



MusicWeek

23.02.2008 / £4.50

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The O₂ cleans up at industry awards



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The World's Most Popular Venue wins Global Industry Awards

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"Leave it to London to build the biggest baddest venue in the world"
CHESTER BENNINGTON *LINKIN PARK*

"This venue is F***** great"
GARY LIGHTBODY *SNOWPATROL*

"This is the best venue in the world"
MEL C

"I've got to say, judging from the crowd out here tonight, who needs Wembley"
BON JOVI

"What a beautiful place this is"
GARY BARLOW

"AEG has achieved something remarkable"
THE OBSERVER

"It's an unexpected joy"
THE TIMES

The O₂

FEATURED ARTISTS

BON JOVI | SNOW PATROL | ANDREA BOCELLI | DAME KIRI TE KANAWA | SIR JAMES & LADY JEANNE GALWAY
JUSTIN TIMBERLAKE | WORLD CHAMPIONSHIP BOXING | BARBRA STREISAND | KEANE | SCISSOR SISTERS | PRINCE
THE ROLLING STONES | ELTON JOHN | ULTIMATE FIGHTING CHAMPIONSHIP | BETFAIR TURBO TENNIS | MOBO AWARDS
NHL | NBA | DISNEYLAND ADVENTURE FEATURING THE INCREDIBLES | 50 CENT | MY CHEMICAL ROMANCE | FOO
FIGHTERS | KANYE WEST | LED ZEPPELIN | BILL WYMAN'S RHYTHM KINGS | PETE TOWNSHEND | PAOLO NUTINI
FOREIGNER | TAKE THAT | THE VERVE | MADNESS | SPICE GIRLS | BRUCE SPRINGSTEEN WITH THE E STREET
BAND | THE WAR OF THE WORLDS | DISNEY'S HIGH SCHOOL MUSICAL: THE ICE TOUR | SUGABABES | LINKIN
PARK | STRICTLY COME DANCING LIVE | SMASHING PUMPKINS | ACU BRITISH SUPERCROSS | SHOCKWAVES
NME AWARDS | ALICIA KEYS | WESTLIFE | RIHANNA | X FACTOR LIVE | EAGLES | WWE | CELINE DION | VIVA LA
DIVA | BACKSTREET BOYS | GIRLS ALOUD | SHAYNE WARD | CHRIS ROCK | BOYZONE | THE OSMONDS | AVRIL
LAVIGNE | NEIL DIAMOND | DOLLY PARTON | MICHAEL BUBLE | KYLIE MINOGUE | LEE EVANS | KATIE MELUA



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Dressed for success

Paul McCartney talks exclusively ahead of receiving this year's Brits outstanding contribution award – see pages 15–30



Photo © 2007 Mary McCartney

EC bombshell to force term U-turn?

by Robert Ashton

The UK Government could be forced into an embarrassing about-turn following EC proposals for term extension

Pressure is mounting on the UK Government to make a U-turn on copyright extension just days before unveiling its showpiece strategy document on the creative industries.

Last week's EC bombshell to push for an extension to copyright for European performers from 50 to 95 years has put the issue of term firmly back on the Government agenda. It could even embarrass ministers into disowning the findings of 2006's Gowers Review, which controversially recommended not extending the current protection.

Gowers' report – already contradicted by the findings of the influential Select Committee on Culture, Media and Sport – have now been totally undermined by EC Internal Market Commissioner Charlie McCreevy's proposal to push for extended copyright protection. He says, "I have not seen a convincing reason why... the performer should only enjoy 50 years [protection]."

Now MPs and some industry executives are predicting that the Government will have no other option than to abandon Gowers and adopt copyright extension if Brussels makes it law.

Conservative MP John Whittingdale – whose Culture Select Committee last May recommended term should be increased to "at least 70 years" – says, "There is a very strong chance it [copyright extension] will happen now."

Whittingdale adds that the issue has always been a matter for Europe because no one country could unilaterally change the law across the continent. "The change has now taken place in Europe so this is much more important than what happened here," he says.

Similarly, SNP MP Peter Wishart, who for the first time will publish proposed legislation for his Sound Recording (Copyright Term Extension Bill) Private

Member's Bill at the end of this month, says McCreevy's proposal to extend term in Europe is "a bit of an embarrassment for the Government," adding, "The UK Government has an opt-out clause, but it would need a very good reason to get out of this, so it is likely to become UK law."

Wishart adds that he and others in the House of Commons will want the Government to admit they were wrong on Gowers and support McCreevy's position.

The move is a huge success for organisations such as the IFPI, BPI and PPL, which for the last year have quietly but effectively been lobbying in Brussels. The music industry will now turn its attention back to the Government, which will signpost support for the music sector this Friday when it publishes its strategy document on the creative industries (see page 3).

IFPI chairman and CEO John Kennedy says he hopes the

Government will now take McCreevy's message on board and reconsider its position. He says, "There are new people around [in Government] and this is a new opportunity, so hopefully they can reach a view of their own accord."

PPL director of government affairs Dominic McGonigal also believes the momentum to change opinion in Parliament is now on the industry's side.

However, the Government department responsible for copyright does not seem quite ready to turn its back on Gowers. A spokesman for the Department of Innovation Universities and Skills says, "Any changes to that period [the 50-year term] would have to be agreed across Europe. We look forward to seeing the Commission's proposal when it is published."



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The Playlist.



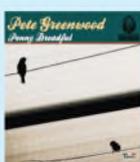
Yeah Yous
Carry Me Home (unsigned)
Management is not the only thing the Yeah Yous share with The Feeling, the group boast an equally impressive knack for a pop hook (Demo)



Mariah Carey
Touch My Body (Def Jam)
Mariah Carey is back with this smouldering new single, lifted from her anticipated 11th studio album *E=MC²* (single, March 17)



Tindersticks
Flicker Of A Little Girl (Beggars Banquet)
A sprightly number, which the band are generously giving away on MySpace. That should dispel myths of grumpiness (free download)



Pete Greenwood
Penny Dreadful (Redbricks Recordings)
Redbricks Recordings' first seven-inch release is a gentle acoustic offer from Heavenly signing Pete Greenwood (single, April 14)



The Teenagers
Love No (Kitsune)
New single by Parisian coolers mixes Cheap Trick and sneering. There is also a great cover by SoKo on Hype Machine (single, March 10)



Peter & The Wolf
Working Away (unsigned)
This track, produced by Gavin Monaghan (Editors/Bloc Party), shows off Peter's knack for catchy pop, in the same vein as Scouting For Girls (single, tbc)



The Kooks
Konk (Virgin)
The first single from the album Konk will be Always Where I Need To Be (March 31), but we also like Shine On, a glittering pop song with a strong melody (album, April 14)



Envy & Other Sins
Highness (A&M)
Winners of Channel 4's Mobile Unsigned Act deliver their first single for A&M, a jangly radio-friendly slice of indie pop (March 3)



spring tides
Hostile Takeover EP (Blank Tapes)
This four-track debut lurches from world music to folktronic bliss in the blink of an eye. The Hot Chip remix of No More Mornings is a real treat (single, April 7)



The Count & Sinden
Beeper (Domino)
A love it or hate it dance track which is currently Top 10 in the Cool Cuts chart. An unusual choice for Domino but could well be an unlikely hit (single, March 24)



In The Studio



● **The Holloways** are in Sawmills Studio in Cornwall, recording the follow-up to debut album *So This Is Great Britain*. The band are working with Tristan Ivemy, who recorded the original demo of Generator and who has subsequently produced Frank Turner, Towers of London and The Alones.

● **Atlantic signings**
The Days are putting the finishing touches to their debut album with Youth at Olympic studios and with Andy Green at Helioscentric Studios

Sign Here

● **EMI Music Publishing** has signed worldwide publishing deals with Island artist Sam Sparro and his songwriting partner Jesse Ragg. The pair will be A&R'd by Felix Howard at EMI Music Publishing UK. Island will release Sparro's debut album later this year.

Gig Of The Week

Artist: Hot Chip/
Matthew Dear
Venue: Oxford
Carling Academy

Date: Tuesday, February 19
About: In what could prove to be a sensitive electro-pop lover's dream bill, Hot Chip hit Oxford in the company of the hotly-tipped Matthew Dear. Both artists have great new albums to support (*Made In The Dark* and *Asa Breed* respectively) and formidable live reputations.

Bolan lives on in Spirit rights deal

by Robert Ashton

Prepare for the T. Rex and Bolan revival as indie music publisher Spirit buys 300 songs, audio and video rights and rare interview footage

Publishing

Marc Bolan is being readied to become a global 21st-century boy with indie music publisher Spirit Music Group snapping up nearly 300 songs by the T.Rex frontman alongside his audio and visual rights.

New York-based Spirit – in partnership with finance house Babcock & Brown – has acquired the rights to Bolan and T.Rex's complete post-1971 catalogue from Wizard, which includes the electric warrior's greatest hits such as *Children Of The Revolution*, *20th Century Boy*, *Metal Guru* and *Telegram Sam*.

Combined with the rights to rare interview and live performance footage, trademark, name and likeness rights and a 50% interest in the Ringo Starr-produced rock film *Born To Boogie*, the deal is likely to herald a range of Bolan and T. Rex-branded products alongside a huge upswing in Bolan-related music and media marketing events.

The move is also likely to prompt more Bolan music in a range of high-profile films and advertising campaigns: his songs have already been extensively licensed for movies – *The Truman Show*, *Billy Elliot* and *Lords Of Dogtown* among others – and helped to sell leading brands such as Levis, Nokia, Sony, Subaru, Coors and Coca-Cola.

As part of the deal Bolan's son, Rolan Bolan, has also agreed to take an active role in Spirit's efforts to carry his father's musical legacy to a

new generation of T.Rex fans.

Spirit president Mark Fried says Bolan's songs and recordings have enjoyed a renaissance over the last decade with CD releases selling more than 5m units.

With the songs, masters and the trademark rights, Fried now believes Spirit will be in a position to tie in traditional publishing exploitation with a wide range of brand-building marketing on a global basis.

He adds, "We are thrilled to become caretakers of Marc Bolan's singular and timeless legacy. Marc was ahead of his time, not just with respect to his music, but in his push-the-envelope style sense and electric live performance."

The 30th anniversary of Bolan's death was marked last year by live tribute events worldwide and new music product releases throughout Europe, including collections of previously-unreleased material and the first-time digital release of original T.Rex singles featuring bonus B-sides.

Spirit was founded in 1995 and now owns and manages more than 15,000 songs, with classics by Frank Sinatra, Billie Holiday, Elmore James and Elvis Presley. Spirit stepped up its European presence last year with the opening of a London-based office helmed by former B-Unique executive Anthony Cavanaugh.

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Snapshot.

Music Week Awards



Representatives from labels, publishers, managers and media last week gathered at the Hoxton Hotel in London for the two final days of judging for the 2008 Music Week Awards.

Pictured, left to right, are a selection of those who took part last Thursday: the Official Charts Company's Nadya Jones, *Music Week's* Anna Goldie, BBC Worldwide's Jon Mansfield, Modest! Management's Harry

Magee, HMV's Duncan Grant, Diabolical's Michael Chesters and MTV's Matt Cook.

Categories judged last week included catalogue marketing and online store.

As well as the 16 judged categories there

are six categories being determined by *Music Week*.

The awards will take place on April 3 at the Grosvenor House Hotel in London. Email louiza@musicweek.com for a booking form and more information.

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

- GCap to close theJazz and Planet Rock
- Winehouse triumphs at Grammys

- Omnifone names handset partner
- Government to act on filesharing
- Bandier back in business (feature)

Europe opens new front in war on copyright term

by Robert Ashton

Industry applauds EU commissioner Charlie McCreevy as he pushes for a copyright term extension to 95 years and hopes to have his proposal ready for adoption before the Commission's summer break.

Copyright

The UK Government's long-awaited creative industries strategy document will need to drop some massive bombshells of its own this Friday if it is not to be dramatically overshadowed by EC commissioner Charlie McCreevy's proposal to push for an extension to copyright term.

The EC move, which many in the industry now believe will push the Government to reassess its own position on copyright, was enthusiastically welcomed. But it has also led some to question why term extension could not have formed an integral plank of the strategy document, designed to turn the UK into the world's creative hub: instead the Government has stubbornly clung to the findings of Andrew Gowers, who reported in 2006 that he saw no reason to extend term beyond 50 years.

Although consultations on some Gowers recommendations – such as a private copying exception and what to do with rogue ISPs which allow piracy – are still ongoing, term was the big prize for the music industry. It now leaves the Department for Culture Media and Sport with very little to offer the industry on Friday in terms of concrete and helpful proposals (see box below).

Instead, McCreevy's proposal to push for an extension from 50 to 95 years, which should be ready for adoption by the Commission before the summer break of 2008, is destined to dominate the agenda in the coming weeks and months.

Those familiar with Brussels politics say there is still a long way to go before the proposal can become law because it will need backing by a majority of the 27 EU states, including the UK.

Because of its size the UK carries more voting power at the EC than some territories, but it seems inconceivable that the Government would rigidly stick to Gowers and vote down McCreevy's proposal.



OUT OF COPYRIGHT **EXTEND! THE TERM!** The clock is ticking: Adam Faith, The Shadows and Billy Fury are just three of the artists whose music faces expiry of its copyright term

Also, apart from the UK, no other European territory has yet declared its position on extension and some, including France, are actively in favour of it.

McCreevy surprised and delighted many when he declared that he believes "copyright protection for Europe's performers represents a moral right to control the use of their work and earn a living from their performances," adding, "I have not seen a convincing reason why a composer of music should benefit from a term of copyright which extends to the composer's life and 70 years beyond, while the performer should only enjoy 50 years, often not even covering his lifetime. It is the performer who gives life to the composition."

Without action, McCreevy says thousands of European performers, including session musicians, will lose their pensions. He says, "I am determined to ensure that this extension will benefit all artists – whether featured artists or session musicians." For

session musicians he suggests record companies set up a fund reserving at least 20% of the income during the extended term for them.

For featured artists, original advances may no longer be set off against royalties in the extended term. That means the artist will get all the royalties during the extended term. The commissioner is also proposing a "use it or lose it" provision, popular among many managers. That means that if a record company is unwilling to re-release a performance during the term, the performer can move to another label. He believes his proposal will have no negative impact on consumer pricing or trade balances.

