plant/Alicia Krauss, Scouting For Girls, Mark Ronson

Zavvi

Instore Display: Kate Nash, Mika, Rihanna
copy: List of artists

MTV 2 Top 10

This	Last	Artist Title / Label
1	1	The White Stripes Conquest / XL
1	3	The Queens Of The Stone Age Make It Wit Chu / Interscope
5	89	Hot Chip Ready For The Floor / EMI
4	2	Radiohead Jigsaw Falling Into Place / XL
5	5	Bloc Party Flux / Wichita
6	7	Foo Fighters Long Road To Ruin / RCA
7	4	Editors The Racing Rats / Kitchenware
8	6	The Killers Tranquillize / Vertigo
9	8	The Maccabees Toothpaste Kisses / Fiction
9	10	Pigeon Detectives I Found Out / Dance To The Radio

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

Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	2	Foo Fighters Long Road To Ruin / RCA
2	2	Linkin Park Shadow Of The Day / Warner Brothers
3	4	Nickelback Rockstar / Roadrunner
4	1	Paramore Misery Business / Fueled By Ramen
5	5	Green Day Jesus Of Suburbia / Reprise
6	5	My Chemical Romance Teenagers / Reprise
6	7	Fall Out Boy This Ain't A Scene It's An Arms Race / Mercury
8	9	Paramore Crush Crush Crush / Fueled By Ramen
8	21	Evanescence Bring Me To Life / Epic
10	21	Audioslave Cochise / Epic

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

Radio Playlists (cont)

Capital

Adele Chasing Pavements; **Alicia Keys** No One; **Amy Winehouse** Love Is A Losing Game; **Booby Luv** Some Kinda Rush; **Cassie** Is It You; **Chanel** Dance; **David**

Guetta Baby When The Light; **Enrique Iglesias** Somebody's Me; **Freemasons** Feat. **Bailey Tzuke** Uninvited; **Girls Aloud** Call The Shots; **Jay Sean** Ride It; **Joss Stone** Baby Baby Baby; **Kanye West** Homecoming; **Kate Nash** Pumpkin Soup; **Kelly Rowland**

Work. **KT Tunstall** Saving My Face; **Kylie Minogue** Wow; **Leona Lewis** Bleeding Love; **Lupe Fiasco** Superstar; **Marco Demark** Tiny Dancer; **Mark Ronson** Feat. **Amy Winehouse** Valerie; **Maroon 5** Won't Go Home Without You; **Mika** Relax Take It Easy; **Mutya**

Buena B Boy Baby; **One Night** Only Just For Tonight; **One Republic** Stop And Stare; **Out Of Office** Break Of Dawn; **Plain White T's** Hey There Delilah; **Rihanna** Don't Stop The Music; **Scouting For Girls** Elvis Ain't Dead; **Sugababes** Change; **Take**

That Rule The World; **The Feeling** I Thought It Was Over; **The Fray** Look Aller You; **The Hoosiers** Goodbye Mr A; **The Maccabees** Toothpaste Kisses; **Timbaland** Presents **One Republic** Apologize



MusicWeek. 22.12.07

The UK Radio Airplay Chart

This wk	Last wk	Wks chart	Sales chart	Artist Title / Label	Total Plays	Plays %+-	Total Aud.(m)	Aud% +-
1	1	11	2	Leona Lewis Bleeding Love / <i>Syco</i>	2276	-9.68	59.13	-5.3
2	5	6	5	Girls Aloud Call The Shots / <i>Fascination</i>	1430	7.04	52.67	16.84
3	7	4	26	Sugababes Change / <i>Island</i>	1124	31.16	44.62	19.66
4	4	12	7	Take That Rule The World / <i>Polydar</i>	1750	-8.76	44.04	-7.87
5	2	12	11	Mark Ronson feat. Amy Winehouse Valerie / <i>Columbia</i>	1920	-8.79	43.31	-10.26
6	15	4	28	Amy Macdonald This Is The Life / <i>Vertigo</i>	616	47.37	39.27	28.5
7	6	9	24	Rihanna feat. Ne-Yo Hate That I Love You / <i>Def Jam</i>	1340	2.6	37.77	-12.65
8	13	3	33	Scouting For Girls Elvis Ain't Dead / <i>Epic</i>	856	53.13	36.59	13.81
9	3	10	6	Timbaland presents One Republic Apologize / <i>Interscope</i>	1870	8.78	36.08	-25.13
10	8	6	12	Alicia Keys No One / <i>J</i>	1365	6.39	33.06	-9.13
11	9	14	15	Sugababes About You Now / <i>Island</i>	1703	-6.22	30.29	-13.75
12	22	4	46	Amy Winehouse Love Is A Losing Game / <i>Island</i>	291	30.49	27.63	20.44
13	14	4	59	Foo Fighters Long Road To Ruin / <i>RCA</i>	629	16.05	27.1	-12.18
14	36	3	58	Kate Nash Pumpkin Soup / <i>Fiction</i>	758	15.37	27.08	57.17
15	19	3		Mika Relax Take It Easy / <i>Casablanca/Island</i>	272	43.16	26.99	4.21
16	21	5	42	Arctic Monkeys Teddy Picker / <i>Damiano</i>	469	13.56	26.16	10.8
17	12	14	29	The Hoosiers Goodbye Mr A / <i>RCA</i>	1346	0.52	24.57	-23.79
18	17	7	30	Bloc Party Flux / <i>Wichita</i>	372	-8.15	24.4	-6.6
19	18	4	3	Soulja Boy Tellem Crank That (Soulja Boy) / <i>Interscope</i>	244	-1.61	23.87	-8.09
20	24	3		T2 feat. Jodie Heartbroken / <i>2NV/AATW</i>	391	-8.64	23.41	4.04
21	30	3	68	Booby Luv Some Kinda Rush / <i>Data</i>	660	-5.71	22.39	9.7
22	23	8		Pigeon Detectives I Found Out / <i>Dance To The Radio</i>	535	-8.08	22.2	-2.55
23	170	1		The Hoosiers Worst Case Scenario / <i>RCA</i>	151	0	21.66	0
24	25	4		Gabrielle Every Little Teardrop / <i>UMRL</i>	319	-0.93	21.5	-1.47
25	Re-entry			The Eagles Busy Being Fabulous / <i>Polydar</i>	72	0	21.03	0

Radio Growers Top 10

This	Artist Title / Label	Plays	Total	Incr
1	The Pogues feat. Kirsty Maccoll Fairytale Of New York / <i>Label Bros</i>	615	392	
2	Scouting For Girls Elvis Ain't Dead / <i>Epic</i>	856	297	
3	Wham! Last Christmas / <i>Epic</i>	486	280	
4	Sugababes Change / <i>Island</i>	1124	267	
5	Band Aid Do They Know It's Christmas? / <i>Mercury</i>	352	228	
6	Amy Macdonald This Is The Life / <i>Vertigo</i>	616	198	
7	Robyn Be Mine / <i>Island</i>	359	193	
8	The Feeling I Thought It Was Over / <i>Island</i>	209	182	
9	Rihanna Don't Stop The Music / <i>Def Jam</i>	252	174	
10	One Night Only Just For Tonight / <i>Mercury</i>	263	158	

Nielsen Music Control 2007 Covers period from last Sunday to Saturday



This wk	Last wk	Wks chart	Sales chart	Artist Title / Label	Total Plays	Plays %+-	Total Aud.(m)	Aud% +-
26	20	3	75	The Enemy We'll Live And Die In These Towns / <i>Warner Brothers</i>	489	25.71	20.94	-18.84
27	11	10	18	Kylie Minogue 2 Hearts / <i>Parlophone</i>	970	2.97	20.33	-40.05
28	Re-entry			The Pogues feat. Kirsty Maccoll Fairytale Of New York / <i>Warner Brothers</i>	615	0	19.83	0
29	29	20	55	Plain White T's Hey There Delilah / <i>Hollywood/Angel</i>	1122	-10.24	18.54	-9.38
30	10	8		KT Tunstall Saving My Face / <i>Relentless</i>	634	-28.28	18.47	-47.21
31	37	3	51	Crowded House Pour Le Monde / <i>Parlophone</i>	83	-30.25	17.73	7.65
32	Re-entry			Wham! Last Christmas / <i>Epic</i>	486	0	17.17	0
33	27	5	56	Peter Dinklage Waiting 4 / <i>Data</i>	414	4.02	16.94	-18.6
34	70	1		Christina Aguilera Oh Mother / <i>RCA</i>	204	0	16.67	0
35	26	3	73	Jack Peñate Have I Been A Fool / <i>XL</i>	483	-6.76	16.56	-22.65
36	34	6		Bruce Springsteen Girls In Their Summer Clothes / <i>Columbia</i>	145	16	16.5	-8.54
37	28	2		Jack Johnson If I Had Eyes / <i>Brushfire/Island</i>	161	96.34	16.2	-20.98
38	40	3		Tom Baxter Better / <i>Charisma</i>	67	15.52	15.11	-3.45
39	85	1		Kelly Rowland Work / <i>RCA</i>	612	0	14.83	0
40	47	2		Jennifer Lopez Hold It, Don't Drop It / <i>RCA</i>	107	15.05	14.81	1.93
41	31	11	31	Freemasons feat. Bailey Tzuke Uninvited / <i>Loaded</i>	778	-14.41	14.7	-26.24
42	46	13	41	Mika Happy Ending / <i>Casablanca/Island</i>	993	-13.43	14.61	-0.48
43	Re-entry			Plain White T's Hate (I Really Don't Like You) / <i>Angel</i>	463	0	14.42	0
44	43	2		David Guetta Baby When The Light / <i>Charisma</i>	396	-10.61	14.4	-4
45	42	18	52	Scouting For Girls She's So Lovely / <i>Epic</i>	753	2.45	14.23	-7.3
46	45	4	57	Newton Faulkner Teardrop / <i>Ugly Truth</i>	400	44.93	13.68	-7.57
47	51	1	32	Stereophonics My Friends / <i>Mercury</i>	460	0	13.58	0
48	39	36		Take That Shine / <i>Polydar</i>	480	10.6	13.52	-13.89
49	16	7		James Blunt Same Mistake / <i>Atlantic/Custard</i>	780	10.01	13.3	-51.78
50	Re-entry			Editors The Racing Rats / <i>Kitchenware</i>	205	0	13.21	0

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	Mika Relax Take It Easy / <i>Casablanca/Island</i>	26.99
2	The Hoosiers Worst Case Scenario / <i>RCA</i>	21.66
3	The Eagles Busy Being Fabulous / <i>Polydar</i>	21.03
4	Christina Aguilera Oh Mother / <i>RCA</i>	16.67
5	Bruce Springsteen Girls In Their Summer Clothes / <i>Columbia</i>	16.5
6	Jack Johnson If I Had Eyes / <i>Brushfire/Island</i>	16.2
7	Kelly Rowland Work / <i>RCA</i>	14.83
8	David Guetta Baby When The Light / <i>Charisma</i>	14.4
9	Lupe Fiasco Superstar / <i>Atlantic</i>	12.63
10	Jay-Z Roc Boys (And The Winner Is) / <i>Def Jam</i>	12.08
11	The White Stripes Conquest / <i>XL</i>	11.94
12	Lee Mead Why Can't We Make Things Work / <i>Fascination/Rug</i>	11.48
13	Robyn Be Mine / <i>Kanchiwa</i>	10.24
14	Adele Chasing Pavements / <i>XL</i>	9.97
15	The Wombats Moving To New York / <i>14th Floor</i>	9.93
16	One Night Only Just For Tonight / <i>Mercury</i>	8.74
17	Mutya Buena B Boy Baby / <i>4th & Broadway</i>	7.63
18	Rihanna Don't Stop The Music / <i>Def Jam</i>	7.40
19	The Maccabees Toothpaste Kisses / <i>Fiction</i>	7.24
20	Britney Spears Piece Of Me / <i>Jive</i>	6.10

Nielsen Music Control 2007 Covers period from last Sunday to Saturday

On The Radio This Week

Radio 1
 Colin Murray Record Of The Month
 Malcolm Middleton - We're All Going To Die
 Edith Bowman Record Of The Week
 Adele - Chasing Pavements
 Greg James Record Of The Week
 The Maccabees - Toothpaste Kisses
 Jo Whalley Record Of The Week
 One Night Only - Just For Tonight
 Scott Mills Record Of The Week
 Kelly Rowland - Work
 Weekend Anthem
 The Maccabees - Toothpaste Kisses
 Zane Lowe Record Of The Week
 Hot Chip - Ready For The Floor

Radio 2
 Album Of The Week
 Jose Groban - Noel
 In Concert One-off features
 Live In London, Sat Spice Girls:
 Joani Holland Interview, Mon
 Richard Hawley
 Mark Harding In Session, Weds
 Kate Rusby
 Record Of The Week
 Adele - Chasing Pavements
 Stayin Alive One-off features
 30 Years Of Saturday Night Fever,
 Tues Various

Radio 3
 Composer Of The Week
 Tchaikovsky

One Network
 Kevin Tume Of The Week
 The Hoosiers - Worst Case Scenario
 Late Night Love Song
 Jamie Scott & The Town - Standing In The Rain

On The Box This Week

BBC 1
 Jonathan Ross Mark Ronson Feat
 Ricky (Live Performance, Fri)

Channel 4
 4Music David Gray (Special
 Programme, Thurs), Orson (Album
 Chart Special, Fri)
 Charlotte Church Fergie
 (Performance And Interview, Sat)
 Friday Night Project Girls
 Aloud (Present And Perform, Fri)
 Live At The O2 Arena Keane (Live
 Performance, Sat), Scissor Sisters
 (Live Performance, Sat)
 Mobile Act Unsigned Various (Simon
 Gavin And Alex James Guest, Mon)
 Video Exclusive The Feeling I
 Thought It Was Over (Sat)

ITV
 An Audience With Celine Dion
 (Performance Special, Sat)
 Loose Women All Angels
 (Performance, Tues), Jana McDonald
 (Performance, Fri), Katherine
 Jenkins (Performance, Mon),
 Sugababes (Performance, Wed)



HAPPY CHRISTMAS.
THANKS TO ALL OUR CLIENTS
FOR YOUR CONTINUED SUPPORT.

WE WILL NOT BE SENDING OUT CARDS THIS YEAR BUT
WILL INSTEAD BE MAKING A DONATION TO THE HOSPICE
OF ST. FRANCIS, SO THANK YOU ALL.

Key
 ■ Highest new entry
 ■ Highest climber
 ■ Audience increase
 ■ Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.6 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

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

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

2, Oak 107, Ocean FM, Orkney FM, O102.9 FM, O103, O95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R 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



Datafile. Exposure

MusicWeek.
22.12.07

Top 10 Play.com Pre-order

This	Artist / Title
1	Radiohead / In Rainbows
2	Nicole Scherzinger / Her Name is Nicole
3	Mike Oldfield / Music Of The Spheres
4	Bullet For My Valentine / Scream Aim Fire
5	Tom Baxter / Skybound
6	Stephen Sondheim / Sweeney Todd: Demon Barber Of Fleet Street (Complete Edition)
7	Laura Marling / Alas I Cannot Swim
8	Unklejam / Unklejam
9	Counting Crows / Saturday Nights And Sunday Mornings
10	Pendulum / Pendulum

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Radiohead / In Rainbows
2	Mike Oldfield / Music Of The Spheres
3	Tom Baxter / Skybound
4	Guns N' Roses / Chinese Democracy
5	Stephen Sondheim / Sweeney Todd (OST)
6	Unklejam / Unklejam
7	Adele / 19
8	Glen Tilbrook / In The Sky Above
9	The Faces / A Mod Is As Good As A Wink..
10	Thin Lizzy / Vagabonds Of The Western World

Top 10 Shazam Pre-order

This	Artist / Title
1	Filo & Peri feat. Eric Lumiere / Anthem
2	Lupe Fiasco / Superstar
3	Kelly Rowland / Work
4	Dave Armstrong / Love Has Gone
5	Mika / Relax, Take It Easy
6	Sugababes / Change
7	Basshunter feat. DJ Mental Theo's Bazzheadz / Now You're Gone
8	Rihanna / Don't Stop The Music
9	Chanel / Dance
10	Dream / Falsetto

Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Soulja Boy Tellem Crank That (Soulja Boy) / Interscope	26	27	19775	
2	10	Girls Aloud Call The Shots / Fascination	25	19	22628	
3	4	T2 feat. Jodie Haartbroken / 2NV	24	24	17600	
3	5	Bloc Party Flux / Wichita	24	23	20184	
5	8	Sugababes Change / Island	23	20	19271	
6	5	Scouting For Girls Elvis Ain't Dead / Epic	22	23	17935	
7	2	Arctic Monkeys Teddy Picker / Domino	21	25	20632	
7	24	Kate Nash Pumpkin Soup / Fiction	21	12	19732	
9	8	Pigeon Detectives I Found Out / Dance To The Radio	20	20	17110	
10	2	Foo Fighters Long Road To Ruin / RCA	18	25	16949	
11	10	Peter Dinklage Waiting 4 / Data	16	19	11746	
12	5	The Enemy We'll Live And Die In These Towns / Warner Brothers	15	23	13476	
12	10	Jack Peñate Have I Been A Fool / XL	15	19	11695	
12	14	Filo & Peri feat. Eric Lumiere Anthem / Positiva	15	18	11088	
12	20	Editors The Racing Rats / Kitchenware	15	14	11774	
12	21	Boaty Luv Some Kinda Rush / Hed Kandi	15	13	13293	
17	34	The White Stripes Conquest / XL	14	9	10651	
18	17	Take That Rule The World / Polydor	13	16	12271	
18	18	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam	13	15	10931	
18	21	Plain White T's Hate (I Really Don't Like You) / Angel	13	13	10454	
21	18	Newton Faulkner Teardrop / Ugly Truth	12	15	10510	
21	21	Jay-Z Roc Boys (And The Winner Is) / Def Jam	12	13	10598	
21	29	Leona Lewis Bleeding Love / Syco	12	11	9620	
21	29	Stereophonics My Friends / Mercury	12	11	9894	
21	32	The Wombats Moving To New York / 14th Floor	12	10	8332	
26	10	Alicia Keys No One / J	11	19	8396	
26	29	Lupe Fiasco Superstar / Atlantic	11	11	8203	
26	32	David Guetta Baby When The Light / Charisma	11	10	7861	
26	38	The Maccabees Toothpaste Kisses / Fiction	11	8	5506	
30	81	The Fray Look After You / Epic	10	3	10237	