Naturally, the response from the industry has been one of unrestrained rejoicing. U2 manager Paul McGuinness says, "This is a proposal to give a fair deal to the next generation of music talent by giving new artists in Europe the same copyright term as their counterparts in the US. It will help new bands get more investment and it will help Europe's dynamic and richly-diverse music sector compete on better terms with the US and the rest of the world."

BPI chief executive Geoff Taylor says the Commission's proposal "will restore fairness to the copyright system and will be a positive step for the development of the creative economy in Britain and Europe," noting, "Copyright is the driver of creativity and culture, and as investors in music, we believe that British music can only benefit from this change."

British Music Rights chief executive Feargal Sharkey adds, "Commissioner McCreevy is to be applauded for his recognition of the significant role creators play in all of our lives. I hope that we can send the same clear message of support to our own creators here during the Gowers consultation."

Musicians Union general secretary John Smith is pleased the Commission has acted to benefit session musicians through the creation of a bespoke fund. He says, "There can be no doubt that the countless number of session musicians who have contributed so significantly to the musical heritage of Europe will greet this recognition of the value of their work."

However, there are some who believe McCreevy may not have gone far enough. MMF CEO Jon Webster believes the "use it or lose it" clause should be applied throughout the whole term, not just 50 years. He also suggests that record companies should raise the royalty rates for musicians because in the 1950s and 1960s "they were often derisory".

Industry all but resigned to tame strategy document

The creative industries strategy document faces a lukewarm reception unless it contains some big ideas and a clear sign of support for the music sector.

Two years in the making – involving lengthy consultation, badgering and lobbying – the DCMS document is the culmination of former music minister James Purnell's high-profile launch of the Creative Economy Programme at the end of 2005. That has now been overseen by a succession of ministers since Purnell, but privately the music industry is expecting little in the way of hard and fast policies from the document on Friday.

Many high-ranking executives are scathing that the Government often praises the music sector's contribution to the creative economy while adopting policies – Gowers' view on copyright term is a good example – that hurt it. One senior executive, who has been actively involved in the Creative Economy Programme says, "To be honest we're not expecting much."

Last week some media reports gushed that the strategy document (it has been downgraded from a green paper) would be carrying a "three strikes and you're out" proposal to outlaw pirates and filesharers using ISPs.

Gowers called for the Government to broker

an agreement between the music industry and ISPs. But the deadline for a voluntary solution has now passed – it was the end of last year – and an insider to the negotiations says, "They have sort of dried up."

However, although the BPI and others have been pushing for the three-step procedure, sources believe the strategy document will fall short of spelling out any concrete proposals and simply outline the timetable for introducing legislation as already teed up by former IP chief Lord Triesman at the beginning of January.

"Three strikes is our preferred solution, but I'd be amazed if that level of detail is contained within the document," says a source. It is more likely the Departments for Innovation Universities and Skills and for Business, Enterprise and Regulatory Reform will consult on proposals from the industry – there are several variations on the "three-strikes theme" – before Easter and formulation of legislation in time for the Queen's Speech in November.

However, some are hoping any law can be framed in secondary legislation to bring forward a solution to the problem of rogue ISPs. "We are running out of time, we need a solution fast," says an insider. However, it now seems unlikely to be in the strategy document.

Ups And Downs



- The EU looks set to take action to extend the copyright on sound recordings – and not before time.
- Universal bosses believe Amy Winehouse's Back To Black will re-enter the US top 10 on the back of her massive Grammy success.
- Radio One's live schedule for 2008 looks mouth-watering.



- The ABCs made for difficult reading for those producing music magazines – although it was good to see *Q*, *The Fly*, *Uncut* and *Classic Rock* gain readers.
- GCap axes the Jazz and Planet Rock. Isn't there a space for such niche programming?
- Both retailers and the general public are unsure about USB sticks, despite some great releases.

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THIS WEEK ON MUSICWEEK.COM:

● Enjoy new videos from The Ting Tings and the US-conquering Bullet For My Valentine at www.musicweek.com/videos

● Read our exclusive interview with Sony/ATV global chairman/CEO Marty Bandier at www.musicweek.com/features

● Find out what the plot is around REM's new album at www.musicweek.com/snapshots

● Join the debate over Play.com and the ABCs at www.musicweek.com/forum

● Check out the latest music industry vacancies at www.musicweek.com/jobs

Wadsworth to continue BPI role after EMI departure

● The BPI has agreed that **Tony Wadsworth** will continue in his role as the organisation's chairman after stepping down from his post as chairman and CEO of EMI Music UK and Ireland in January.



● **Massive Attack** will curate the **2008 Meltdown Festival**, which takes place on June 14-22 at the South Bank Centre in London.

● Play.com's download store **PlayDigital** has gone live. The store offers more than 1m tracks from EMI and leading independent labels in the DRM-free MP3 format. Tracks retail at a standard price of 70p, with the top 100 songs available for 65p, undercutting iTunes UK, which sells tracks at a standard 79p. Albums are typically priced at £6.99.

● The **O2 arena** has been voted best new concert venue and best international arena of the year at the 2008 Pollstar Concert Industry Awards. Rob Hallett, senior vice president of AEG Live, won best international promoter of the year. Glastonbury was voted international music festival of the year and the Royal Albert Hall was named international theatre of the year.

● A new **nationally-syndicated chart show** is to be launched by the UK's student radio community. The show will undergo a trial broadcasting period involving a limited number of stations beginning yesterday (Sunday).

● Publisher **Warner/Chappell Music** has appointed **Brian Roberts** as senior vice president and chief financial officer. Roberts will report to Warner/Chappell Music CEO Dave Johnson and will be based in New York.

● **Lisa l'Anson** has joined London's **Magic 105.4** to present a new weekly afternoon show. l'Anson is hosting Sunday Stressbusters from 4pm - 7pm.

Rajar software glitch affects figures for radio stations

● **Rajar** is to reissue listening figures for around 280 radio stations after a software glitch led to inaccurate results in its latest report. It affected smaller stations who report on a half-yearly basis in the six months to the end of Q4 2007.

● **RSK Entertainment** has signed a worldwide digital encoding and distribution deal with "audiophile" independent label **Linn Records**, which ensures the label's catalogue will reach the leading download sites.

● **Omnifone** has revealed that **LG** will be the first manufacturer to produce a handset specifically for its unlimited download service **MusicStation Max**. The first MusicStation Max devices will be released in the first half of 2008 and will be compatible with any 3G/HSDPA network.



● **Fatboy Slim** has been named as a headline act at this year's **O2 Wireless Festival** in London's Hyde Park. Underworld and Bootsie Collins are also confirmed for the four-day event.

● **iTunes** is promoting a series of acoustic recording sessions for fans. The London Sessions will see established singer-songwriters perform with emerging artists at London's Air Studios. Each session will be digitally recorded and made available for download on iTunes (see opposite).

● BBC 2's flagship music show **Later...With Jools Holland** is to go live for the first time from Television Centre in April at a new time of 10pm in a half-hour weekly slot for an eight-week series.

● **Mike Hedges** is joining Stephen Budd Management after a career spanning four decades and including hits with Manic Street Preachers, U2, Travis, Texas, Dido and Faithless.

● REM, The Verve and Rage Against the Machine are to headline the **2008 T In The Park festival**.

● Sony/ATV-launched label **Hickory Records** has sold nearly 500,000 albums by American Idol contestant **Elliot Yamin** in the States, not nearly 100,000 as stated in the February 9 issue of *Music Week*. It has been certified gold by the RIAA.

Q magazine bouyant adopting anti-cover

by Ben Cardew

Bauer posts healthy circulation figures for flagship rock magazine after Emap buyout

Media

Q's publishing director believes that the magazine's encouraging performance in recent ABC figures is a vindication of the decision to move away from covermount promotions.

The magazine, which is now owned by German media giant Bauer after it bought Emap's publishing and radio assets, decided in October 2006 to dramatically reduce the number of covermount CDs it offers and to put its focus instead on editorial content.

As a result, the magazine's circulation fell sharply in the first half of 2007. However, ABC figures released last week for the six months to December 2007 show that *Q's* readership rose 0.9% for the period to 131,330, as the magazine increased its lead over fellow Bauer title *Mojo* as the country's biggest music title.

The result comes at a difficult time for music magazines: the majority of titles lost readers in the latest ABC figures, with weekly magazines *NME* and *Kerrang!* both recording substantial year-on-year and period-on-period losses.

Stuart Williams, the publishing director of Bauer's music and film titles, says this result shows that *Q* does not need to rely on covermounts to sell copies, despite the current thinking among publishers.

"You only have to look at *Empire* [which also posted strong ABC figures] - one month you can have a lenticular cover then go back to normal covers for a few months. It shows there are other ways for magazine to innovate, not just covermounts," he says.

However, he explains that dropping covermounts is not feasible for all music magazines. "It depends on the product," he says. "With [Bauer's] *Mojo* and [IPC's] *Uncut* it is a fundamental part of the product. *Q* is about Led Zeppelin, Britney Spears, REM, Madonna - big blockbuster acts. The cost benefit of producing 200,000 CDs that you can't get Madonna or REM on doesn't add up."

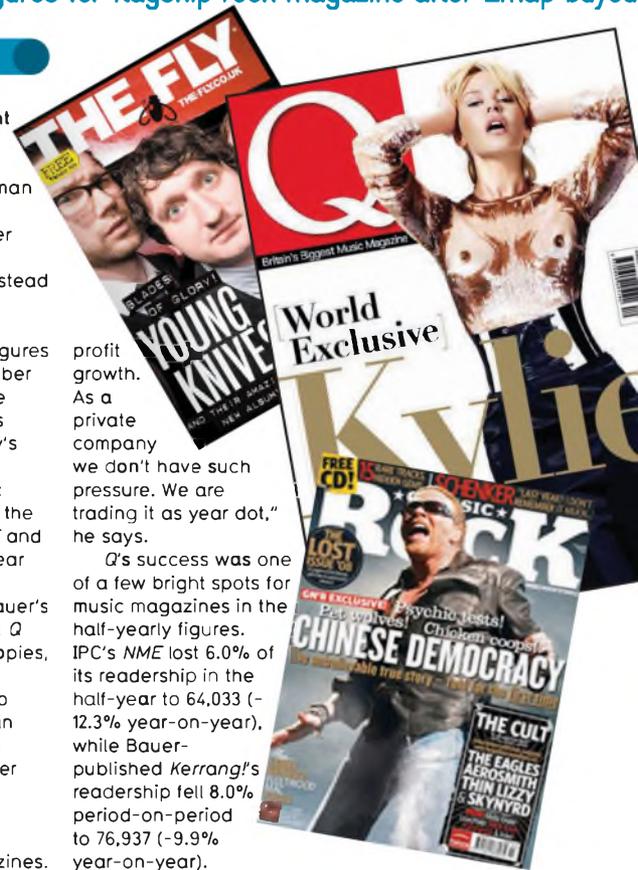
Williams also pays tribute to Bauer, which he says has put a focus on quality that was not always evident at Emap. "As a PLC [before the Bauer buyout] there was more pressure on bottom line and

profit growth. As a private company we don't have such pressure. We are trading it as year dot," he says.

Q's success was one of a few bright spots for music magazines in the half-yearly figures. IPC's *NME* lost 6.0% of its readership in the half-year to 64,033 (-12.3% year-on-year), while Bauer-published *Kerrang!*'s readership fell 8.0% period-on-period to 76,937 (-9.9% year-on-year).

Mojo and Future Publishing's *Metal Hammer* also went into reverse, losing 5.2% and 6.8% of their respective readerships in the six-month period, to 106,218 and 45,809.

Mixmag lost 3.6% of its readership period-on-period to 35,817, while fellow Development Hell title *The Word's* circulation fell 4.6% in the first half of the year to 33,217 as independently-published *Rock Sound* remained relatively stable for the half year at 23,021, down just 1.0%.



ITUNES' THE LONDON SESSIONS LINE-UP:

February 21

● Charlene Soraia/José González/Julian Velard/Stephanie Dosen

February 22

● Nizlopi/Soweto Kinch

February 23

● Alphabeat/Joe Lean and the Jing Jang Jong

February 24

● Billy Bragg/Foy Vance/KT Tunstall/Leo Abrahams

February 25

● Daniel Merriweather/Estelle/Tawiah

February 26

● Charlie Winston/Natalie Clein/Tom Baxter

February 27

● Laura Marling/Mystery Jets/Natty

February 28

● Jason Mraz/Ron Sexsmith

February 29

● tbc

March 1

● Róisín Murphy/Tony Christie

March 2

● Nick Cave and the Bad Seeds/Spiritualized

Sharewatch

Chrysalis: 130.50p (+3.17%)

Emap: 920.00p (+0.16%)

GCap: 189.75p (-0.26%)

HMV: 126.00p (+3.86%)

Sainsburys: 377.00p (+5.12%)

SMG: 14.50p (-3.33%)

Tesco: 400.50p (+4.27%)

UBC: 8.00p (n/a)

WHSmith: 365.25p (+4.81%)

Woolworths: 11.75p (+9.09%)

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

Radio One outlines live

Radio One is ramping up its coverage of specialist live music events for 2008, as the station looks to showcase its credentials for highlighting new music.

The BBC station is launching several specialist music initiatives throughout the year, including International Radio One - four shows from around the world showcasing international specialist talent - and the BBC Introducing Essential Mix Tour.

In addition, it will be covering a number of live music events for the first time, including The Bloc Weekender in March and the London Mela in August, and will also refocus its Glastonbury coverage to focus on "smaller stages, sound systems and emerging artists".

"The scenario is that Radio One has its key festivals every year, but this year we want to shine a brighter light on what is more niche. We

want to go deeper," says Radio One and 1Xtra editor of live music and events Jason Carter. "We are probing a lot more and doing more hours."

"The BBC as a whole does fantastic coverage of Glastonbury," he adds. "What we want to do is to define Radio One at Glastonbury as being about new music."

Carter explains that these specialist live shows will also be flagged up during the station's daytime programming. "The level at which we talk about events in daytime will be more evident this year," he says. "In the daytime we would hope there is more awareness about the things that Radio One do. We have got strong specialist music credentials."