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

Radio Two Top 30

This	Last	Artist / Title / Label
1	1	Amy Macdonald This Is The Life / Vertigo
2	5	Tom Baxter Better / Charisma
2	8	Amy Winehouse Love Is A Losing Game / Island
4	15	The Eagles Busy Being Fabulous / Polydor
4	8	Mika Relax Take It Easy / Casablanca/Island
6	5	Crowded House Pour Le Monde / Parlophone
7	2	Bruce Springsteen Girls In Their Summer Clothes / Columbia
8	4	Gabrielle Every Little Teardrop / UMR
9	14	Sugababes Change / Island
9	76	The Hoosiers Worst Case Scenario / RCA
11	25	Duffy Rockferry / Polydor
12	14	Lee Mead Why Can't We Make Things Work / Fascination/Rug
12	23	Christina Aguilera Oh Mother / RCA
14	11	Jack Johnson If I Had Eyes / Brushfire/Island
15	12	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
15	18	Jennifer Lopez Hold It, Don't Drop It / RCA
15	18	Scouting For Girls Elvis Ain't Dead / Epic
15	38	Eva Cassidy & Katie Melua What A Wonderful World / Dramatico
19	12	Enrique Iglesias Somebody's Me / Interscope
19	25	Josh Ritter Right Moves / V2
21	8	James Blunt Same Mistake / Atlantic/Custard
21	14	Shayne Ward Breathless / Syco
21	14	Annie Lennox Sing / RCA
21	25	Girls Aloud Call The Shots / Fascination
25	15	James Blunt 1973 / Atlantic
25	5	Leona Lewis Whatever It Takes / Syco
25	5	KT Tunstall Saving My Face / Relentless
25	18	Leona Lewis Bleeding Love / Syco
25	15	Newton Faulkner All I Got / Ugly Truth
25	76	Malcolm Middleton We're All Going To Die / Full Time Hobby

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

Last.fm hype chart

This	Last	Artist / Title / Label
1	New	Radiohead Up On The Ladder / XL
2	New	Radiohead Go Slowly / XL
3	New	Radiohead Last Flowers / XL
4	New	Radiohead Down in the New Up / XL
5	New	Dean Martin Let It Snow! Let It Snow! Let It Snow! / Capitol
6	New	Bobby Helms Jingle Bell Rock / Pilz
7	New	Paul McCartney Wonderful Christmas Time / Parlophone
8	New	Daft Punk Da Funk/Daftendirekt / Virgin
9	New	Eartha Kitt Santa Baby / BMG
10	New	Mud Lonely This Christmas / RAK

Source: Last.fm.

Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Leona Lewis Bleeding Love / Syco	2228	2460	41572	
2	5	Timbaland presents One Republic Apologize / Interscope	1862	1699	32521	
3	2	Mark Ronson feat. Amy Winehouse Valerie / Columbia	1850	2025	40403	
4	3	Take That Rule The World / Polydor	1710	1874	31339	
5	4	Sugababes About You Now / Island	1670	1782	28939	
6	7	Girls Aloud Call The Shots / Fascination	1396	1312	22135	
7	9	Alicia Keys No One / J	1338	1253	22452	
8	6	The Hoosiers Goodbye Mr A / RCA	1330	1315	21545	
9	8	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam	1314	1271	19555	
10	10	Plain White T's Hey There Delilah / Hollywood/Angel	1114	1239	18243	
11	16	Sugababes Change / Island	1088	827	15907	
12	11	Mika Happy Ending / Casablanca/Island	978	1137	12309	
13	14	Kylie Minogue 2 Hearts / Parlophone	934	890	12785	
14	12	Maroon 5 Won't Go Home Without You / A&M/Octone	825	926	11668	
15	25	Scouting For Girls Elvis Ain't Dead / Epic	797	503	13373	
16	18	James Blunt Same Mistake / Atlantic/Custard	775	696	9064	
17	13	Freemasons feat. Bailey Tzuke Uninvited / Loaded	774	901	10612	
18	17	Scouting For Girls She's So Lovely / Epic	741	720	12059	
19	21	Kate Nash Pumpkin Soup / Fiction	682	589	6642	
20	19	Boaty Luv Some Kinda Rush / Data	645	687	9105	
21	15	KT Tunstall Saving My Face / Relentless	619	854	10535	
22	31	Kelly Rowland Work / RCA	601	471	8889	
23	96	The Pogues feat. Kirsty Maccoll Fairytale Of New York / Warner Brothers	598	217	12756	
24	50	Amy Macdonald This Is The Life / Vertigo	575	390	10646	
25	20	Craig David Hot Stuff / Warner Brothers	527	593	7500	
25	37	Foo Fighters Long Road To Ruin / RCA	527	437	8037	
27	33	J Holiday Bed / Angel	517	459	8841	
28	32	Nickelback Rockstar / Roadrunner	515	462	8055	
29	15	Amy Winehouse Tears Dry On Their Own / Island	498	416	5921	
30	22	Westlife Home / S	495	549	5738	

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

Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Leona Lewis Bleeding Love / Syco
2	2	Take That Rule The World / Polydor
3	3	Mark Ronson feat. Amy Winehouse Valerie / Columbia
4	4	Sugababes About You Now / Island
5	5	Timbaland pres. One Republic Apologize / Interscope
6	6	The Hoosiers Goodbye Mr A / RCA
7	7	Girls Aloud Call The Shots / Polydor
8	8	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
9	9	Kylie Minogue 2 Hearts / Parlophone
10	11	Alicia Keys No One / RCA

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

Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Leona Lewis Bleeding Love / Syco
2	5	Timbaland Pres. One Republic Apologize / Interscope
3	2	Sugababes About You Now / Island
4	3	Take That Rule The World / Polydor
5	4	Mark Ronson feat. Amy Winehouse Valerie / Columbia
6	11	Girls Aloud Call The Shots / Polydor
7	8	Plain White T's Hey There Delilah / Hollywood/Angel
8	7	The Hoosiers Goodbye Mr A / RCA
9	10	Alicia Keys No One / RCA
10	21	Scouting For Girls Elvis Ain't Dead / Epic

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

Rhythmic Top 10

This	Last	Artist / Title / Label
1	5	Alicia Keys No One / RCA
2	4	Mark Ronson feat. Amy Winehouse Valerie / Columbia
3	3	Timbaland pres. One Republic Apologize / Interscope
4	1	Leona Lewis Bleeding Love / Syco
5	8	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
6	7	J Holiday Bed / Angel
7	6	Ida Corr Vs Fedde Le Grand Let Me Think About It / Data
8	2	50 Cent feat. Timberlake & Timbaland Ayo Technology / Interscope
9	13	Kelly Rowland Work / RCA
10	12	Britney Spears Gimme More / Jive

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

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

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

by Alan Jones

The good news is that album sales last week increased for the eighth time in a row and reached a new 2007 high for the fifth week on the bounce. The bad news is that, at 5,347,634, sales were over 1m down on the same week last year (7,362,658), and even further below record week 50 sales of 7,665,901 set in 2005. They were last lower in the corresponding week in 1998, when 5,372,061 albums were sold.

The week's biggest-seller, Spirit by Leona Lewis, sold 228,504 copies – the second-best tally it has recorded since release five weeks ago. It is also the second biggest weekly sale of the year, just beating Arctic Monkeys' Favourite Worst Nightmare's opening week sales of 227,922. Topping the compilation chart for the fourth week in a row, Now That's What I Call Music! 68 sold 182,185 copies – a 2.4% dip on the previous week – to take its cumulative sales to 837,627, with its millionth sale sure to take place this week.

Two other albums sold more than 100,000 copies last week – Westlife's Back Home found 118,311 buyers and is sure to enjoy a big hike this week, with the seasonal lift being compounded by their ITV special screened immediately before the last X Factor; and Michael Buble's Call Me Irresponsible, boosted directly by his X Factor appearance, raced to 107,676 sales. In the same week last year, seven albums recorded six-figure sales, while 11 albums made the grade in 2005.

Driven by downloads of seasonal titles, singles sales also pepped up last week, improving 7.1% to 1,776,484. That is their third-



Seasonal favourites: Mariah Carey, Chris Rea and Shakin' Stevens are among 10 acts with Christmas hits in the Top 40

highest figure for 2007.

This is the first Christmas in which singles available only as downloads have been eligible to chart, and it has had a massive effect on seasonal titles, with 10 in the Top 40, 17 in the Top 75 and 44 in the Top 200 – all record tallies. A longer piece with full details of the Top 100 seasonal songs this year appears on the musicweek.com website. The song which has come out top of the list is Mariah Carey's All I Want For Christmas Is You, which jumps 8-4 this week, with sales up a further 46.4% at 19,453. Meanwhile, entering the Top 40 for the very first time, Driving Home For Christmas gives Chris Rea his 13th Top 40 hit, 13 years after his last, You Can

Go Your Own Way. Driving Home For Christmas was not actually very popular when it was first released in 1988, and reached only number 53 but has become something of a Christmas radio staple in recent years, hence its belated chart debut.

Finally, just as downloads continue when physical retailers are closed, the print edition of Music Week takes a seasonal break but a full chart report reflecting activity in the year's biggest sales week will appear on musicweek.com.

alan@musicweek.com

Number One Single



Eva Cassidy & Katie Melua (Dramatico)
Eva Cassidy

becomes the 13th artist to achieve a posthumous number one, thanks to the newly-created duet version of What A Wonderful World with Katie Melua. It is based on Cassidy's solo version of the Bob Thiele & George Weiss song, which first surfaced on the Live At Blues Alley album released in 1997, a year after her death from cancer. Originally a number one hit for Louis Armstrong in 1968, it is the 33rd song to top the chart in more than one version.