Other Radio One live events throughout the year include the Maidstone-held Radio One Big Weekend in May, Radio One in Ibiza, the BBC

THIS WEEK IN MUSIC UPFRONT:

● Two years since the release of debut set **Through The Windowpane**, Guillemots will be warming

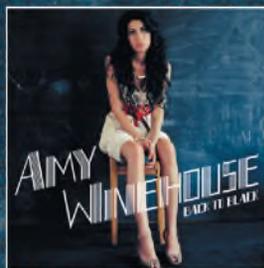
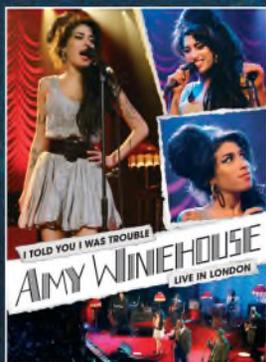
their fanbase up for the imminent release of their second album with three live dates (p35)

● The Black Keys' fifth album **Attack & Release** will be the first long player to be released by the new **V2/Co-Operative Music** label (p36)

● Lex is to plug into Pias UK's Integral marketing service for the release of the debut album from electropop duo **Neon Neon** (p37)

AMY WINEHOUSE

DEAR AMY
CONGRATULATIONS ON
YOUR INCREDIBLE RECORD
BREAKING SUCCESS AT THIS
YEARS GRAMMY AWARDS
WITH LOVE FROM ALL YOUR
FRIENDS AT ISLAND RECORDS





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What's On This Week

Tuesday Lord Putnam, Will Hutton and Feargal Sharkey speak at the Westminster Media Forum keynote seminar: The UK's Creative Economy - Options for Strategy, Royal United Service Institute, Whitehall, London SW1 Pure Groove pub quiz, The Slaughtered Lamb, London EC1

Wednesday Ozzy and Sharon Osbourne host the Brit Awards 2008, Earls Court 1, SW5

Thursday A Day In The Life, Michael Ward's never-seen-before photographs of The Beatles the day they first reached number one, Square One Gallery, SW6 iTunes' The London Sessions gets under way in London's Air Studios

Friday The DCMS publishes the long-awaited creative industries strategy document aimed at making the UK the world's creative hub

Quote Of The Week

"We didn't feel GCap was clear enough about what it was about and where it was going. It was a large jigsaw without a picture on the box and we hope we have now laid out the picture for everyone."

- GCap chief executive Fru Hazlitt after announcing that the company was axing digital-only stations theJazz and Planet Rock

Public uncertain over potential of USB releases

by Ben Cardew

Music Week research reveals high-profile releases on new format have yet to reach retail

Retail

New Music Week research reveals that the nascent USB market has got off to a stuttering start, with many retailers unsure of the potential that the new format offers.

Universal launched the USB format in the UK in October 2006, with the release of Keane's single Nothing In My Way. Since then, all four majors have issued albums on USB, while independent XL Recordings released a MIA USB single domestically.

However, latest figures from the Official Charts Company - which made USBs chart eligible last October - indicate that consumers have yet to fully embrace the format: to date, no chart-eligible USB release has broken through the barrier of 1,000 sales, with many selling fewer than 500 units in total.

Leading the field in terms of unit sales (among the chart-eligible album releases) is Parlophone act Kylie Minogue's X, which was released on a limited-edition USB stick including the full album, the promo video for Two Hearts, a trailer for biopic White Diamond and a link to exclusive online content. It has sold 800 copies on USB out of a total of 332,000 units, equating to 0.24% of its total sales.

Following that is 20-20/Sony BMG act Bullet For My Valentine's second album Scream Aim Fire, which sold 618 USB units out of a total of 31,354, or 1.97% of the total, up to February 19, trailed by Island's Bob Marley And The Wailers' Exodus re-issue (600 USB units out of 29,800 total, or 2.68%).

Singles have - if anything - failed less well: of the chart-eligible releases, Mika's Relax Take It Easy (Casablanca/Island) has sold the most copies - 510 out of a total of 73,500 sales - followed by Rihanna feat. Ne-Yo's Def Jam-issued Hate That I Love You (500 out of 112,500) and Change by Island signings Sugababes - 410 out of 69,000. Record companies for the most part say that they are happy with the progress of the new format, and point out that many of the releases have been limited edition, which has contributed to the low sales. But even first-week sales - when presumably the USB format was readily available to buy - have been modest.

In Minogue album X's first week of release, for example, 259 copies of the album were sold on USB out of a total of 82,370 units, while Mika single Relax

Take It Easy sold 262 USB copies in its first week of physical release out of a total of 7,056 sales.

Perhaps of greater concern to labels, many retailers remain undecided about USB. HMV rock and pop manager John Hirst questions the logic behind releasing digital music files on a physical format.

"To be honest I don't think it is ever going to be a format for music itself. It is a variation on the limited-edition format for collectors," he says. "Hadouken! [whose Not Here To Please You was released exclusively as a 'USB mixtape'] is the only one that has worked but that was only released on USB and it was dirt cheap."

"If you are happy with the digitally-compressed form for music then you are not going to buy it on a stick, you will download it," he adds. "I think it is a bit of a gimmick that may end up being given up on."

Unsurprisingly, Universal disagrees. UMTV managing director Brian Berg, who is involved with plans to give all dinner guests attending next week's Brit Awards the Brits Hits album on a USB stick, argues that the new format can be an extension of the "high ticket" business, which includes issuing deluxe editions of albums with sumptuous packaging and added extras.

"We did The Rolling Stones' [Rolled Gold compilation] on USB, which all sold out," he says. "It sold primarily to people into technology gizmos. But if you look at the way that the album was packaged it had very much a coffee-table appeal."

And he rejects the idea that the format is merely a novelty. "It is a few thousand sales. It is more than just a novelty," he explains. "In the digital age it seems a natural extension of creating that - not niche - high-ticket business." The problem - according to many retailers - is one of education: the public are accustomed to CDs and consequently do not know what to make of the new format, a hitch that ultimately contributed to the demise of the MiniDisc.

"Hardcore fans buy USB sticks as well as CDs," argues a Zavvi spokesman. "Education needs to be done if they are going to take off: how do retailers display them and how do you rack them at home? People don't really know how to take them yet."

"I think people that buy these may be buying as they are gimmicky, but my own personal belief is that the buying public who like to buy physical

"If you are happy with the digitally-compressed form for music then you are not going to buy it on a stick, you will download it"

- John Hirst, HMV

The top-selling releases in USB format

Table with 4 columns: Artist/Album, USB sales, Total sales, % of sales from USB. Rows include Kylie Minogue: X, Bullet For My Valentine: Scream Aim Fire, Bob Marley & The Wailers: Exodus, Mika: Relax Take It Easy, Rihanna feat. Ne-Yo: Hate That I Love You, Sugababes: Change, Rolling Stones: Rolled Gold - Very Best Of, Kanye West feat. T-Pain: Good Life.

source: Official Charts Company



Will USB ever become a key physical format?

John Hirst, HMV "They will only work as a collectors' edition and only then if packaged properly."

Paul Quirk, Era "Like most new formats, USB needs time and money if it is to be a success. At the moment it is a niche alternative which is only selling to collectors and fans. I can't see it becoming a key

format as there are better alternatives already available."

Andrew Martyn, Mubito "USB = Unlikely to be Supported by Buyers The world doesn't need more

waste plastic, and USB is ugly as a physical media. Give me a good-looking device to store all my music on and deliver my music over wires and the air. USB is a music fad"

James Fern, Alan McGee Management

"It seems strange to me that USB has become a physical product when sales of other physical formats are in substantial decline. The fact that USB keys are

er the eases

ach consumers beyond the hardcore fan



Down the plughole?: USB releases from The Rolling Stones, Bullet For My Valentine and Kylie Minogue have appealed largely to the collectors' market

Music Week Webwatch

The forums have been fairly quiet this week but there was a cry of appreciation for the **welcome return of the Utah Saints** and their promo video for *Something Good '08*. However, **Aidan McQuillan** just couldn't resist taking a pop at **Cascada** in the process. "I can't believe Utah Saints are back and re-releasing *Something Good*. [I have been] looking for it for years, classic dance tune, makes *Cascada* look like a Sunday picnic..." And **Toni Tambourine** is not convinced by **Play.com's bid to rival iTunes** by undercutting the track pricing. "I just tried to download a track from there and it failed instantly," he complains. **Mark Jones** isn't happy either, nor is he surprised at **NME's disappointing ABC result**. "If *NME* didn't have such a narrow focus on what's cool and what's not (rather than judging music on its merits or otherwise) it might attract some of its ex-readers back," he laments. And we thought last week was supposed to be a celebration of love...

Elsewhere on the web, we have all the latest upcoming release details on **REM's Accelerate**, **Los Campesinos!** and **Lykke Li's** debut single *Just A Little Bit*, with full cast lists of contacts surrounding their releases. www.musicweek.com/snapshots

As usual, we have also given you the opportunity to listen online to **this week's playlist tracks** at www.musicweek.com/play list, with the prize for this week's most listened-to track going to **REM**, closely followed by **Brit & Alex's** candy-coated pop track *Let It Go*.

Looking forward to the week ahead, we will once again be placing the emphasis on **the live sector**, profiling a new venue and talking to key figures in the live industry. To receive the live, playlist or any of our news e-letters go to www.musicweek.com/new stletter.

Hannah Emanuel

Dooley's Diary



Brits madness descends again...

Last year's Brits came with the added bonus of **Love and Hate stages**. And, while such fanfare might have to be restricted this year to tattoos on co-host **Ozzy Osbourne's** knuckles, this Wednesday's event at London's Earls Court will equally come with two suitably-linked stages. The Glam stage promises to be all sparkly, while an insider suggests the Punk stage will "look like a Motörhead cover". **Mark Ronson, Kaiser Chiefs, Kylie Minogue, Mika and Paul McCartney** are definite performers, but Brits bigwigs are staying positive that **Amy Winehouse** will make it along, too, especially after her triumphant performance during this year's Grammy Awards. Keeping things decidedly Seventies, the event's aftershow party will play host to a "cheetaesque" **Peter Stringfellow bar** hosted by a page-three stunner guaranteed to fill you with nostalgia for a more carefree time. Brits organiser **Maggie Crowe** says the event is sticking to its USP – to do "everything large". "There's going to be lots of pyro, lots of dancers and lots of big moments – **Mika's set alone is four tonnes**," she says. "We're going to show the world that the music industry is thriving, so all the doom and gloom-mongers can bugger off for the night"...Following his charge's Grammy triumph, **EMI Music Publishing's Guy Moot** has been reflecting on the "incredibly long journey" he and **Amy Winehouse** have gone on since his company signed her. "**She sang at my wedding four years go**," he recalls. "I remember her being really nervous because she was in awe of *Beverly Knight*"...And, taking into account you have to have been recording for at least 25 years to qualify, **Universal Republic president & CEO Monte Lipman** suggests after **Winehouse's** Grammys successes. "**She's made**



a reservation for the Rock and Roll Hall of Fame 23 years from now"...Staying with the Grammys, *Music Week* for the first time gets the chance to capture **Terra Firma CEO Guy Hands alongside his EMI music chief Roger Ames**. The dynamic duo were pictured (above) at last week's ceremony where the major's winners included **The Chemical Brothers** and **The Beatles**...Back to the Brits, and what should have been a happy milestone for the event's **long-time mouthpiece Bernard Doherty** will

now become a swansong, as his forthcoming 100th show on **Planet Rock** will sadly be the last after **GCap** announced it was axing the station... Continuing concerns about **Ray** were put to one side for **The Hoosiers** last week as they received **Nielsen Music Control** airplay discs for 20,000 plays of each of their two singles. Marking the achievements of **Worried About Ray** and **Goodbye Mr A** were, left to



right, **Sony/ATV managing director Rak Sanghvi**, their manager **Steve Morton**, **Sony/ATV A&R man James Dewar** and the band themselves...It might have been all **Amy** and the Grammys, but our favourite news story from last week had to be **the battle of the monks**. In case you missed it, **Dramatico** and **Universal** are going head-to-head (cowl-to-cowl?) with albums featuring **Gregorian** chants. But why, you might ask, is such chanting popular all of a sudden? Well, our young person source tells us that it is all down to the success of video game **Halo**, which apparently features **lots of Gregorian chanting as you blast away the aliens** (or whatever)...Dooley had a sneak preview last week of some early versions of new tracks from **Neil Diamond's second Rick Rubin-produced album**. All he can say is, wow...Which award-winning UK commercial radio programmer is about to head off for a new life working at a US radio station?...**Ace** songwriter and producer **Brian Higgins** has told us he will soon be launching **Xenomania Records** as an outlet for his bubbling creativity...We are delighted finally to have news of **Play.com's download store**, having first found out about it last June, when we were promised more information "next week"...He may seem like a mild-mannered salesman in the *Music Week* office, but **MW** display sales executive **Sanj Surati** also has a secret punk rock life as the lead singer of **hotly-lipped rock monsters Anonymous Tip** whose single *Polemic To The Suits* was recently played on the **Radio One Punk** show and also won the **Heatseeker** slot on the **Xfm Rock Show**...Finally, it probably won't have escaped your attention that it was **Valentine's Day** last week. In a rather romantic gesture, **Guillemots' management** were all given the day off to celebrate the special day. Isn't that nice?

ben@musicweek.com

manufactured and loaded with music for retail seems like a waste of time, money and resources, as you could just upload the content onto sites such as iTunes for the consumer to download at their leisure"

Will Mills, Shazaam
"It is unlikely to become a key format, as even **Nathan Barley** himself wouldn't want hundreds of different USB sticks. The opportunity for an artist or label to put their works on a premium-priced

USB drive would perhaps be an attractive option to the top end of the market"

Richard White, Chalky's
"The buying public who like to buy physical formats also like to file things neatly side-

by-side. I question whether or not the buying public can do this or will they just be put in a drawer along with their pens and paperclips?"

Remi Harris, Aim
"It's less attractive than CD and not as convenient as wireless. I don't fancy its chances."

Winehouse back on track

by Paul Williams

Universal is looking at a return to the Billboard top five for *Black To Black* after Amy Winehouse's success at last week's Grammys

Amy Winehouse's *Back To Black* is poised to feel the full effect of the Grammy Awards this week by reaching a new US chart peak nearly a year after first going on sale across the Atlantic.