Number One Album

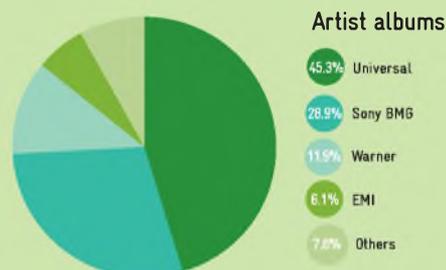
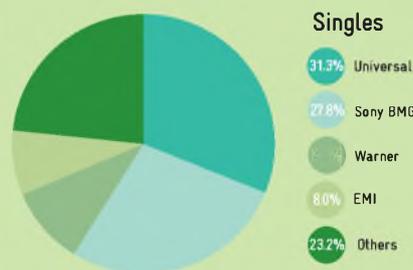


Leona Lewis (Sycos)
Another week,

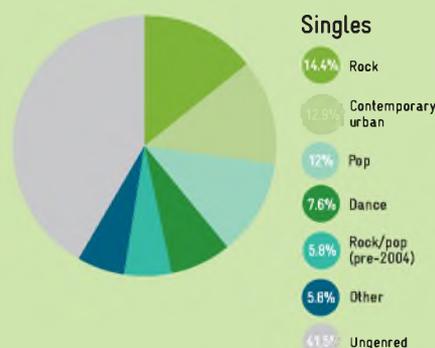
another two records for Leona Lewis, whose debut album Spirit topped the 1m sales mark on Tuesday, its 29th day on release. It is the fastest ever million-seller by a female solo artist, beating the previous record of 43 days set by Dido's Life For Rent. Lewis has another Dido record in her sights – Spirit has now been number one for five weeks, and needs one more to tie the record for most consecutive weeks at the apex for an album by a British female solo artist, a record held by Dido's No Angel.

The Market At A Glance.

Company shares: last week



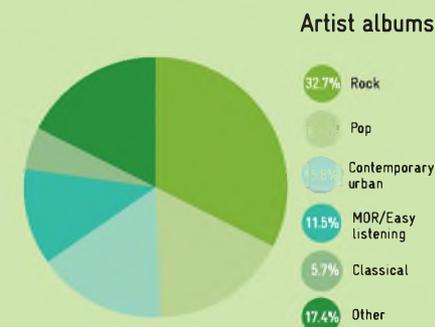
By genre



Sales statistics

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,776,484	4,684,301	1,663,063	6,347,364
vs previous week	1,659,043	3,878,301	1,476,766	5,355,067
% change	+7.1%	+20.8%	+12.6%	+18.5%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	62,644,005	96,246,304	27,340,319	123,586,623
vs last year	44,121,512	112,702,630	27,260,136	139,962,766
% change	+41.9%	-14.6%	+0.3%	-11.7%



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

Source: Official UK Charts Company/Music Week.

Sales and genre statistics show sales for the total UK records market.

Source: Official UK Charts Company.



Datafile. Singles

Lewis makes way for Melua and Cassidy's one-retailer charity duet

by Alan Jones



3. Soulja Boy Tellem

The biggest-selling single in America this year comes from 17-year-old rapper Soulja Boy Tellem. The track spent seven weeks at number one on the Hot 100 and has sold 2,507,321 copies to date, including 67,486 last week. After climbing 53-24-14-10 here on download sales, it was released physically on Monday and jumps to number three on sales of 24,630. Parent album Souljaboytellem.com has been out for four weeks but has yet to chart. It sold 1,632 copies last week to take its overall sales to 4,950.



28. Amy Macdonald

In July, 20-year-old singer/songwriter Amy Macdonald made her chart debut thanks to Mr. Rock & Roll, which peaked at number 12, paving the way for her debut album *This Is The Life* to reach number two a fortnight later. Mr. Rock & Roll's breakthrough was helped by radio, with the song also reaching number 12 on the airplay chart. Follow-up *LA* exactly replicated that airplay chart peak but was a disappointment sales-wise, peaking at number 48. Just seven weeks later, the album's title track is her biggest airplay hit to date, jumping 15-6 this week, while improving 45-28 on the singles chart.

After seven weeks at number one, Leona Lewis's *Bleeding Love* finally loosens its grip on the chart title, slipping 1-2 with sales down just 6.3% at 27,744.

In its stead, Eva Cassidy and Katie Melua's *What A Wonderful World* takes pole position on first week sales of 56,114.

What A Wonderful World is a charity single benefiting The British Red Cross, and is the first ever number one to be available via just one retailer – the Tesco supermarket chain, which has exclusive rights to both the physical and download version of the song.

While consumers at home with downloading music from sites such as iTunes and Wipit.com, they are not used to doing so from Tesco.com, which



explains why CDs accounted for an overwhelming 97.33% of sales of *What A Wonderful World* last week, with downloads amounting to just 1,496 sales.

Melua's most recent single, *If You Were A Sailboat*, reached number 23 in September, while the most recent posthumous single by Cassidy, *You Take My Breath Away*, reached number 54 in 2003. Both Melua and Cassidy have enjoyed phenomenal album sales – Melua's three discs to date have sold a combined 3,354,236, while Cassidy's sales across a number of titles, most of them assembled since her death in 1998, amount to 3,046,813.

alan@musicweek.com

Hit 40 UK

This Last Artist Title / Label

1	N	Eva Cassidy & Katie Melua	What A Wonderful World / Dramatico
2	1	Leona Lewis	Bleeding Love / Syco
3	10	Soulja Boy Tellem	Crank That (Soulja Boy) / Interscope
4	8	Mariah Carey	All I Want For Christmas Is You / Columbia
5	3	Girls Aloud	Call The Shots / Fascination
6	4	Timbaland presents One Republic	Apologize / Interscope
7	5	Take That	Rule The World / Polydor
8	15	The Pogues feat. Kirsty Maccoll	Fairytale Of New York / Warner Brothers
9	2	T2 feat. Jodie	Heartbroken / 2Nv/Aatw
10	29	Cascada	What Hurts The Most / AATW
11	7	Mark Ronson feat. Amy Winehouse	Valerie / Columbia
12	6	Alicia Keys	No One / J
13	11	Sugababes	About You Now / Island
14	23	Wham!	Last Christmas / Epic
15	14	Rihanna feat. Ne-Yo	Hate That I Love You / Def Jam
16	13	The Hoosiers	Goodbye Mr A / RCA
17	12	Kylie Minogue	2 Hearts / Parlophone
18	19	Sugababes	Change / Island
19	9	Shayne Ward	Breathless / Syco
20	18	Plain White T's	Hey There Delilah / Hollywood/Angel
21	R	Michael Buble	Lost / Reprise
22	40	Scouting For Girls	Elvis Ain't Dead / Epic
23	17	Westlife	Home / S
24	39	Amy Macdonald	This Is The Life / Vertigo
25	21	Nickelback	Rockstar / Roadrunner
26	16	Freemasons feat. Bailey Tzuke	Uninvited / Loaded
27	20	Mika	Happy Ending / Casablanca/Island
28	30	Scouting For Girls	She's So Lovely / Epic
29	N	Wizzard	I Wish It Could Be Christmas Everyday / EMI
30	26	Craig David	Hot Stuff / Warner Brothers
31	N	Shaun The Sheep	Life's A Treat / Tug
32	N	Andy Williams	It's The Most Wonderful Time Of The Year / Sony BMG
33	N	Slade	Merry Xmas Everybody / UMTV
34	N	Rihanna	Don't Stop The Music / Def Jam
35	25	50 Cent feat. Justin Timberlake & Timbaland	Ayo Technology / Interscope
36	31	J Holiday	Bed / Angel
37	33	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
38	27	Britney Spears	Gimme More / Jive
39	N	Shakin' Stevens	Merry Christmas Everyone / Sony Music
40	N	Booby Luv	Some Kinda Rush / Data

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

Indie Singles Top 10

This Last Artist Title / Label (Distributor)

1	N	Shaun The Sheep	Life's A Treat / Tug (P)
2	1	Arctic Monkeys	Teddy Picker / Domino (V/THE)
3	N	Jack Peñate	Have I Been A Fool / XL (V/THE)
4	N	The Rascals	Out Of Dreams / Deltasonic (ARV)
5	3	Connie Talbot	Somewhere Over The Rainbow / Pebble Beach (P)
6	5	Dizzee Rascal	Flex / XL (V/THE)
7	2	Fightstar	Deathcar / Institute (P)
8	8	Pigeon Detectives	I Found Out / Dance To The Radio (V/THE)
9	R	Human League	Things That Dreams Are Made Of / Genetic (TBC)
10	4	Maximo Park	Karaoke Plays / Warp (V/THE)

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

Dance Singles Top 10

This Last Artist Title / Label

1	1	T2 feat. Jodie	Heartbroken / 2Nv/AATW
2	4	Peter Gelderblom	Waiting 4 / Data
3	9	Axwell feat. Max'c	I Found U / Positiva
4	N	Claude Vonstroke	The Whistler / Data
5	5	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
6	11	Armand Van Helden	I Want Your Soul / Southern Fried
7	8	Justice	Dance / Because/Ed Banger
8	2	Liquid	Sweet Harmony / Art & Craft
9	3	Pendulum	Granite / WEA
10	19	Samim Heater	Get Physical