Universal Republic president and CEO Monte Lipman, whose company issued the album in the States last March and scored an instant Top 10 hit, says his company has been inundated with re-orders for the album after Winehouse equalled the all-time record for most Grammy wins in a single year by a female act by capturing five awards. Wal-Mart alone ordered 25,000 extra copies in a single day, while the album moved up to two on iTunes last week, behind only Jack Johnson.

The album has already sold around 1.5m units in the States and peaked at number six on the Billboard 200 chart last spring, but it is expected to move up from its chart position of 24 last week into the top five when the new chart is unveiled later this week.

"What we're trying to do is take advantage of the moment and keep it going as long as we can," says Lipman who notes that, while "in the music community she's been a phenomenon getting on close to a year", for mainstream America she is still a brand new artist.

Island president Nick Gatfield says that since her five wins, the Grammy media coverage in the US has all been about Winehouse. "We had already done about a million and a half in the US but because of the writers' strike and Amy's personal issues it had happened without a huge amount of promotion in the market. It was a huge word-of-mouth, press-driven record that became a must-listen-to record and this was the first time she had done a performance on this scale."

His sentiments are reflected by Lipman, who notes, "We knew Amy having five-and-a-half minutes at the Grammys was going to be massive and the performance was a performance of a lifetime. It's the best performance I've ever seen her give."

Winehouse's five wins, covering record of the year, song of the year and best female pop vocal performance for *Rehab*, best pop vocal album for *Black To Black* and best new artist, match the record-breaking wins achieved previously for a female act at one Grammy event by Lauryn Hill, Alicia Keys, Norah Jones, Beyoncé and Dixie Chicks. Among UK artists, only Eric Clapton has won more Grammy Awards in a single year, picking up six prizes at the 1993-held event.

The victories were supported by a live satellite performance from London during the 50th annual ceremony, which was staged at the Staples Center in Los Angeles, while Universal Republic has now put in place a new campaign to capitalise on



(Picture below)

They now know she's good: Amy Winehouse performing via satellite at the Grammy awards last Sunday

the wins. Lipman says it has serviced both *You Know I'm No Good*, which she performed during the awards, and *Rehab* back to radio with the second track back on rotation at influential New York station Z100. *You Know I'm No Good* has been added by VHI to its XXL rotation.

Lipman says he has spoken to Winehouse's manager Raye Cosbert since the ceremony about her possibly touring the States this year, while he has also been contacted by NBC's *Saturday Night Live*, which is returning to the air following the settlement of the Hollywood writers' strike. Although Winehouse is not presently available for the show, Lipman is hopeful of that eventually happening.

While Lipman watched Winehouse's triumph from the Staples Center, Gatfield was among the audience in London to witness Winehouse's Grammy performance, which happened just three days after he had first received a call

proposing the link-up as a way of getting round the problem of the singer being – at the time – denied a visa to enter the US. This decision was overturned the day before the event, which proved too late to plan a trip.

"It was seat-of-the-pants stuff," he admits, but reveals the atmosphere at the venue on the night itself was "phenomenal" as Winehouse won category after category. "The atmosphere was absolutely electric," he says. "It was a wonderful moment for Amy because she's looking better and sounding better, is fully fit and there were not A-list celebrities or media there but friends and family and people she has known in the business a long time. Her performance was spot on."

EMI Music Publishing UK managing director Guy Moot, who has Winehouse signed to his roster, was at the LA ceremony and recalls there was a "general sense of 'wow'" as she kept winning. "There was a degree of surprise, but great taste won out," he says. "It's the most amazing and original album for a long time, but that's what the Brits do best. We put artistry first and then entertainment." Moot adds that particularly pleasing for him was Winehouse's

performance during the show. "She looked like she was back on form. It looked like an amazing performance and she looked a lot healthier," he says.

Moot singles out for praise Raye Cosbert, whom he describes as a "rock" for the singer. "To keep this ship sailing in choppy waters has been incredible. He's been amazing. He's just a great manager in every sense," he says.

EMI Music Publishing UK also added to its wins with Mark Ronson named producer of the year for his work on the Winehouse tracks *Black To Black*, *Rehab* and *You Know I'm No Good*. Capitol-signed Lily Allen's *Littlest Things* and his own Columbia-issued album *Version*.

Although the EMI Publishing MD says it is too early yet to talk about Ronson's involvement in Winehouse's third album, he acknowledges, "They're very close. Both Mark and Salaam [Remi]

will be on the next album, but they're smart

enough guys to sit down and plot out the next stage."

Winehouse's record-equalling wins naturally overshadowed other UK achievements at the event, which included Robert Plant being recognised for best pop collaboration with vocals with Alison Krauss for their Rounder Records-issued pairing *Gone Gone Gone (Done Moved On)*.

EMI act The Chemical Brothers, who are released through the Astralwerks label in the US, picked up a fourth Grammy as *We Are The Night* was named best electronic/dance album. They won the same award for *Push The Button* two years ago when Galvanize was honoured as best dance recording.

Eric Clapton collected a 17th Grammy – and his first since the 2002 ceremony – by sharing the best contemporary blues album award with JJ Cale for the Reprise-issued *The Road To Escondido*.

Meanwhile, The Beatles' album *Love*, which was produced by Sir George Martin and his son Giles, was named best surround sound album and was also recognised as best compilation album for motion picture, television or other visual media.

"It was a wonderful moment for Amy because she's looking better, sounding better and is fully fit. Her performance was spot on."

– Nick Gatfield, Island

Hancock win sparks activity

Universal Classics & Jazz is capitalising on Herbie Hancock's surprise status as Grammy album of the year winner by re-promoting *River: The Joni Letters* in the UK.

The Verve-issued album stood in the way of Amy Winehouse turning all six of her nominations into awards at the Los Angeles ceremony a weekend ago, while also beating the heavily-fancied Kayne West album *Graduation* to pick up the key album of the year prize. It was the first jazz album to win the category since 1964's *Getz/Gilberto*, which paired Stan Getz and Joao Gilberto and was also a Verve release.

UCJ says the album, which also picked up the title of best contemporary jazz album, has shipped around 8,000 units to date in the UK and it is expecting to ship at least another 1,000 following

the win. It is being stickered as Grammy album of the year as well as having a prominent position on Amazon and figuring at the front of jazz sections in the likes of HMV and Zavvi.

UK sales of the album, which features the likes of Leonard Cohen, Norah Jones, Joni Mitchell and Corinne Bailey Rae, are also expected to be boosted by Hancock participating in a second series of the Channel Four-broadcast *Live From Abbey Road*. This is expected to be aired around late spring or early

summer.

Hancock, who prior to last week had won 10 Grammy Awards throughout his career, performed at the event with classical pianist Lang Lang in a two-piano arrangement of Gershwin's *Rhapsody In Blue*.



50TH ANNUAL GRAMMY AWARDS HIGHLIGHTS:

Record of the year
Amy Winehouse: *Rehab* (Universal Republic)
Album of the year
Herbie Hancock: *River – The Joni Letters* (Verve)

Song of the year
Amy Winehouse: *Rehab* (Universal Republic)
Best new artist
Amy Winehouse
Best female pop vocal performance
Amy Winehouse: *Rehab* (Universal Republic)

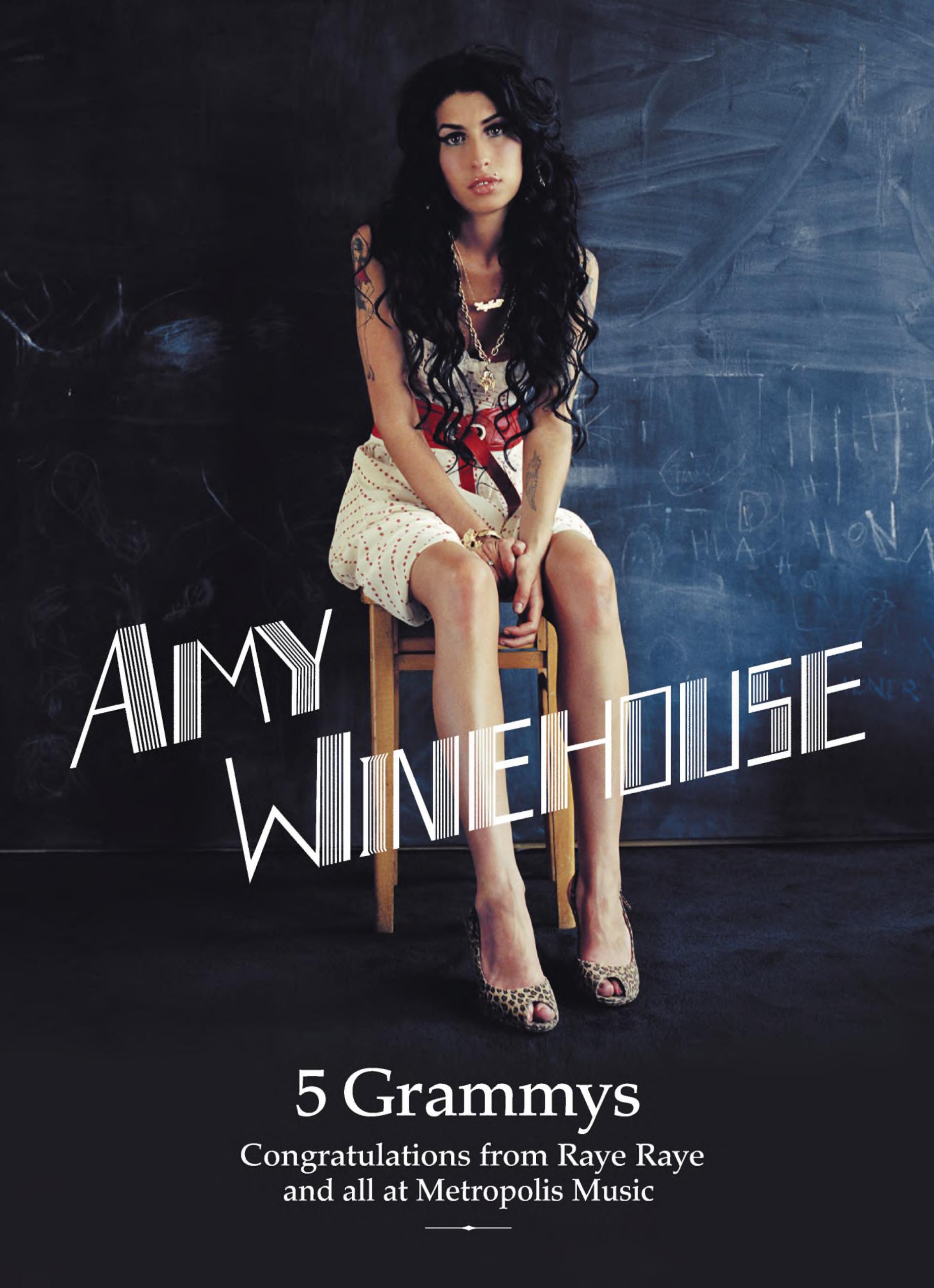
Best male pop vocal performance
Justin Timberlake: *What Goes Around Comes Around* (Jive)
Best pop performance by a duo or group with vocals
Maroon 5: *Makes Me Wonder* (Octone/A&M)

Best pop vocal album
Amy Winehouse: *Back To Black* (Universal Republic)
Best electronic/dance album
The Chemical Brothers: *We Are The Night* (Astralwerks)

Best rock album
Foo Fighters: *Echoes, Silence, Patience & Grace* (Roswell/RCA)
Best alternative music album
The White Stripes: *icky Thump* (Third Man/Warner Bros)

Best R&B album
Chaka Khan: *Funk This* (Burgandy)

Labels quoted are for the US
Source: The Recording Academy



AMY WINEHOUSE

5 Grammys

Congratulations from Raye Raye
and all at Metropolis Music



GCap washes its hands of DAB as digital stations shut

by Anna Goldie

Citing the digital radio formula as “not commercially viable”, GCap’s latest restructuring plans see it axing theJazz and Planet Rock, angling to extricate itself from DAB completely and focussing its efforts on mobile technology and growth of existing platforms – but some observers accuse the commercial operator of putting all its eggs in one basket...

When both the BBC and Channel 4 jointly make a very public stand in support of DAB radio you can tell something must have really ruffled their feathers.

But that is precisely what happened last week following the announcement of radical restructuring plans at GCap, including axing digital-only stations theJazz and Planet Rock and selling its stake in digital radio operator Digital One and Xfm analogue radio licences in Scot and, Manchester and South Wales.

More controversially, GCap chief executive Fru Hazlitt, who is behind the strategic review, admitted that the company would exit DAB completely if it were allowed to by Ofcom, saying that DAB was not commercially viable.

However, many in the radio industry are warning that what could work for GCap in its attempt to stem a possible takeover by Global Radio, as well as save the ailing company £8.8m a year, could prove detrimental to the DAB format itself, which the commercial radio industry, including GCap, has tried so hard to make succeed.

In a joint statement, BBC director Audio and Music Jenny Abramsky and 4 Digital Group chair Nathalie Schwarz insisted that “DAB has an exciting future in a fast-converging UK media industry”.

“Galling” is how Bauer head of programming Mark Story describes GCap’s rejection of the DAB format and the resulting message it sends out. “They act like they are the only show in town, but Bauer has more digital-only stations than GCap, in fact more than the rest of commercial radio put together and we are not experiencing these problems. In fact, we are expanding our stations,” he says.

Story thinks GCap made the mistake of “putting all its eggs into the DAB basket”, while he says Emap [now Bauer] tried to stay platform neutral. “The

(Picture right) Right station, wrong platform? Despite growing listenership for six Rajar books in a row, Planet Rock does not fit in with GCap’s restructuring plans.

(Below) The axed stations and those up for sale



problem is that they got into DAB at a time when there wasn't sufficient interest and pumped money into it and now because of other reasons, such as Capital FM, they have run out of money, but the fact is DAB is exploding at the moment,” he explains.

But not everyone is so confident that GCap has burnt its bridges. Absolute Radio programming and operations director Clive Dickens says GCap’s bold moves should not be readily dismissed.

“It should be welcomed that they aren't cutting

the quality of their core,” he says. “They are retreating from mass market, large scale DAB operations, but not DAB itself and they could if they wanted to.”

Indeed, Dickens believes there is nothing stopping GCap exiting DAB. “Its analogue licences would have to be re-advertised but that's it. It's about keeping their finger in,” he says.

Radio Centre chief executive Andrew Harrison says through GCap the industry has learnt that

What message does GCap’s latest move send to the industry about digital radio?