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

Realtone Top 10

This Last Artist Title / Label

1	2	50 Cent feat. Justin Timberlake & Timbaland	Ayo Technology / Interscope
2	1	Sean Kingston	Beautiful Girls / RCA
3	N	Shayne Ward	No U Hang Up/If That's Ok With You / Syco
4	N	Ida Corr Vs Fedde Le Grand	Let Me Think About It / Data
5	N	Sugababes	About You Now / Island
6	4	Plain White T's	Hey There Delilah / Angel
7	3	Kanye West	Stronger / Def Jam
8	6	Rihanna	Shut Up And Drive / Def Jam
9	9	James Blunt	1973 / Atlantic
10	5	Robyn with Kleerup	With Every Heartbeat / Konichiwa

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

Year So Far: Singles Top 10

This Last Artist Title / Label

1	1	Leona Lewis	Bleeding Love / Syco
2	2	Rihanna feat. Jay-Z	Umbrella / Def Jam
3	3	Mika	Grace Kelly / Casablanca/Island
4	4	Proclaimers/B Potter/A Pipkin	(I'm Gonna Be) 500 Miles / Chrysalis
5	5	Timbaland feat. Doe/Keri Hilson	The Way I Are / Interscope
6	6	Sugababes	About You Now / Island
7	10	Take That	Rule The World / Polydor
8	7	The Fray	How To Save A Life / Epic
9	8	Kaiser Chiefs	Ruby / B Unique/Polydor
10	9	Beyonce & Shakira	Beautiful Liar / Columbia

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- Titles A-Z
- 2 Hearts 18
- About You Now 15
- All I Want For Christmas Is You 4
- Anthem 62
- Apologize 6
- Ayo Technology 35
- Baby When The Light 50
- Balloons 39
- Bed 54
- Bleeding Love 2
- Breathless 13
- Call The Shots 5
- Change 26
- Crank That (Soulja Boy) 3
- Do They Know It's Christmas 27
- Don't Shoot Me Santa 43
- Don't Stop The Music 37
- Dream Catch Me 69
- Driving Home For Christmas 35
- Elvis Ain't Dead 33
- Fairytale Of New York 8



MusicWeek. 22.12.07



The Official UK Singles Chart

This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
1	New		Eva Cassidy & Katie Melua	What A Wonderful World (Batt) Carlin Music/Memory Lane Music/IMN (Weiss / Douglas) / Dramatico TD001 (P)	
2	1	8	Leona Lewis	Bleeding Love 10 (Tedder) Kobalt/Warner Chappell (Tedder/Mccartney) / Syco 88597175622 (ARV)	
3	10	5	Soulja Boy Tellem	Crank That (Soulja Boy) (Soulja Boy/Tell?Em) Published By Patrick (Way) / Interscope 1755233 (TBC)	
4	8	4	Mariah Carey	All I Want For Christmas Is You (Carey / Afanasieff) Universal/Sony ATV (Carey / Afanasieff) / Columbia 5610702 (ARV)	
5	3	4	Girls Aloud	Call The Shots (Higgins/Xenomani) Warner Chappell (Cooper/Higgins/Powell/Sommerville/Cowling) / Fascination 1753C47 (U)	
6	4	11	Timbaland presents One Republic	Apologize (Wells/Tedder/Timbaland) Chrysalis/warner chappell (Tedder) / Interscope 1750152 (TBC)	
7	5	9	Take That	Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1745285 (U)	
8	12	2	The Pogues feat. Kirsty Maccoll	Fairytale Of New York (Lillywhite) Universal/Perfect Songs (Finner/Macgowan) / Warner Brothers WEA400CC (CIN)	
9	2	5	T2 feat. Jodie	Heartbroken (Tawonezvi) Sony ATV (Tawonezvi/Henderson) / ZNV/Aatw CDGLOBE760 (AMD)	
10	16	2	Cascada	What Hurts The Most (Reuter/Pfeifer) Rondor/IO Music/P&P Songs (Robson / Steele) / AATW CDGLOBE790 (AMD/U)	
11	7	13	Mark Ronson feat. Amy Winehouse	Valerie (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88597186332 (ARV)	
12	6	7	Alicia Keys	No One (Keys/Dirty Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88597182452 (ARV)	
13	9	4	Shayne Ward	Breathless (Rami Yacoub) Kobalt/EMI (Kotecha/Birgisson/Yacoub) / Syco 88597188422 (ARV)	
14	23	3	Wham!	Last Christmas (Michael) Warner-Chappell (Michael) / Epic GBBBMB400019 (ARV)	
15	14	13	Sugababes	About You Now (Dr Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748557 (U)	
16	27	3	Wizzard	I Wish It Could Be Christmas Everyday (Wood) EMI (Wood) / EMI CATCO104296423 (E)	
17	15	7	Westlife	Home (Mac) Universal/Warner Chappell/Sony ATV (Foster-Gillies/Bubie/Chang) / S 88597189872 (ARV)	
18	11	6	Kylie Minogue	2 Hearts (Kish Mauve) Sony ATV (Stilwell / Elot) / Parlophone CDRS6751 (E)	
19	Re-entry		Michael Buble	Lost (Rock) Universal/Sony ATV/Warner Chappell (Chang / Bubl? / Richards) / Reprise W789CD (CIN)	
20	New		Shaun The Sheep	Life's A Treat (Thomas) Zomba (Thomas) / Tug CDSNOG24 (P)	
21	25	3	Andy Williams	It's The Most Wonderful Time Of The Year (Mersey) EMI (Pola / Wyle) / Sony BMG 88597207452 (ARV)	
22	37	7	Slade	Merry Xmas Everybody (Chandler) Barn Publishing (Holder/Lea) / UMTV 1713753 (U)	
23	33	2	Shakin' Stevens	Merry Christmas Everyone (Edmunds) EMI (Heathie) / Sony Music CATCO060487 (ARV)	
24	19	7	Rihanna feat. Ne-Yo	Hate That I Love You (Stargate) Zomba/Sony/ATV/EMI (Smith/Hermansen/Erikson) / Def Jam 1751369 (U)	
25	22	9	Nickelback	Rockstar (Nickelback) Warner-Chappell (C. Kroeger/M. Kroeger/Peake/Adair) / Roadrunner RR39323 (P)	
26	26	3	Sugababes	Change (Deekay) Universal/Rondor/EMI (Jensen/Larsson/Scarlett/Berrabah/Range/Buchanan) / Island GBUM70708349 (U)	
27	New		Band Aid	Do They Know It's Christmas? (Ure) Warner Chappell (Ure/Geldof) / Mercury LAICU2505730 (U)	
28	46	3	Amy Macdonald	This Is The Life (Wilkinson) Warner Chappell (Macdonald) / Vertigo 1755264 (U)	
29	24	10	The Hoosiers	Goodbye Mr A (Grafty/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 88597156892 (ARV)	
30	17	5	Bloc Party	Flux (Lee) EMI (Okereke / Lissack / Moakes) / Wichita WEBB135SCD (U)	
31	18	10	Freemasons feat. Bailey Tzuke	Uninvited (Freemasons) Universal (Morissette) / Loaded LUAD118LU (V/IHL)	
32	New		Stereophonics	My Friends (Jones/Lowe) Universal (Jones) / V2 1754688 (U)	
33	53	2	Scouting For Girls	Elvis Ain't Dead (Green) EMI (Stride) / Epic 88597191162 (ARV)	
34	28	7	Craig David	Hot Stuff (Ft Smith) R20 Music Ltd / Chrysalis Music Ltd / Windswept (Bowie/Ft Smith/David) / Warner Brothers WEA434CD2 (CIN)	
35	51	2	Chris Rea	Driving Home For Christmas (Rea) Magnet Music (Rea) / Atlantic CATCO128841956 (CIN)	
36	31	18	50 Cent feat. Justin Timberlake & Timbaland	Ayo Technology (Timbaland) Universal/Zomba/Warner-Chappell/CC (Jackson/Mostley/Timberlake/Jackson) / Interscope 1746158 (U)	
37	68	2	Rihanna	Don't Stop The Music (StarGate) Sony ATV/Warner Chappell/EMI (Jackson / Eriksen / Dabney / Her) / Def Jam USUM7C734700 (U)	
38	50	31	Rihanna feat. Jay-Z	Umbrella 10 (Jay-Z) EMI/Peel/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)	

This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
39	New		Foals	Balloons (Sitek) Sony ATV/CC (Smith / Urahnowicz / Leetch / Lay) / Transgressive TRANS065CD (CIN)	
40	60	2	John Lennon & The Plastic Ono Band	Happy Xmas (War Is Over) (Spector/Ono/Lennon) Ono Music/Lennon Music (Ono / Lennon) / Parlophone USCA29800675 (E)	
41	34	11	Mika	Happy Ending (Wells) Universal/Rondor (Mika) / Casablanca/Island 1749143 (U)	
42	20	2	Arctic Monkeys	Teddy Picker (Ford/Crossley) EMI (Turner) / Domino RUG279CD (V/THE)	
43	44	2	The Killers	Don't Shoot Me Santa (Flood/Moulder) Universal (Flowers/Keuning/Stoermer/Vannucci) / Vertigo 1750323 (U)	
44	43	3	Ernie K Doe	Here Come The Girls (Horn/Toussaint) EMI (Toussaint) / Soul Jazz GB9CK7703001 (V/THE)	
45	Re-entry		Michael Buble	Home/Song For You (Foster) Universal/Sony ATV/Warner-Chappell (Buble/Foster-Gillies/Chang) / Reprise W693CD (CIN)	
46	New		Amy Winehouse	Love Is A Losing Game (Ronson) EMI (Winehouse) / Island 1755398 (U)	
47	Re-entry		Led Zeppelin	Stairway To Heaven (Page) Warner Chappell (Page/Plant) / Atlantic USSS1000007 (CIN)	
48	61	2	Bing Crosby	White Christmas (Tbc) Warner Chappell (Berlin) / MCA MCD48105 (U)	
49	40	22	Timbaland feat. Doe/Keri Hilson	The Way I Are (Timbaland) Universal/Notting Hill/Warner-Chappell (Various) / Interscope 1742316 (TBC)	
50	72	2	David Guetta feat. Cozi	Baby When The Light (Angelis/Garnaut/Suiffa) EMI/Present Time/Universal (Dennis/Garnaut/Suiffa/Ingrimes/Agnali) / Charisma CASDX13 (F)	
51	New		Crowded House	Pour Le Monde (Lillywhite) Chrysalis (Finn) / Parlophone CATCO132293004 (E)	
52	49	16	Scouting For Girls	She's So Lovely (Green) EMI (Stride) / Epic 88597147742 (ARV)	
53	30	9	Britney Spears	Gimme More (Danja) Universal/Warner Chappell/Milennium Kid/CC (Hills / Washington/Hilson/Araca) / Jive 88597185762 (ARV)	
54	32	4	J Holiday	Bed (L.O.S.) Famous Music/Warner Chappell (Nash / McKinney) / Charisma CASDX16 (E)	
55	42	22	Plain White T's	Hey There Delilah (O'Keefe) So Happy (Higgins) / Hollywood/Angel ANGEXD52 (E)	
56	29	3	Peter Dinklage	Waiting 4 (Gelderblom) Warner Chappell (Kerdis/Frusciante/Balzary/Smith) / Data DATA171CD5 (U)	
57	69	7	Newton Faulkner	Teardrop (Spencer) Sony ATV/Universal (Del Naja/Marshall/Vowles/Fraser) / Ugly Truth 8859719262 (ARV)	
58	70	2	Kate Nash	Pumpkin Soup (Epworth) EMI/Universal (Epworth / Nash) / Fiction 1754565 (U)	
59	35	2	Foo Fighters	Long Road To Ruin (Norton) Universal/Bug (Grohl / Hawkins / Shifflet / Mendel) / RCA 88597190382 (ARV)	
60	41	13	Ida Corr Vs Fedde Le Grand	Let Me Think About It (Corr/Mo Track) Reverl Lifted Music / Warner Chappell (Corr/Gane/Von Staffeldt) / Data DATA170CD5 (U)	
61	New		Boney M	Mary's Boy Child/Oh My Lord (Farian) Bourne Music (Hairston) / RCA DED16800015 (ARV)	
62	New		Filo & Peri feat. Eric Lumiere	Anthem (Filipe/Peric) FFPN (Lumiere) / Positiva CDIVS264 (E)	
63	39	6	Pendulum	Granite (Swire) Chrysalis (Swire) / Warner Brothers WEA436CD (CIN)	
64	New		Perry Como	It's Beginning To Look A Lot Like Christmas (Tbc) MPL Communications (Willson) / RCA USRC15106173 (ARV)	
65	New		Elton John	Step Into Christmas (Dudgeon) Universal (John / Taupin) / Rocket CATCO2607404 (U)	
66	58	19	Kanye West	Stronger (West) Zomba/EMI (West/Banghatter/De Hønen-Christo/Brdson) / Def Jam 1744453 (U)	
67	36	15	Phil Collins	In The Air Tonight (Collins/Padgham) EMI/Hit&Run Music (Collins) / Virgin VS102 (E)	
68	Re-entry		Booy Luv	Some Kinda Rush (Ryden) Notting Hill/CC (Shepherd / Roberts / Ryden / Samantha) / Data HK46CDX (U)	
69	63	21	Newton Faulkner	Dream Catch Me (Spencer) Peel/Universal/Blue Sky/Outcaste (Faulkner/Hunt/Mitts) / Ugly Truth 8859711752 (ARV)	
70	New		Paul McCartney	Wonderful Christmastime (Tbc) TBC (Tbc) / Parlophone CATCO2540480 (E)	
71	62	18	Foo Fighters	The Pretender (Norton) Universal/Bug (Hawkins/Schifflet/Grohl/Mendel) / RCA 88597150702 (ARV)	
72	New		Jona Lewie	Stop The Cavalry (Lewie) Zomba (Lewie) / Stiff CATCO131954877 (CINR)	
73	New		Jack Penate	Have I Been A Fool (Abbs) Universal (Penate) / XL XLS319CD (V/THE)	
74	66	26	The Hoosiers	Worried About Ray (Smith) Sony ATV/P&P Songs (Sparkes/Sharland/Skarendahl/Gordon / Banner) / RCA 88597115512 (ARV)	
75	21	2	The Enemy	We'll Live And Die In These Towns (Barney) EMI (Clarke) / Warner Brothers WEA437CD (CIN)	



32. Stereophonics Released simultaneously on seven-inch, CD and download, My Friends debuts at number 32 on sales of 4,938. It is the Welsh band's 23rd Top 40 hit but it is their fifth in a row to fall short of the Top 10 and, unless it recovers, will be their lowest charting single since their 1997 debut More Life In A Tramp's Vest, which reached number 33. It is the second single from the band's album Pull The Pin, following It Means Nothing, which reached number 12. The album has moved 1-6-17-28-44-52-69-75-73 since its release, selling 132,314 copies.



39. Foals Foals have garnered a lot of attention from the music press this year, particularly the NME, and finally have a Top 40 hit thanks to Balloons, which debuts this week at number 39 on sales of 3,945. The Oxford quintet's debut single Hummer reached number 167 and the follow-up Mathematics got to number 109 in August. The band has just finished a tour supporting Bloc Party and their debut album, as yet untitled, is due in March 2008.

Flux 30	Home 17	Life's A Treat 20
Gimme More 53	Home/Song For You 45	Long Road To Ruin 59
Goodbye Mr A 29	Hot Stuff 34	Lost 19
Granite 53	I Wish It Could Be Christmas	Love Is A Losing Game 46
Everyday 41	Everyday 16	Mary's Boy Child/Oh My Lord 61
Happy Xmas (War Is Over) 40	In The Air Tonight 67	Merry Christmas Everyone 23
Hate That I Love You 24	It's Beginning To Look A Lot Like	Merry Xmas Everybody 22
Have I Been A Fool 73	Christmas 64	My Friends 32
Heartbroken 9	It's The Most Wonderful Time...21	No One 12
Here Come The Girls 44	Last Christmas 14	Pour Le Monde 51
Hey There Delilah 55	Let Me Think About It 60	Pumpkin Soup 58

Rockstar 25	Rule The World 7	The Way I Are 49
She's So Lovely 52	Some Kinda Rush 68	Umbrella 39
Stairway To Heaven 47	Step Into Christmas 65	Uninvited 31
Stop The Cavalry 72	Teardrop 57	Valerie 11
Teddy Picker 42	The Pretender 71	Waiting 4 56
		We'll Live And Die In These Towns 75
		What A Wonderful World 1
		What Hurts The Most 10
		White Christmas 48
		Wonderful Christmastime 70

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

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



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Datafile Albums

Spirit joins the million-seller club during fifth week at chart summit

by Alan Jones



3. Michel Bublé

An appearance on X Factor has a rejuvenating effect on the special edition of Canadian jazz crooner Michael Bublé's latest album *Call Me Irresponsible*, which rockets 21-3 with sales up 188.1% at 107,676. The album previously debuted and peaked at number 12 two months ago, while the original issue of the album peaked at number two in May. Bublé's latest single, *Lost*, was one of the songs he performed on the show, and it rockets 79-19, simultaneously beating its previous chart peak of 51 and the number 31 peak of Bublé's previous highest charting single, *Home*.



4. Led Zeppelin

Almost unanimous rave reviews for Led Zep's 02 gig helped to spark a big increase in sales of their career-spanning *Mothership* compilation, which recovers 8-4 this week with sales of 96,186. That is a 77.2% increase on the previous week, and its best tally yet in a five-week chart career that has seen it sell 304,411 copies. Zeppelin catalogue has also been boosted, with average gains of 35% week-on-week, while their classic *Stairway To Heaven* re-enters the Top 75 at number 47 with sales up 113.3% at 3,641.

BPI Awards

Albums

Various *Pure Garage* (silver), Connie Talbot *Over The Rainbow* (silver), Ali Campbell *Running Free* (silver), Melya Buena *Real Girl* (gold), Robyn Robyn (gold), Amy Winehouse *Back To Black - Deluxe Edition* (gold), Michael Bublé *Call Me Irresponsible (Tour Edition)* (platinum), Linkin Park *Minutes To Midnight* (platinum), Sugababes *Change* (platinum), The Hoosiers *The Trick To Life* (platinum), Leona Lewis *Spirit* (5xplatt), Amy Winehouse *Back To Black* (5xplatt)

Leona Lewis's debut album *Spirit* enjoys a fifth week atop the album chart with sales of 228,504 - an increase of 26.3% week-on-week - lifting its 34-day tally to 1,147,040.

Topping the 1m mark on its 29th day on release, *Spirit* becomes the fifth-fastest million-seller in the UK, and the fastest by a woman, trailing only *Be Here Now* by Oasis, which raced to the target in just 11 days, last year's *Beautiful World* by Take That (27), Robson & Jerome's self-titled 1995 debut (28) and The Beatles' 2000 compilation 1 (28).

Lewis's album was the second to sell 1m copies in 2007, following Amy Winehouse's *Back To Black*, which has sold 1,431,970 copies this year in its original single-CD edition and a further 120,323



copies in its deluxe two-CD edition. With first album *Frank* returning year-to-date sales of 304,147, it is safe to say Winehouse will sell 2m albums in 2007.