“The old GCap was trying to do a number of things, but we are now looking at the platforms which will give us growth...”

Fru Hazlitt, GCap



“They act like they are the only show in town, but Bauer has more digital stations than GCap and we are not experiencing problems...”

Mark Story, Bauer



“It should be welcomed that [GCap] aren't cutting the quality of their core offering... they are not”

Clive Dickens, Absolute Radio

DIGITAL-ONLY STATIONS:

BBC Radio Five Live
BBC 6Music
1xtra
BBC Asian Network
Chill (GCap)

Heat (Bauer)
The Hits (Bauer)
Mojo Radio (Bauer)
Planet Rock (GCap)
Q (Bauer)
Smash Hits Radio (Bauer)

theJazz (GCap)
Rock FM
Gold
Smooth
The Arrow
Virgin Classic Rock

ownership of a multiplex is not critical to putting good content on it. DAB is a part of radio's future but it is just a part of it."

In DAB's place will be a greater commitment from GCap to mobile technology and radio over the internet.

While Heart and Galaxy owner Global's use of Clio, which allows listeners to order a track they have heard on the radio to a computer account via their mobile phones, has to date failed to set the industry alight, GCap is hoping its joint venture with Apple will signal the future of radio listening. In what GCap is claiming is a world first, it announced plans to stream live radio to the iPod Touch and iPhone devices, allowing listeners to buy tracks from iTunes and albums from Amazon while GCap takes a cut.

The service will also allow listeners to revisit and tag news items, promotions or interviews and return to them at a later date.

"Radio broadcasters have to become multi-platform broadcasters. We have to move outside the radio clock face, we have the technology to do it and the consumer wants it, too," insists Hazlitt.

"Radio has been doing things like social networking and interactivity for years and the internet is the perfect partner for this through mobile phones or things like the iTouch or iPhone. I don't believe young consumers want to listen to the radio on just one device."

Public criticisms of Hazlitt's new modus operandi has included the accusation that a growth strategy that includes closures of stations and withdrawing from the DAB platform is an oxymoron.

However, Hazlitt defends the charge, saying the growth is deemed in finances not services. "The financial consequences of the cuts are just that, consequences not drivers. The old GCap was trying to do a number of things, but we are now looking at the platforms which will give us growth and which brands can add to that," she says.

Hazlitt explains that while Xfm London or Choice FM - a station GCap hopes to grow - could also be considered to be niche stations, "They are in advertiser demand and we can monetise them."



"Let's hope we don't go back to the 1990s when record labels didn't see commercial radio as a place to break new music..."

Steve Tandy, Intermedia

Bauer in the frame for regional Xfm

GCap reveals it is already in discussions with third parties regarding the sale of Xfm's Manchester, South Wales and Scottish stations, which are forecast to make a combined loss of £800,000 this year.

Intermedia managing director Steve Tandy, like others in the industry, predicts Bauer would be a likely suitor for the Xfm stations, incorporating them, and even possibly Kerrang!, into its Q radio brand. Indeed, Bauer's appointment of former BBC 6Music and Top Of The Pops producer Ric Blaxill two weeks ago to oversee the digital development of "male music propositions" suddenly seems all

the more timely.

According to Absolute Radio programming and operations director Clive Dickens, GCap should not have applied for the Xfm licences in South Wales, Manchester or Scotland, and Ofcom should not have awarded them.

"I think a local indie station like Xfm is too niche and I think the format will be kept for the minimum two years before a bit of flexibility from Ofcom is argued for," he says.

If a buyer cannot be found, GCap says it will hand over the licenses for Xfm's regional stations to Ofcom by March 28.

The closure of digital-only stations Planet Rock and the Jazz could be considered another nail in the coffin for niche broadcasting.

Both stations, although in their infancy, were arguably successful with listeners, if not financially.

Planet Rock grew listenership for six Rajar books in a row, increasing its audience by 32.8% year-on-year to reach more listeners than both BBC 6Music and BBC 1Xtra, while the Jazz, previously described by GCap as the "most successful national DAB launch ever", barely made it past its first birthday before being aborted.

Intermedia managing director Steve Tandy fears the closure of niche stations will stifle the number of outlets for new music. "Whatever happens let's hope we can continue to have a breadth of choice of radio and we don't go back to the 1990s when record labels didn't see commercial radio as a place to break new music," he says.

A freelance producer who works on both BBC and commercial radio programming echoes Tandy's fears. "Commercial radio doesn't always provide niche radio markets with what they want and often reach saturation level really quickly," he says. "Commercial radio starts off being focused

on remit before changing the focus onto commercial viability."

Dickens anticipates further foreign interest in the UK radio market in the wake of GCap's disposals. In addition, he suggests ITV, Bauer or Global could be interested in distributing the Jazz or Planet Rock on analogue in some cities, as well as digitally, in the same way Virgin is broadcast on AM, FM, DAB and satellite, because "consumers choose the technology they want to listen on, not corporations," according to Dickens.

GCap's plans have been seen by many to be a short-term strategy to stem a potential takeover bid by Global, which in December made an offer of £313m for the company.

Global last week insisted to the market that it could still make an improved bid.

Hazlitt concludes, "We didn't feel GCap was clear enough about what it was about and where it was going. It was a large jigsaw without a picture on the box and we hope we have now laid out the picture for everyone."

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Here, there and everywhere

by Paul Williams

It is almost unthinkable that Sir Paul McCartney reached official pensionable age last year, but the former Beatle shows little sign of slowing down. Following his groundbreaking album deal with Starbucks, a continuing passion for live performance and an impending Brits outstanding achievement award, McCartney proves he can still blaze a trail

If history had played out how many had initially predicted, The Beatles would now be regarded as museum pieces of the Sixties, just as the music of, say, Glenn Miller or George Formby firmly belongs to the wartime years.

But reality tells a different story. When Paul McCartney goes up on stage at London's Earls Court to collect the Brits outstanding contribution award this coming Wednesday it will, incredibly, be 50 years to the month since he persuaded John Lennon to let his school friend George Harrison into their band.

Such longevity of popularity was predicted by few people when Beatlemania swept Britain and then the world in the early Sixties, not least by the band who were just happy to see it out for as long as they could. "We thought we had about 10 years in the music business," McCartney tells *Music Week* now. "From that perspective it seemed like we would be very lucky if we lasted 10 years, but it's gone on and on and whilst people still want to see me, I'll play - and I love it, I really do love it."

They should have perhaps listened to the words of their then press officer Derek Taylor who boldly, and at the time rather foolhardily, predicted on the sleeve notes to the band's 1964 album *Beatles For Sale*, "The kids of AD 2000 will draw from the music much the same sense of well-being and warmth as we do today. For the magic of The Beatles is, I suspect, timeless and ageless. It has broken all frontiers and barriers. It has cut through differences of race, age and class. It is adored by the world."

More than 43 years after Taylor wrote those words, the world remains in love with McCartney and the Fab Four. And nearly four decades after they split, the band still generate an amount of column inches that most contemporary acts can only dream of. They regularly top the artist search list on Last.fm, their 30m-plus-selling 2000-issued 1 compilation is the world's biggest-selling album this century and their long-delayed entry into the world of downloads continues to be one of the most-discussed industry topics in and out of the business.

McCartney, too, remains firmly in the spotlight in his own right, even if that has meant in recent times his highly-protected private life coming under too close scrutiny. His ground-breaking recording deal with Starbucks last year for *Memory Almost Full* prompted the kind of media coverage a new McCartney studio album has not generated in years. And his continuing status as one of the world's most popular live acts was illustrated most recently by his 2005 US tour, which was one of that year's most successful with ticket receipts hitting \$60m (£30m).

It is all a long way since those pre-EMI days when his old band would be huddled up freezing cold in the back of a van with Neil Aspinall at the wheel driving them to their next destination.

The rest, of course, really is history and hardly needs repeating, but it would be difficult to overstate just how they changed everything forever. For the music industry, it really is hard to imagine how different things would be if John, Paul, George and Ringo had not set the template for everybody else. Even leaving the actual recordings aside, what they achieved set the foundations for the modern music business. No self-respecting band now would dream of not writing their own material - before The Beatles groups were almost exclusively dependent on Tin Pan Alley or American imports.

The album became an art form under them, rather than just a collection of a few hits and endless fillers, while they even tried to take control of their own affairs with the formation of Apple Corps in 1968. So it would never have been in the running for any business accolades in its original incarnation

but it did raise the prospect - so relevant now - that artists could control their own destinies and did not have to be at the mercy of The Man.

For Paul McCartney, The Beatles had been his life in some shape or form since July 6, 1957, the day he met John Lennon at Woolton Parish Church Garden Fete and successfully passed the audition for The Quarrymen with a word-perfect version of Eddie Cochran's *Twenty Flight Rock*.

But several years before the group finally split at the end of the following decade, McCartney and the others were already starting to explore projects beyond The Beatles. McCartney had himself in 1965 unofficially made the first Beatles solo record - *Yesterday*, which, although credited to the group, just featured its composer on vocals and guitar accompanied by strings, and it went on to become the most covered song in history as well as opening up McCartney to the world of classical music.

"The kids of AD2000 will draw from the music much the same sense of well-being and warmth as we do today. For the magic of the Beatles is, I suspect, timeless and ageless..."

Derek Taylor,
The Beatles' press officer writing in 1964

Although lazy, short-handed versions of The Beatles often have Lennon as the experimenter and McCartney the balladeer, it was often McCartney who was the most curious and the one willing to get his hands dirty in the studio.

As Beatles producer Sir George Martin tells *Music Week*, "John almost had a vision in mind of something that was so wonderful that he could never capture it, whereas Paul dealt with the nuts and bolts. Paul would take the trouble to find out what a French horn sounded like or 'What was that funny trumpet I heard from a Brandenburg Concerto?' so it's a question of horses for courses. I said to Paul, 'You'd be a fine orchestrator if you knew how to do it'. He said, 'I don't need to, do I, I've got you.'"

(Picture right)
Evergreen: McCartney will pick up an outstanding achievement award at the Brits this week and attempt to fit a 50-year career into a 15-minute set



Photos: © Mary McCartney 2007

PAUL McCARTNEY: THE NUMBER ONES SINGLES

The Beatles
From Me To You (UK, 1963)
She Loves You (UK, 1963/US, 1964)
I Want To Hold Your Hand

(UK, 1963/US, 1964)
Can't Buy Me Love (UK/US, 1964)
Love Me Do (US, 1964)
A Hard Day's Night (UK/US, 1964)
I Feel Fine (UK/US, 1964)
Eight Days A Week (US, 1965)

Ticket To Ride (UK/US, 1965)
Help! (UK/US, 1965)
Yesterday (US, 1965)
*Day Tripper/We Can Work It Out** (UK/US, 1966)
Paperback Writer (UK/US, 1966)
Yellow Submarine/Eleanor

Rigby (UK, 1966)
Penny Lane (US, 1967)
All You Need Is Love (UK/US, 1967)
Hello Goodbye (UK/US, 1967)
Lady Madonna (UK, 1968)
Hey Jude (UK/US, 1968)
Get Back (UK/US, 1969)

Ballad Of John And Yoko (UK, 1969)
Come Together/Something (US, 1969)
Let It Be (US, 1970)
The Long And Winding Road/For You Blue (US, 1970)

* highlighted title only track to top US chart



Photo: ©1972 MPL Communications Ltd. Photographer: H. Diltz

That curiosity set the template for his first official musical project outside the band. In the same year he made *Revolver* with The Beatles, a set that boasted such McCartney contributions as *For No One*, *Here, There And Everywhere* and *Got To Get You Into My Life*, he paired with Martin to make the soundtrack of *The Family Way*, a movie directed by Roy Boulting.

Musically, he would then remain exclusively with The Beatles until the end of their career, a period that included the McCartney dominated Sgt Pepper's Lonely Hearts Club Band album, the "White Album", *Abbey Road*, *Let It Be* and singles including the McCartney-penned *Hey Jude*, which became the band's longest-running Hot 100 chart-topper when it spent nine consecutive weeks at the top in 1968. It was in these years that The Beatles existed solely as a studio project, having given up touring in 1966, a move McCartney says played a fundamental part in them creating the records that followed.

"That's an essential point," he says. "I think the truth is that we were fed up of touring, we were fed up of playing to audiences that couldn't hear us and the bottom line was we were musicians so our soul, our integrity, was in danger of being damaged and that's a vital part of what you do. I think we'd almost forgotten that and we had a couple of dodgy gigs towards the end of our playing career; either it was uncomfortable because it had been raining and we were playing out with these electric amps in the rain and we're thinking 'Jesus, what's this?' or the PAs weren't up to it, we couldn't hear us, they couldn't hear us. Also we got fed up. We had done it a lot and it was just not as fun as at the beginning so I think it was a real good decision. We just got conceptual. We thought 'We'll send the record on tour' and I know what that was inspired by - we'd heard that Elvis Presley had sent his Cadillac on tour."

As the *Anthology 3* discs testified a quarter of a century later, some of what eventually became McCartney's first solo album was already taking

(Picture above) Wings in waiting: Paul McCartney and wife Linda in 1972, the year Wings released their second album *Red Rose Speedway*

(Picture above right) Mull rock: Denny Laine and McCartney singing *Mull Of Kintyre* in 1977 with help from the Campbeltown Pipes Band

(Picture right) Purple patch: Wings' run of success in the mid-Seventies, culminating in the Wings Over America tour



Photo: ©1977 MPL Communications Ltd. Photographers: G Hughes

shape inside the Beatles camp. Songs such as *Teddy Bear* and *Junk* had been considered as Beatles recordings, but never made it, instead finding their way onto 1970's self-titled solo debut, released three weeks before the *Let It Be* album on April 17 that year. And, in case there were any doubts The Beatles were really over, McCartney - who had married New York photographer Linda Eastman the previous year - famously confirmed it by sending promo copies of the album out with a printed self interview in which he explained his reasons for going solo as "business and musical differences", while he also stated, "I do not foresee a time when the Lennon and McCartney partnership will be active again in songwriting."

Although The Beatles had in reality split many months before, this was the first official confirmation it had really happened. The following day headlines akin to "Paul quits The Beatles" reverberated around the world.