Mika's debut album *Life In Cartoon Motion* was released 40 weeks before Lewis's *Spirit*, but sold its millionth copy a day later. *Life In Cartoon Motion* debuted at number one in February, following the massive success of first single *Grace Kelly*, with first-week sales of 107,732. It has moved 27-24-20-19-11 in the last four weeks and sold 57,689 copies last week - its third highest weekly tally - to take its cumulative sales to 1,038,307.

alan@musicweek.com

Compilations Top 20

This Last Artist Title / Label (Distributor)

1	1	Various	Now That's What I Call Music! 68 / EMI Virgin/UMTV (E)
2	3	Various	Dreamboats & Petticoats / EMI TV/UMTV (U)
3	5	Various	Ministry Of Sound - Anthems 1991-2008 / Ministry (U)
4	7	Various	Jackie: The Album / EMI TV/UMTV (U)
5	4	Various	Radio 1's Live Lounge - Vol 2 / Sony BMG/UMTB
6	2	Various	Pop Party Vol 5 / EMI TV/UMTV (U)
7	9	Various	Now That's What I Call Xmas / EMI Virgin/UMTV (E)
8	8	Various	The R&B Collection 2007 / UMTV (U)
9	10	Various	Christmas Hits - 80 Festive Favourites / Rhino (ARV)
10	11	Various	The Number One Classical Album 2008 / Sony BMG/UCJ (U)
11	13	Various	Top Gear Seriously Cool / EMI Virgin (E)
12	6	Original TV Soundtrack	High School Musical 2 / Walt Disney (E)
13	14	Various	Clubland 12 / AATW/UMTV (U)
14	12	Various	Clubland X-Treme Hardcore 4 / AATW/UMTV (U)
15	17	Various	101 Christmas Songs / EMI TV (E)
16	15	Various	Pure Garage - Rewind - Back To The Old Skool / Rhino (ARV)
17	16	Various	Radio 1 Est 1967 / EMI Virgin/Sony/UMTV (U)
18	18	Various	The Very Best Of Power Ballads / EMI Virgin (E)
19	19	Various	Bratz Girlz / Sony BMG TV/UMTV (U)
20	19	Various	The Annual 2008 / Ministry (U)

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Classical Albums Top 10

This Last Artist Title / Label (Distributor)

1	2	Royal Scots Dragoon Guards	Spirit Of The Glen / UCJ (U)
2	1	Fron Male Voice Choir	Voices Of The Valley - Encore / UCJ (U)
3	3	All Angels	Into Paradise / UCJ (U)
4	5	Blake Blake	/ UCJ (U)
5	4	The Choirboys	Carols / UCJ (U)
6	6	Luciano Pavarotti	Icons / Icons
7	7	Russell Watson	The Voice - The Ultimate Collection / Decca (U)
8	9	Luciano Pavarotti	The Ultimate Collection / UCJ (U)
9	10	Fron Male Voice Choir	Voices Of The Valley / UCJ (U)
10	8	Katherine Jenkins	Second Nature / UCJ (U)

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Indie Albums Top 10

This Last Artist Title / Label (Distributor)

1	2	Katie Melua	Pictures / Dramatico (P)
2	1	Connie Talbot	Over The Rainbow / Pebble Beach (P)
3	3	Pigeon Detectives	Wait For Me / Dance To The Radio (V/THE)
4	5	Arctic Monkeys	Favourite Worst Nightmare / Domino (V/THE)
5	6	Daniel O'Donnell & Mary Duff	Together Again / Rosette (P)
6	4	Reverend & The Makers	The State Of Things / Wall Of Sound (V/THE)
7	9	Jack Penate	Matinee / XL (V/THE)
8	7	Red Hot Chili Pipers	Bagrock To The Masses / Rel (GD)
9	11	Wu Tang Clan	Eight Diagrams / Badao (P)
10	8	Foster & Allen	Songs Of Love & Laughter / DMG TV (SDU)

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Music DVD Top 20

This Last Artist Title / Label (Distributor)

1	1	Celine Dion	A New Day - Live In Las Vegas / Sony BMG (ARV)
2	1	Various	Now That's What I Call An 80'S Music Quiz / EMI TV (E)
3	1	Kylie Minogue	White Diamond/Showgirl Homecoming / Parlophone (E)
4	2	Various	The X Factor / Fremantle Home Ent (ARV)
5	4	Daniel O'Donnell	Can You Feel The Love / Rosette (P)
6	6	Bon Jovi	Lost Highway - The Concert / Mercury (U)
7	3	Original Cast Recording	High School Musical - The Concert / Walt Disney (E)
8	7	Queen	Queen Rock Montreal / Eagle Vision (P)
9	5	Nirvana	Unplugged In New York / Geffen (U)
10	9	Oasis	Lord Don't Slow Me Down / Big Brother (V/THE)
11	16	Led Zeppelin	The Song Remains The Same / Warner Home Video (CIN)
12	12	Amy Winehouse	I Told You I Was Trouble / Island (U)
13	8	AC/DC	Plug Me In / Columbia (ARV)
14	10	David Gilmour	Remember That Night - Live At The Royal / EMI (E)
15	15	Katherine Jenkins	Katherine In The Park / UCJ (U)
16	11	Spice Girls	Girl Power - Live In Istanbul / Virgin (E)
17	11	Justin Timberlake	Futuresex/Loveshow - Live From Madison / Jive (ARV)
18	11	Various	Top Of The Pops - Essential Music Quiz / Itv Dvd (TBC)
19	11	Led Zeppelin	Led Zeppelin / Warner Music Ent (CIN)
20	13	The Who	Amazing Journey - The Story Of / Universal Pictures (U)

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Rock Albums Top 10

This Last Artist Title / Label (Distributor)

1	1	Led Zeppelin	Mothership - Best Of / Atlantic (CIN)
2	2	Foo Fighters	Echoes Silence Patience & Grace / RCA (ARV)
3	3	My Chemical Romance	The Black Parade / Reprise (CIN)
4	7	Linkin Park	Minutes To Midnight / Warner Brothers (CIN)
5	1	Bon Jovi	Lost Highway / Mercury (U)
6	4	Paramore	Riot / Fueled By Ramen (CIN)
7	5	Nickelback	All The Right Reasons / Roadrunner (P)
8	6	Foo Fighters	Skin And Bones / RCA (ARV)
9	1	Led Zeppelin	Four Symbols / Atlantic (CIN)
10	8	Foo Fighters	One By One / RCA (ARV)

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Year So Far: Albums Top 10

This Last Artist Title / Label

1	1	Amy Winehouse	Back To Black / Island
2	3	Leona Lewis	Spirit / Syco
3	2	Mika	Life In Cartoon Motion / Casablanca/Island
4	4	Take That	Beautiful World / Polydor
5	5	Arctic Monkeys	Favourite Worst Nightmare / Domino
6	6	Kaiser Chiefs	Yours Truly, Angry Mob / B-Unique/Polydor
7	13	Westlife	Back Home / S
8	7	Snow Patrol	Eyes Open / Fiction
9	14	Eagles	Long Road Out Of Eden / Polydor
10	8	Nelly Furtado	Louse / Geffen

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All Angels 62
Arctic Monkeys 71
Barrowman, John 53
Beautiful South/The Housemartins, The 15
Blake 65
Blunt, James 17
Bocelli, Andrea 6
Boyz II Men 32
Buble, Michael 3
Cascada 16

Choirboys 75
Clapton, Eric 29
Collins, Phil 36
Connie Talbot 44
Daniel O'Donnell & Mary Duff 55
David, Craig 68
Dion, Celine 27
Eagles, The 5
Enemy, The 64
Faulkner, Newton 31
Foo Fighters 21