Despite the presence of *Maybe I'm Amazed*, his first post-Beatles classic, McCartney followed the usual example of his former band by releasing no singles from that first solo album. Almost a year went by after the album's release before *Another Day* became his first solo single, reaching number two in the UK and number five in the US in April 1971.

Post-Beatles, John, Paul, George and Ringo were really entering unknown territory - the concept

of a superstar group splitting up and then "going solo" had not existed. Again the Fab Four were first, with everyone else following.

Thirty-eight years on, McCartney tells *Music Week* of the uncertainty that lay ahead at the time of the group's demise. "It was like after The Beatles there was this idea either I'd continue to play or didn't and by that time Linda and I were together and we sort of looked at each other and I said 'We could do a group' and it was the craziest of ideas because we wanted to start from the ground up and not just do a big supergroup. We wanted the whole thing to evolve organically so we formed Wings and that became pretty cool. By 1976 we had a really good band together and the interesting thing, now you look back on it, a lot of the music we produced still works. A lot of younger people now relate to Wings."

The announcement of Wings' formation came two months after the release of his second solo effort *Ram*, the only album credited to Paul and Linda McCartney, and his first transatlantic solo number one. Not for the last time in his post-Beatles career it was led off by two different singles in the UK and the US; Uncle Albert/Admiral Halsey gifted him a first American number one single since The Beatles; the UK single, however, the dramatic album closer *Back Seat Of My Car*, stalled at 39, a minor setback in a second career chapter that would ultimately ensure his continuing status as a true mega-selling global musical superstar.

"By 1976 Wings had a really good band together and the interesting thing, now you look back on it, a lot of the music we produced still works. A lot of younger people now relate to Wings..."

Paul McCartney



Photo: ©1976 MPL Communications Ltd. Photographer: R Ellis

PAUL McCARTNEY: THE NUMBER ONES SINGLES

Solo
Uncle Albert/Admiral Halsey (US, 1971)
Com'ng Jp (US, 1980)

Ebony And Ivory - with Stevie Wonder (UK/US, 1987)

Say Say Say with Michael Jackson (US, 1983)
Pipes Of Peace (UK, 1984)
Ferry 'Cross The Mersey -

with Gerry Marsden, Holly Johnson, The Christians - (UK, 1989)

Wings
My Love (US, 1973)
Band On The Run (US, 1974)
Listen To What The Man

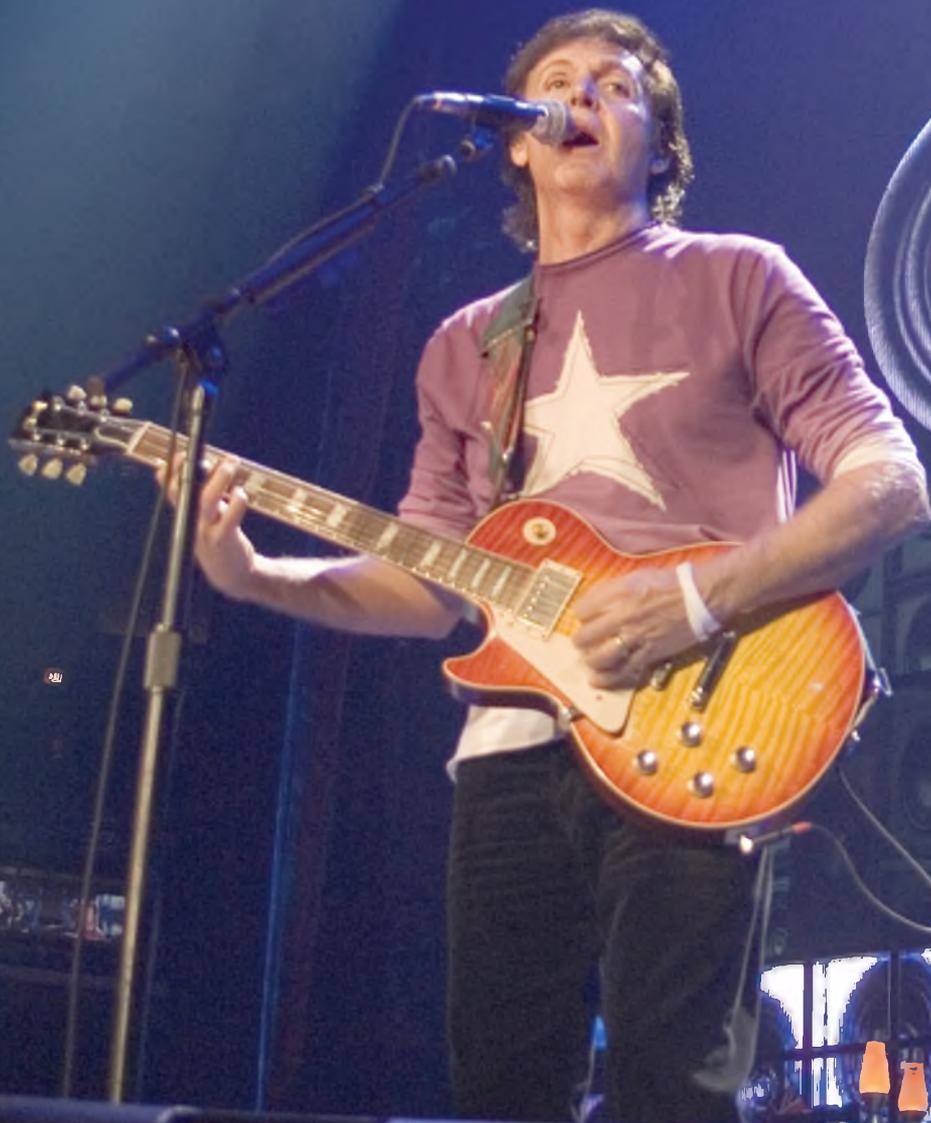
Said (US, 1975)
Silly Love Songs (US, 1976)
Mull Of Kintyre/Girls' School (UK, 1977)
With A Little Luck (US, 1978)

Writer
Bad To Me (Billy J Kramer with The Dakotas, UK, 1963)
World Without Love (Peter and Gordon, UK/US, 1964)
Michelle (Overlanders, UK, 1966)

With A Little Help From My Friends (Jce Cocker, UK, 1968)
Ob-La-Di, Ob-La-Da (Marmalade, UK, 1969)
Lucy In The Sky With Diamonds (Elton John, US, 1975)
Stars On 45 (Starsound,

US, 1981)
Let It Be (Ferry Ad, UK, 1987)
With A Little Help From My Friends (Wet Wet Wet, UK, 1988)
The Long And Winding Road (Will Young & Gareth Gates, UK, 2002)

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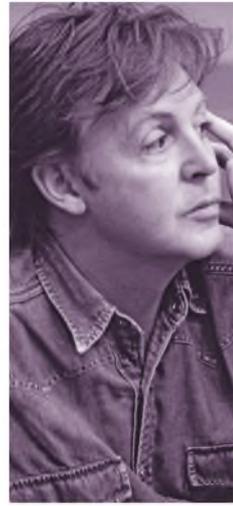


Photo © 2007 Mary McCartney

But the new band got off to a slow start: the first Wings album *Wings Wildlife* in December 1971 was instantly dismissed by the critics and it fell short of the UK Top 10, while only limping in at the bottom rung of the Top 10 in America.

Given that only 18 months earlier he had quit the most successful band in history, McCartney could hardly have chosen a more contrasting approach to introduce the world to his new group as he took a leaf out of The Beatles' Hamburg days by moving things back to basics.

With his wife Linda, former Moody Blues vocalist Denny Laine, guitarist Henry McCullough and drummer Danny Seiwell joining him in the line-up, Wings ignored any pretensions of there being an ex-Beatle among them by turning up unannounced at a series of colleges early in 1972 in the UK asking if they could play. It was McCartney's way of ensuring the band could emerge from the shadows of his past, stand on their own two feet and be regarded as a proper group in their own right.

It would be another year, though, before Wings could be properly hailed as a success. Commercially, 1972 was a strange year for McCartney with two singles banned by the BBC (*Give Ireland Back To The Irish* and *Hi Hi Hi*) and a song based on the nursery rhyme *Mary Had A Little Lamb* which, though a UK Top 10 hit, was hardly what was expected of an ex-Beatle.

The second Wings album *Red Rose Speedway* delivered another US number one in McCartney's

(Pictures above)
The seven ages of Macca: as a Beatle in 1964, and during a prolific and long-lasting solo career in (from left to right) 1972, 1980, 1984, 1993, 1997 and 2007

(Picture below)
Into the Eighties: McCartney had a smash hit alongside Stevie Wonder in 1982 with the piano-themed *Ebony and Ivory*. He also duetted with Michael Jackson that same year

eulogy to Linda, *My Love*, in June 1973, at the same time as the album also topped the chart there, while he was briefly reunited with Beatles producer George Martin to record the title theme for Roger Moore's Bond debut *Live And Let Die*. However, the real turning point for the band came with the album follow-up *Band On The Run*, even though its creation could hardly have started in worse possible circumstances.

By the time the band were ready to set out to Lagos, Nigeria, to record the album McCullough and Seiwell had already quit and when they arrived the McCartneys were robbed at gunpoint and their demo tapes stolen.

What ultimately emerged, though, was McCartney's most-rounded post-Beatles creation yet and what remains his most critically-acclaimed and commercially-successful album outside the Fab Four. It housed the dynamic *Jet*, the exquisite title track and *Let Me Roll It*, in which McCartney oddly sounded like John Lennon. The *Band On The Run* single was another US chart-topper in 1974, while the album spent four weeks at number one there and seven in the UK, globally selling around 6m copies in the process.

This was the start of Wings' purple patch, which continued in 1975 with another transatlantic number one album, *Venus And Mars*, and the following year with the US-chart-topping *Wings At The Speed Of Sound*, featuring Hot 100 chart-topper *Silly Love Songs*, in which McCartney took a sly dig at the

critics continually attacking him for writing about love. There was also his first American tour in a decade, *Wings Over America*. McCartney was so confident now of his current project that he even dug into his Beatles catalogue for the first time since their demise, while the tour's subsequent triple live album was itself another American number one.

The history books say 1977 was the year of punk, not least with the release of the Sex Pistols' *God Save The Queen* single around the Queen's Silver Jubilee celebrations, but everything that year – and indeed in history to that date – was outsold by an unfashionable ode to a Scottish island featuring bagpipes. Written with Denny Laine, *Mull Of Kintyre* spent nine weeks at number one at the end of 1977 and beginning of 1978 in Britain, becoming the first single in history to surpass 2m UK sales and thus overtook McCartney's own co-penned *She Loves You* as Britain's all-time number one. Oddly, in the US the b-side *Girls' School* was made the lead track and struggled to 33. *Mull Of Kintyre* would retain its all-time-number-one status until 1984 and *Band Aid's Do They Know It's Christmas* which, giving him the triple, happened to feature a



Photo © 1982 MPL Communications Ltd. Photographer: Nick Read

PAUL McCARTNEY: THE NUMBER ONES ALBUMS
The Beatles
Please Please Me (UK, 1963)

With The Beatles (UK, 1963)
Meet The Beatles (US, 1964)
The Beatles' Second Album (US, 1964)
A Hard Day's Night (UK/US, 1964)

Beatles For Sale (UK, 1964)
Beatles '65 (US, 1965)
Beatles VI (US, 1965)
Help! (UK/US, 1965)
Rubber Soul (UK/US, 1965)
Yesterday...And Today (US, 1966)

Revolver (UK/US, 1966)
Sgt Pepper's Lonely Hearts Club Band (UK/US, 1967)
Magical Mystery Tour (US, 1967)
The Beatles aka "The White Album" (UK/US, 1968)

Abbey Road (UK/US, 1969)
Let It Be (UK/US, 1970)
The Beatles 1967-1970 (US, 1973)
The Beatles At The Hollywood Bowl (UK, 1977)

The Beatles Live At The BBC (UK, 1994)
Anthology Volume 1 (US, 1995)
Anthology Volume 2 (UK/US, 1996)
Anthology Volume 3 (UK/US, 1996)
1 (UK/US, 2000)

Solo
McCartney (US, 1970)
Ram (UK/US, 1971)
McCartney (UK, 1980)
Tug Of War (UK/US, 1982)
Give My Regards To Broad Street (UK, 1984)
Flowers In The Dirt (UK, 1989)



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certain McCartney on the B-side.

Just as Wings' arrival in the world quietly started with those college gigs back in 1971, the group exited with equally little fanfare. After clocking up yet more hit singles and albums, among them the band's last Hot 100 number one With A Little Luck, they quietly disbanded with no official announcement of a split. It meant the closing of the second chapter of McCartney's career and the beginning of a third.

Having opened his post-Beatles account with the album McCartney, in which he played all the instruments, McCartney repeated the trick for his first post-Wings effort, McCartney II, which housed the mega-hit Coming Up. The album was released in May 1980 in the wake of his infamous Japanese drugs bust where he was incarcerated for 10 days. Just as the year had opened so terribly for McCartney it would end in the worst possible way with the murder that December of John Lennon.

The first half of the Eighties was one of McCartney's most commercially successful as he teamed up again with George Martin, a move that initially took the Beatles producer by surprise. "He'd been with Wings and made his own records, but we'd been keeping up our friendship and having dinners together with Linda and [George's wife] Julie," he says. "We had dinner one evening and I dropped him back at his flat in Soho and I was about to drive off and he came running towards me, knocked on the window and I lowered it and he said 'I forgot to ask you. Can you produce my next album?' We'd been together all bloody evening and I said 'This is a fine time to ask. It's a big question Paul. Do you think we should meet and talk about it?', so we did that and I said to him straight away, 'I don't think it's going to work. I don't think it will work at all' and he said 'Why not?' 'Because it's been a long time since we worked together. I'm a cantankerous bastard and you have learnt to do everything I've done. You're a very good producer, you don't need me.' He said, 'Well, I think I do.'"

The reunion was sound judgement on McCartney's part, delivering him such hits as the Stevie Wonder duet Ebony And Ivory and Michael Jackson pairing Say Say Say, his first truly solo UK number one single Pipes Of Peace, No More Lonely Nights and We All Stand Together.

By the end of the decade it had been some 10 years since McCartney had last toured, his live appearances being reserved for special occasions such as Live Aid. That was addressed in 1989 as he opened his first world tour in 13 years and, for the first time ever in his entire career, played such Beatles evergreens as Hey Jude live in concert.