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The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title Producer / Label (Distributor)
1	1	5	Leona Lewis Spirit 3 ● (Mac/Rotem/Stargate/Tedder/Steinberg/Variou) / Syco 88697185262 (ARV)
2	2	6	Westlife Back Home ● (Mac/Magnusson/Kreuger/Laross) / S 88697176702 (ARV)
3	21	10	Michael Buble Call Me Irresponsible - Special Edition ●● (Foster/Gattica) / Reprise 9362499111 (CIN)
4	8	5	Led Zeppelin Mothership - Best Of ● (Page) / Atlantic 8122799613 (CIN)
5	4	5	Eagles Long Road Out Of Eden (Eagles/Smith/Davis/Craga/Szymczyk) / Polydor 1749243 (U)
6	6	5	Andrea Bocelli Vivere - Greatest Hits (Various) / Sugar/ucj 1746680 (U)
7	3	3	Shayne Ward Breathless (Arnthor/Rami/Tedder/Jerberg/Culfather/Rawling) / Syco 88697188402 (ARV)
8	10	47	Take That Beautiful World 6 ● 2 ● (Shanks) / Polydor 1715551 (U)
9	9	59	Amy Winehouse Back To Black 5 ● 2 ● (Ronson/Salaamremi.Com) / Island 1713041 (U)
10	7	7	Whitney Houston The Ultimate Collection (Various) / Arista 88697177012 (ARV)
11	19	45	Mika Life In Cartoon Motion 3 ● 2 ● (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (U)
12	11	4	Katherine Jenkins Rejoice (Mac/Magnusson/Kreuger/Frangler/Hill/Barlow) / UCJ 1749273 (U)
13	16	3	Royal Scots Dragoon Guards Spirit Of The Glen (Cohen) / UCJ 1747159 (U)
14	18	8	The Hoosiers The Trick To Life (Grafty-Smith) / RCA 88697156912 (ARV)
15	17	5	The Beautiful South/The Housemartins Soup (Housemartins/Heaton/Kelly/Williams/Hedges/Wood) / Mercury 1747147 (U)
16	12	2	Cascada Perfect Day (Reuter/Peter) / Aatw/umtv 1755820 (U)
17	14	13	James Blunt All The Lost Souls ● ● (Rothrock) / Atlantic/Custard 7567899659 (CIN)
18	15	4	Fron Male Voice Choir Voices Of The Valley - Encore (Cohen/Fron Male Voice Choir/Staff) / UCJ 1740835 (U)
19	5	3	Kylie Minogue X ● (Chambers/Dennis/Variou) / Parlophone 5139522 (E)
20	30	3	Paul Potts One Chance - Christmas Edition (Potts/Reetham/Variou) / Syco 88697189862 (ARV)
21	28	12	Foo Fighters Echoes Silence Patience & Grace ● (Norton) / RCA 88697115161 (ARV)
22	13	5	Spice Girls Greatest Hits ● (Stannard/Absolute/Rowe/Jenkins/Variou) / Virgin SPICECD1 (E)
23	26	10	Sugababes Change ● (Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)
24	20	4	Girls Aloud Tangled Up (Higgins/Xenomani/Reetham) / Fascination 1750580 (U)
25	30	6	Amy Winehouse Back To Black - The Deluxe Edition (Ronson/Salaamremi.Com) / Island 1749097 (U)
26	26	3	Russell Watson Outside In (McMillan/Patrick/Gordon/Watson) / Decca 4780126 (U)
27	25	5	Celine Dion Taking Chances (Hodges/Perry/Shanks/Roche/Lundin/Variou) / Columbia 88697081142 (ARV)
28	27	36	Timbaland Shock Value (Timbaland/Walter/Milsap Ii/Danja/Variou) / Interscope 1726605 (TBC)
29	23	10	Eric Clapton Complete (Various) / Polydor 1746193 (U)
30	31	11	Katie Melua Pictures ● (Ball) / Dramatico DRAMCD0035 (P)
31	36	20	Newton Faulkner Hand Built By Robots ● ● (Mckim/Spencer) / Ugly Truth 88697113062 (ARV)
32	33	6	Boyz II Men Motown: Hitsville Usa ● (Jackson/Mcknight/Boyz II Men/Zervas) / UMTV 1740180 (U)
33	39	5	Cliff Richard Love - The Album ● (Richard/Variou) / EMI 5093702 (E)
34	27	28	Rihanna Good Girl Gone Bad ● ● (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U)
35	27	7	Robert Plant & Alison Krauss Raising Sand (Burnett) / Decca/Rounder 4759382 (U)
36	31	13	Phil Collins Hits 4 ● (Padgham/Dudley/Babyface/Collins/Dozier/Mardin/Blai) / Virgin CDV2870 (E)
37	22	6	McFly Greatest Hits ● (Emery/Padgham/Perry/Power) / Island 1749098 (U)
38	37	8	Van Morrison Still On Top - Best Of (Morrison/Variou) / Exile 1747483 (U)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	44	20	Amy Macdonald This Is The Life ● (Macdonald) / Vertigo 1732124 (U)
40	40	5	David Gray Greatest Hits ● ● (Gray/McClune/Polson/De Vries/Thomas) / Atlantic 5144241642 (CIN)
41	41	4	Alicia Keys As I Am ● ● (Keys/Kutch/Mayer) / J 88697190512 (ARV)
42	34	5	The Killers Sawdust ● (Flood/Moulder) / Vertigo 1749575 (U)
43	62	3	Teatro Teatro (Patrick) / Sony BMG 88697194312 (ARV)
44	38	3	Connie Talbot Over The Rainbow (Hill/May) / Pebbie Beach CONNIECD001 (P)
45	40	5	Rolling Stones Rolled Gold + (Loog Oldham/Miller) / Decca 5303281 (U)
46	40	71	Amy Winehouse Frank 2 ● (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 9812918 (U)
47	45	35	Mark Ronson Version ● (Ronson) / Columbia 88697080032 (ARV)
48	42	4	Lee Mead Lee Mead (Stack/N Wright/C Wright/Reetham) / Fascination/Rug 1753349 (U)
49	40	3	Simon & Garfunkel The Collection (Various) / Sony BMG 88697134662 (ARV)
50	50	14	KT Tunstall Drastic Fantastic (Osborne) / Relentless CDREL15 (E)
51	58	13	Scouting For Girls Scouting For Girls ● (Green) / Epic 88697155192 (ARV)
52	53	19	Kate Nash Made Of Bricks (Epworth) / Fiction 1743143 (U)
53	47	5	John Barrowman Another Side (Stack/Reetham) / Sony BMG 88697188382 (ARV)
54	40	8	Stylistics Very Best Of (Bell/Peretti/Creatore) / Universal TV 5303961 (U)
55	50	7	Daniel O'donnell & Mary Duff Together Again (Ryan) / Rosette DPTV2652 (P)
56	50	11	Bruce Springsteen Magic (O'Brien) / Columbia 88697170601 (ARV)
57	55	16	Traveling Wilburys Collection ● (Ois & Nelson Wilbury) / Rhino 8122799788 (ARV)
58	59	3	Foster & Allen Songs Of Love & Laughter (Allen/Fraser/Cullinane) / DMG TV DMGTV034 (SNU)
59	Re-entry		Enrique Iglesias Insomniac ● (Kierszenbaum/Lovine/Iglesias) / Interscope 1734820 (TBC)
60	60	39	Oasis Stop The Clocks 3 ● (Oasis/Coyte/Morris/Sardy/Bachelor/Slant) / Big Brother 88697007542 (V/THE)
61	68	67	Take That Never Forget - The Ultimate Collection 3 ● (Various) / RCA 82876748522 (ARV)
62	52	3	All Angels Into Paradise (Tilley/Abbott) / UCJ 4766199 (U)
63	64	28	Pigeon Detectives Wait For Me ● (Jackson) / Dance To The Radio DITR030 (V/THE)
64	30	22	The Enemy We'll Live And Die In These Towns ● (Barry/Morris/Terry/Davis) / Warner Brothers 2564698398 (CIN)
65	63	6	Blake Blake (Patrick) / UCJ 1745108 (U)
66	57	3	Genesis Live Over Europe 2007 (Davis) / Virgin GENCD010 (E)
67	73	16	Westlife Unbreakable - The Greatest Hits - Vol 1 (Various) / S 74321970672 (ARV)
68	65	5	Craig David Trust Me (Terefe/Ft Smith) / Warner Brothers 2564697131 (CIN)
69	50	37	Kaiser Chiefs Yours Truly, Angry Mob ● (Street) / B Unique/Polydor 1723584 (U)
70	51	2	U2 The Joshua Tree Deluxe (Lanois/Flood) / Mercury 1744939 (U)
71	Re-entry		Arctic Monkeys Favourite Worst Nightmare 2 ● (Ford/Crossey) / Domino WIGCD188 (V/THE)
72	71	14	Kanye West Graduation ● (West/Timbaland/Variou) / Roc-a-fella 1741220 (U)
73	75	9	Stereophonics Pull The Pin (Lowe/Jones) / V2 VVR1048561 (U)
74	72	35	Avril Lavigne The Best Damn Thing ● (Dr Luke/Walker/Cavallo/Whibley) / RCA 88697037742 (ARV)
75	61	2	The Choirboys Carols (Abbott/Tilley) / UCJ 1741098 (U)

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8,61. Take That
While Robbie Williams has had six albums sell more than 2m copies in the UK since he left Take That in 1995, his former bandmates never reached that heady figure - until now. Reconvened after a 10-year absence in 2006, their comeback album Beautiful World was number one a year ago and was given a new lease of life by the release of a tour edition CD/DVD combo to tie-in with their current dates. It moves 10-8 this week, with sales of 73,202 taking its overall tally to 2,033,980.



9,25,46. Amy Winehouse
The fifth single from Amy Winehouse's Back To Black album, Love Is A Losing Game was released last week and makes a smaller impression than its predecessors, debuting at number 42. That is understandable, as the album itself enjoys its best week to date, selling 110,035 copies - split between 69,741 of the original Back To Black, which stays at number nine, and the two-CD deluxe edition of the set, up 32-25 on sales of 40,304. The deluxe edition has sold 120,323 copies since its release six weeks ago, while the original has sold 1,729,673 copies in 59 weeks.

Foster & Allen 58
Fron Male Voice Choir 18
Genesis 66
Girls Aloud 24
Gray, David 40
Hosiers, The 14
Houston, Whitney 10
Iglesias, Enrique 59
Jenkins, Katherine 12
Kaiser Chiefs 69
Keys, Alicia 41

Killers, The 42
Lavigne, Avril 74
Led Zeppelin 4
Lewis, Leona 1
Macdonald, Amy 39
McFly 37
Mead, Lee 48
Melua, Katie 30
Mika 11
Minogue, Kylie 19
Morrison, Van 38

Nash, Kate 52
Oasis 60
Paul Potts 20
Pigeon Detectives 63
Plant, Robert & Alison Krauss 35
Richard, Cliff 33
Rihanna 34
Rolling Stones 45
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Key
● Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
● IFPI Platinum Europe Platinum (1m European sales)
■ Sales increase
■ Sales increase +50%
■ Highest new entry
■ Highest climber

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

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