The hugely-successful tour confirmed McCartney's continuing draw as a live act and set the scene for the next decade and a half when it would be as a live performer where he would enjoy his biggest commercial successes.

In the recording studio, though, he was still ready to explore new directions, making his classical debut in 1991 with the semi-autobiographical Liverpool Oratorio in conjunction with Carl Davis, while, not for the first time, he flirted with dance music using producer Youth on The Fireman project. There was also the small matter of the long-awaited Beatles Anthology TV series whose three double

accompanying albums of unreleased tracks and alternate takes all topped the US chart.

New studio albums from McCartney became less frequent, although when they did he demonstrated the passing years had not diminished his gift for melody. One stand-out was 1997's Flaming Pie, held off from number one in the UK and the US only by the Spice Girls' mega-selling debut, which, while his most accomplished in years, had an additional poignancy as it was recorded against the backdrop of Linda's cancer battle. It was deservedly shortlisted for Grammy album of the year, as was 2005's Chaos And Creation In The Backyard for which he teamed up with Radiohead and Beck producer Nigel Godrich.

This side of the millennium has largely focused on his activities in the live arena, including another world tour and then a trek around the US. Since then he has recorded another album, Memory Almost Full, which has been his most commercially successful as well as most documented in years, aided by a groundbreaking deal with Starbucks'

Hear Music label and a tie-up with one-time Beatles nemesis Apple Inc for whom he agreed to perform the album's lead-off single Dance Tonight in an iTunes TV ad. The track was shortlisted for best male pop vocal performance at this year's Grammy Awards, while Memory Almost Full was shortlisted as best pop vocal album and the track Only Mama Knows for best solo rock vocal performance.

Nearly three decades after recording the Sgt Pepper album, McCartney finally reached the milestone of his 64th birthday in 2006 and, although he reached official pensionable age a year later, thoughts of retirement are not even on the horizon. Rather, expect this Brit outstanding contribution award to inspire him on to embrace yet more new challenges. For a man who has rewritten the rulebook so many times in the past he knows no other way.

paul@musicweek.com

(Picture below)
Archive material:
McCartney hit the road again in 1989 after a 13-year break and played a number of Beatles tracks while earlier in the decade he reunited successfully with Beatles producer George Martin (inset)

"I don't think it will work at all... I'm a cantankerous bastard and you have learnt to do everything I've done. You're a very good producer..."

George Martin to Paul McCartney on their reunion during the Eighties

my inspiration
Paul McCartney



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She's an artist,
she don't look back
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Bob Dylan

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Paul McCartney
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**PAUL McCARTNEY:
THE NUMBER ONES
ALBUMS**
Wings
Red Rose Speedway
(US, 1973)
Band On The Run
(UK/US, 1974)

Venus And Mars
(UK/US, 1975)
Wings At The Speed Of
Sound (US, 1976)
Wings Over America
(US, 1977)

Listen to what the man said

by Paul Williams

Paul McCartney has left an indelible mark on popular culture and to celebrate his many achievements he will pick up the Brits' outstanding achievement award this week. *Music Week* speaks to him about his continuing passion for music and performance

(Picture right)
Brits virgin: having been absent from the inaugural event alongside the other ex-Beatles in 1977, McCartney makes his first appearance at the event this year



Now here's a line-up to whet the appetite: Frankie Howerd, Nicholas Parsons, Barry Cryer and the Wembley Conference Orchestra. No, these names are not lifted from a Royal Variety Performance programme from a bygone year, but are just some of the stars who appeared at the first-ever Brit Awards one mid-October Monday evening back in 1977.

The shindig – the Britannia Centenary Awards to give it its proper name, at London's Wembley Conference Centre – was staged to mark the Queen's Silver Jubilee and celebrate the greatest musical achievers across her then 25-year reign.

To no great surprise The Beatles were honoured with more awards than anybody else that night, being named best British group and taking best British album for Sgt Pepper's Lonely Hearts Club Band. They shared an outstanding contribution award with their old EMI chairman LG Wood, while George Martin got a look-in as best British producer.

And at least George Martin turned up, performing a Beatles medley with the aforementioned Wembley Conference Orchestra. As for The Beatles, they were a no-show, much to the revulsion of then BPI director general Geoff Bridge who stormed at the time, "I am disgusted that not one of them turned up."

It may have taken more than three decades but one quarter of the band – Paul McCartney – will be able to at least make amends this Wednesday when he is set to collect an outstanding contribution award as well as perform. But ahead of that we caught up with him to gauge his thoughts on being honoured, his decision to record away from EMI and a musical career that stands in a category all by itself.

PAUL CONGRATULATIONS ON ANOTHER GREAT ACHIEVEMENT

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Congratulations on the Brits outstanding contribution award. What was your reaction when you were approached about it?

I was very chuffed really. I'm always thrilled to get an award. You like to think what you're doing is noticed and recognised and I'm quite amazed at this stage of my career and this stage of the game to still be getting awards, so it was great. I was very pleased.

So where is this one going to sit in terms of God-knows how many awards you've won over the years?

It will go alongside the others, as I say. I don't normally go on about it but it is amazing to have got awards when basically I set out to have a bit of fun with a band and enjoy what I love doing most so it's amazing to have got a lot of awards and this one will rank right up with the top ones.

When was the last time you attended the Brits?

I haven't ever been. It's my first. I'm a Brit virgin.

What are you expecting?

Well, I've seen it on the telly.

Has that not put you off?

[Laughs] No, not really! They have had their share of dodgy presenters I must say.

They've got the Osbournes this year, haven't they?

Well, I'm saying nothing! Ozzy and Sharon, I've known them a while and he's a bit of a mate...

And he adores The Beatles...

He does love The Beatles, yeah, he's a big fan and fingers crossed, I hope it's good. I'm sure it will be.

I presume you'll be maintaining the tradition that sees the outstanding contribution award winner close the ceremony with a 15-minute set?

I think I am playing a bit. Like I say, the truth of the matter is when you get an award it's slightly embarrassing, in a very nice way, so I don't really focus on it until I absolutely have to. I know I'm

going to play; I'm not quite sure exactly what yet. All I know is I've got my band coming in and I'm looking forward to seeing them.

It's going to be hard to summarise a four-and-a-half-decade career in about 15 minutes. That's going to be a challenge.

We could play it very quick. It's always difficult to choose and it will be difficult, but we hope to come up with something that in some way is representative.

Musically, this has been a pretty eventful year for you. I'm thinking of your first non-EMI album coming out, *Memory Almost Full*, which had real critical acclaim and performed well commercially – you must be very pleased.

Yeah I am extremely pleased.

And obviously, teaming up with Hear Music/Starbucks. What is your take on how that has worked?

A lot of people acknowledge now that the music industry is in a bit of disarray and a lot of the major labels are not exactly sure what to do. On top of that, the way I normally promote my albums through the record company can be very boring. I said to my producer, "I'm really dreading releasing this record because I've had so much fun making it that to just suddenly be going out on the same old treadmill is going to spoil it really," so we made a vow whatever we did we'd make it exciting and interesting for ourselves.

He happened to know the newly-appointed head of Starbucks, Alan Mintz, and he said, "He's a bass player, he's a big fan of yours and he'd love to meet you" and I said, "Okay, wheel him in" and Alan came in and he just flipped over the record, he started getting really excited.

So I said, "You know what, this could be good" and we looked into it. I talked to the EMI people and frankly I'm not sure that they were that surprised, because with the modern world and the new set-up out there, with the internet particularly and downloading, they lost the plot a bit. I think they kind of understood – we're still very good friends –

that I wanted to move on and as it turns out they were in the middle of a sale.

Anyway, I went with Starbucks and the only people who had slight comment said, "Why Starbucks?" I said, "Well, I'm used to being sold in Walgreens and Best Buy and Tesco so what's the difference, it's a shop?"

And they've got a number of them, haven't they?

Exactly, when I heard they had 400 in China alone I thought, "You know what this could be exciting" and it has been. They're really on top of the record. They gave it very special consideration; going out with one of the majors you're in a group of about 200 people who are being released that week and so you can't get the special attention you want.

Are you envisaging that they will handle your next album as well?

I don't know. Whatever it is, it'll be exciting. I have no idea what the exciting thing will be but I haven't made any commitments either way. I think EMI are going to get their act together. I don't think it will take them too long. They're not stupid. They've just been caught a bit in the headlights so I don't know. I don't have any plans either way at the moment.

What do you make of Tony Wadsworth's departure from EMI? He's obviously been an integral part of EMI and you have been working with him for a number of years.

He's a mate, Tony. This is what I mean about disarray. It's not the most comfortable thing to be working in a company when people you know are losing their jobs. You might as well just look around for something better. But as I say I think a lot of the guys at the company understood what I was doing.

I was lucky enough to see two of your three gigs in London last year, the one at the Electric Ballroom in Camden and also the Electric Proms one at the Roundhouse. Can we expect you to be playing again this year?

I'm not sure yet. I'm talking about that right now. I think everyone is just getting their feet back under

"I've never been to the Brits. It's my first [this year]. I'm a Brit virgin..."

Paul McCartney

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their desks. I'm just starting to plan that, but it's very likely I'd like to

And where are you in terms of another album?

When Memory Almost Full came out last year I thought I was just fixing up some old tracks. In actual fact it suddenly turned itself into an exciting album so that was a great feeling of not sitting down doing your homework. It just appeared out of the blue; it was lovely.

A strange thing has happened with a record I'm making now with Youth; he and I did a thing called the Fireman. We did two albums and basically they were club/ambient instrumental albums and we just did it for the craic as the Irish say, for the fun of it. We started on the third, Fireman 3. We've got a kind of new approach and I'm, like, quite amazed how it is turning out, because we decided to do vocals, so what I'm doing basically is improvising in the spirit of Fireman.

We've got a couple of tracks and I think all the stuff on it is really interesting so that may even be my next album. Talk about coming out of leftfield, it's just we've enjoyed working on it and then when I take the demo away from the sessions I've been listening to it and playing it to people and it's like, "What is this?"

That's kind of in your DNA... to break the rules?

The thing is, why did we all get into music? It's fun, it's exciting and how lucky are we to be allowed to do this for a living? So to me that excitement and that thrill is the whole thing.

So can you remember a point when you and John thought "Well, we've got this songwriting thing cracked"? Is there a song that made you realise "We're pretty good at this"?

It depends how early you want to start. We had inklings of it with something like She Loves You - From Me To You/She Loves You we kind of realised we were actually songwriters able to come up with something to fit the bill. I think as we went on we became more and more convinced with the stuff we were doing through things like Norwegian Wood,

"Why did we all get into music? It's fun, it's exciting and how lucky are we to be allowed to do this for a living?"

Paul McCartney

(Picture right) African expedition: Wings recorded their landmark album *Band On The Run* in Lagos, Nigeria, in 1974... a period during which their demo tapes were stolen at gunpoint. Their overseas trip was depicted on the album's back cover



Drive My Car... we started to feel we're pretty good at this. You had this feeling you were hot and it's a great feeling.

I don't know what your take is on it, but it seems to me there has been a kind of reassessment of your

work with Wings. With bands like The Feeling now, Wings sound very contemporary.

Yeah, you know, that's what I'm hearing. A lot of people are saying that to me. I remember Bono at Live 8 saying, "That's what our own kids are listening to now, they're checking out Wings" and I

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got a lot of that feedback from people and we started to include more Wings stuff.

Last time out we did a couple more and it was great. We did Wings and when that finished I just did solo stuff and I feel now, currently, it feels like a new special period. I really like this band I'm with. They've been my band a little while now and we're actually, he said modestly, I think we're becoming a real good band.

They really are good and they've got something to live up to.

They have, but it doesn't seem to faze them. We just come to play. We come to have a good time and to play well and that's all you really have to do I suppose so we're pretty relaxed. We love playing together so I think it shows. I think some of the new gigs we've been doing over the last couple of years with this band have been quite cool.

Are there any contemporary acts that you're listening to or are influencing you?

I like a lot of the bands that are out there. I think what I like about them is that they can play. I'm not a great expert on them, but I think The Killers are good, the Arctic Monkeys are good and I think the Kaiser Chiefs are good. Those aren't quite as new as some of the others. I think there's a lot of good new music around. I'm very encouraged by the scene at the moment. There are a lot of good singers around. Amy Winehouse seems like a real good singer to me. When I listen to her music I think, "She can sing."

You mentioned the Youth album, but what else have you got planned?

I've got a few things. I'm currently doing an album with my son.

That's interesting. He's played on a few of your albums, hasn't he?

A few things, yeah, but this is his album now. He's written stuff and he's playing on it and singing on it. I'm very pleased. Me and my producer David Kahne who did Memory Almost Full are working with him

Photo: ©1993 MPL Communications Ltd. Photographer: Clive Arrowsmith



and we're kind of quietly amazed at what he's doing.

And what is happening on the Apple Corps front because obviously there has been a change there with Jeff Jones coming in? What difference do you think he's going to make to it?

Well, you know, Neil [Aspinall, the previous Apple CEO] was great. Neil was our mate for a long, long, time and nobody could replace Neil because he was so special, he still is, he's a great guy, but he'd been wanting to retire for quite a while so the baton's been handed to Jeff.

He's very good business wise. He's a good guy, he's very honest and he's coming up with rather nice ideas so we'll just see. Obviously, the big thing is the iTunes stuff, the downloading, which I would suspect will happen this year but it's such a big deal, you know that. Dotting the Is and crossing the Ts sounds easier than it is. You've got a lot of parties involved; so for instance if FMI is holding out for a lower royalty thing, they always want you to take the lowest royalty they can get you to take.

(Pictures above)

Band in the sun: McCartney's band in 1993, which included former Haircut 100 drummer Blair Cunningham. McCartney admits he loves playing with his latest band – though whether that includes lugging the amps around himself (above right) is debatable



Photo: © 2007 Mary McCartney

They've been doing that since 1962, haven't they?

What else is new? Obviously we want to get it right, it's such a big affair.

And there's so much anticipation for it, isn't there, which must delight you.

That's what I mean. Steve Jobs is really up for it, he wants it. Everyone wants it. It's just ironing out the details; you've got to get it right. If we don't get it right we sail into the future with a bum deal and Lord knows we've done a few of them in the past.

So do you download yourself?

Not really. I do a bit of stuff, you know, but I'm more CD. I listen a lot in the car so CDs are easiest for me.

And in terms of other Beatles things, is there much left in the archive? I suppose the thing that jumps out to me is the Let It Be movie that has never come out.

There's all sorts of stuff. I don't really like to spend interviews going on about The Beatles. They were great, fantastic. Wings were great, too.



Congratulations Paul
Long may you continue to outstandingly contribute!

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All the best from a legend...

by Paul Williams

The end of The Beatles could perhaps have spelled the end of Paul McCartney as a global phenomenon. But 38 years and many albums later, it is abundantly clear that McCartney's staying power and post-Beatles output has stood the test of time



McCartney (1970)

Released just three weeks before The Beatles' Let It Be album, this was a solo album in its truest fashion with McCartney playing every single instrument. Although a mixed affair in places, it provided the first genuine McCartney solo classic in Maybe I'm Amazed, which finally became a hit single seven years later when a live version was spun off the Wings Over America album.

This album really was the bridge between The Beatles and McCartney solo as several of its songs were trialled as possible Fab Four cuts, evidenced by run-throughs of both Junk and Teddy Boy appearing on the third Anthology album, released in 1996. It topped the US chart for three weeks in May 1970, but was denied top spot in the UK by Simon & Garfunkel's mighty Bridge Over Troubled Water.



Ram (1971)

John Lennon's How Do You Sleep was still a few months away, but those looking for possible Beatles references in their solo members' work were quick to point to Too Many

People, the opening track of McCartney's second post-Fab Four album. To some the lyric "That was your first mistake, you took your lucky break and broke it in two" was a direct reference to Lennon; at least, Lennon himself thought so. What is clear is that Ram – the only album credited as by Paul and Linda McCartney – is an often-overlooked solo highlight, containing his first US post-Beatles

Ram is an often overlooked solo highlight and justifiably delivered number ones on both sides of the pond...

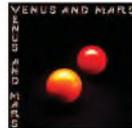
number one in the enchanting Uncle Albert/Admiral Halsey and the epic closer The Back Seat Of My Car, which could have been an outtake from Abbey Road. Ram justifiably delivered number ones on both sides of the pond.



Band On The Run (1973)

It was George Harrison who inspired the line "If we ever get out of here" on the album's title track, a phrase uttered by the Quiet One during one of the many business meetings

towards the end of The Beatles' existence when he suggested giving away all the money to charity just so matters could be settled. By this time, however, McCartney had fully emerged from the shadow of his former group with what for many is the stand-out album of his solo career. The five-minute title track is an obvious highlight, while Jet has opened many-a McCartney concert and Let Me Roll It had Macca oddly sounding like John Lennon. Recorded in Lagos, Nigeria, it topped the UK chart for seven weeks in 1974, only outsold that year by a Carpenters best of, while it was also an American number one, as was the Band On The Run single.



Venus And Mars (1975)

Band On The Run was Wings just as a trio (the McCartneys plus Denny Laine), but this follow-up was more truly a band effort with the line up expanded by the addition of Joe

English and Jimmy McCulloch. Album opener Rock

Show would be put to good effect during the following year's Wings Over America tour, while Listen To What The Man Said was the obvious standout track, tooping the Billboard Hot 100 and reaching number six in the UK. And, three years after releasing a version of Mary Had A Little Lamb as a single, McCartney jokingly closed the album with a version of Tony Hatch's theme to Crossroads, which was even briefly adopted by the rickety ITV soap opera.



McCartney II (1980)

Ten years after playing all the instruments on his solo opener McCartney repeated the trick for his first post-Wings effort, the naturally-titled McCartney II, which effectively began the third chapter of his incredible career.

Coming Up was the album's runaway hit, memorably backed by a video in which McCartney played a series of roles including Ron Mael of Sparks, Buddy Holly and even Beatle Paul, although in the US a live version recorded in Glasgow became the chart topping hit single. His continuing drive for experimentation is evident on the likes of Temporary Secretary, while the set also delivered two first-class ballads in Waterfalls and One Of These Days.



Tug Of War (1982)

Reunited with George Martin for the first time since 1973's Live And Let Die, McCartney hit one of his solo commercial highs on Tug Of War.

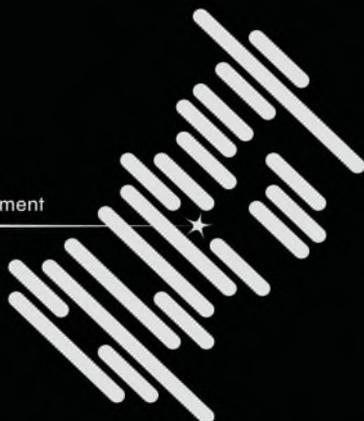
Congratulations Paul on receiving the Outstanding Contribution To Music Award at The Brits 2008 and for the global success of Memory Almost Full.

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which gave him number ones on both sides of the Atlantic. The Beatles reunion also took in Ringo Starr who drummed on several tracks, including Take It Away, while the quest-list further numbers Carl Perkins and Stevie Wonder. Although widely derided now, the Ebony And Ivory duet with Wonder was a true mega hit, reaching number one in the UK for three weeks and leading the US rankings for seven weeks. While that song has not been part of a McCartney concert in years, he frequently turns to the album's Here Today, his poignant tribute to John Lennon. Far lesser-known is Wanderlust, another hidden McCartney gem.



All The Best (1987)

Wings Greatest Hits, released towards the end of 1978, had rounded up many of the band's highlights, but this successful retrospective took in McCartney solo recordings, too. The oldest track here is his introductory solo single, 1971's Another Day, the newest Once Upon A Long Ago, which was the set's brand new track and single. In between it provides a useful guide to his life after The Beatles, featuring the likes of Wings favourites My Love, Band On The Run, Silly Love Songs and the mega-selling Mull Of Kintyre, plus huge Eighties hits such as Say, Say, Say with Michael Jackson, No More Lonely Nights and even We All Stand Together.



Flowers In The Dirt (1989)

The first fruits of McCartney collaborating with Elvis Costello manifested itself on the B-side of 1987 single Once Upon A Long Ago, but stepped up a gear with this 1989 album, with four co-writes, including the lead-off, power-pop single My Brave Face and the pair dueting on the sparring You Want Her To (McCartney exchanged the favour the same year with collaborations on Costello's Spike album, including the hit Veronica). One of McCartney's most solid album offerings in years, the set was regarded as a real return to form and gave him a seventh post-Beatles number one album in the UK. Its release

came just a few months ahead of his first live dates in more than a decade



Flaming Pie (1997)

The first McCartney album to emerge after the hugely-successful Anthology project, there were Beatles references aplenty here, not least with the title, which had been inspired by a comment John Lennon made to the press in 1961 on the origins of the group's name. He famously quipped, "I had a vision that a man came unto us on a flaming pie, and he said, 'You are Beatles with an A.'" Ringo Starr and George Martin also figured, but this was an album that could stand purely on the quality of its songs, among them The World Tonight and Calico Skies, still a regular McCartney concert fixture. It was recorded in the shadow of Linda's cancer battle, one she would sadly lose the following year. Number two in the UK and US, it was justifiably shortlisted as Grammy album of the year.



Wingspan - Hits And History (2001)

The most comprehensive post-Beatles McCartney retrospective cleverly was an album of two halves, the first covering the obvious hits, the second billed as the "history" side, featuring not just the famous album tracks but some tracks that outside those in the know are criminally unknown to the wider public. Among such fare here worthy of investigation are Tomorrow (originally part of 1971's Wild Life album) and Daytime Nighttime Suffering (B-side to 1979 hit Goodnight Tonight) alongside better-known album tracks such as Every Night and Blue Bird. The "hits" disc had all the obvious smashes, covering the period up to 1984's No More Lonely Nights.



Memory Almost Full (2007)

The album made the headlines largely because of McCartney joining forces with Starbucks' new Hear Music label, rather than due to the music, but it was nonetheless a very



Photo © 1977 MPL Communications Ltd. Photographer: G Hughes

(Picture above)

He shall not be moved: with punk in full flight in 1977, McCartney still managed to score a nine-week slot at number one with the record-breaking single Mull Of Kintyre which also featured on 1987's All The Best album

positively-received album critically, managing to touch upon virtually every facet of his musical career. Refreshingly, there were not just Beatles musical references but Wings ones, too, evidenced on the likes of rocker Only Mama Knows, while the mandolin-led single Dance Tonight was his most-aired new track in years, helped by him performing it in an iTunes ad. Released in his 65th year, the album found McCartney reflecting on his own mortality, for the first time, on the moving End Of The End.

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Days in the life

Born James Paul McCartney in Liverpool Walton Hospital on June 18, 1942, it took the world's most successful popular musician just 15 years to make his mark with The Quarrymen. The rest, as they say, is history...

1942: Born June 18 in Liverpool.

1957: Successfully auditions for The Quarrymen, impressing John Lennon by knowing all the words to Eddie Cochran's Twenty Flight Rock.

1958: McCartney's schoolfriend George Harrison joins the band.

1960: Now known as The Beatles with a line-up also featuring Stuart Sutcliffe on bass and Pete Best on drums, the group play Hamburg for the first time.

1961: They play their first concert in March at The Cavern in Liverpool, returning the following month for another Hamburg residency. McCartney takes over bass following the departure of Sutcliffe, while in October Brian Epstein becomes the band's manager.

1962: Following a rejection at the start of the year by Decca, they are eventually signed by George Martin to Parlophone but not before Pete Best is sacked and replaced by Ringo Starr on drums. Their first single Love Me Do, penned by McCartney with him on lead vocals, is released in the UK in October and reaches number 17 on the chart.

1963: Their first album Please Please Me is recorded in a solitary day in January and includes their second single (a number two hit) as the title track. The album will spend 30 consecutive weeks at number one during the year, only to be replaced by the second Beatles album With The Beatles, itself number one for 21 consecutive weeks. The year also delivers their first three UK number one singles: From Me To You, She Loves Me (which becomes the biggest-selling single in the UK

of all time) and I Want To Hold Your Hand (which becomes the biggest-selling globally of all time by a UK act), and the birth of the word "Beatlemania" after their Royal Variety show performance.

1964: The Beatles break America in a

spectacular way, racking up record audience figures for an Ed Sullivan TV performance and one week uniquely filling the entire top five positions on the Billboard Hot 100, led by I Want To Hold Your Hand, while Meet The Beatles tops the albums chart. They achieve six US number one singles during the year, including Can't Buy Me Love and A Hard Day's Night (both UK number ones also), while star in their first feature film.

1965: Another remarkable year for the group includes MBEs, the album and movie Help!, the LP Rubber Soul and Yesterday, written by McCartney and performed by him away from the rest of the group. It becomes the most covered and aired song in history.

1966: The year The Beatles stop touring also produces the album Revolver, hit singles such as the McCartney-led offerings Eleanor Rigby and Paperback Writer and a first McCartney project away from the group, the score for the film The Family Way.

1967: Arguably The Beatles' most prolific year in terms of output, it begins with the single Penny Lane/Strawberry Fields Forever, peaks in June with the release of the album Sgt Pepper's Lonely Hearts Club Band and also takes in a live TV global performance of All You Need Is Love, which happens just weeks before the death of manager Brian Epstein.

1968: The band achieve a nine-week run at number one in the US with McCartney's Hey Jude, a record for a Beatles single, while the self-titled double album (known as "The White Album") includes McCartney songs such as Back In The USSR and Helter Skelter.

1969: The last year of The Beatles' existence is also the year he marries New York photographer Linda Eastman. The year's highlights include the last-ever-recorded Beatles album Abbey Road and McCartney's Get Back, the band's last single to reach number one in both the UK and US.

1970: Although the band had already split, McCartney makes it public for the first time in a Q&A sent out with promo copies of his first solo album McCartney. Featuring Maybe I'm Amazed, it is released just weeks before the last-issued Beatles album Let It Be.

1971: After second solo album Ram (credited with Linda and including his first solo US number one single Uncle Albert/Admiral Halsey), McCartney that August forms Wings with his wife, former Moody Blues frontman and drummer Denny Seiwell, the first of a number of line-ups for the band over the next decade. However, their first album Wild Life struggles to make an impact.

1972: The band turn up unannounced at UK universities as they look to make a name for themselves away from the Fab Four. A second album, Red Rose Speedway, includes the ballad My Love.

1973: McCartney briefly reunites with George Martin to make the theme to the Bond movie Live And Let Die, while a now three-piece Wings record the album Band On The Run, which

reaches its peak the following year by topping both the UK and US charts. It remains McCartney's biggest-selling album outside The Beatles.

1974: The success of the Band On The Run album is accompanied by hit singles with the title track and Jet.

1975: The album Venus And Mars is a trans-Atlantic chart-topper and includes the Hot 100 number one Listen To What The Man Said.

1976: Wings' peak year includes Wings Over America, the first time McCartney plays live in the States since The Beatles last-ever concerts nine years earlier, another US number one single in Silly Love Songs and the hit album Wings At The Speed Of Sound.

1977: The headlines say punk but the biggest hit of the year in the UK is Wings' Mull Kintyre, which features bagpipes and clocks up a nine-week run at the top on its way early the following year to replace She Loves You as the UK's all-time number one top seller. However, in the US it is relegated to a B-side to Girls' School.

1978: Wings score their last-ever US number one single with With A Little Luck.

1979: What turns into the last active year for Wings includes the album Back To The Egg and the McCartney-organised Concerts for the People of Kampuchea. The year ends with the first single credited to just McCartney since 1971, Wonderful Christmastime.

1980: A year of drama and then tragedy begins with McCartney jailed in Japan for drug possession and ends with the murder of John

Lennon. On the recording front, his belated second solo album, appropriately titled McCartney II, houses the hit Coming Up.

1981: It is the first year since 1961 when there are no new releases featuring McCartney, with the exception of an interview album and him contributing backing vocals with Ringo Starr to George Harrison's Lennon tribute All Those Years Ago.

1982: Produced by George Martin, the album Tug Of War tops the UK and US charts, as does Ebony And Ivory, performed with Stevie Wonder. He also performs alongside Michael Jackson on the hit The Girl Is Mine, the lead single from Thriller, which goes on to become the world's biggest seller of all time.

1983: Another Jackson duet, Say, Say, Say, reaches number one in the US.

1984: McCartney finally scores a solo UK number one single, Pipes Of Peace, while he writes and stars in the movie Give My Regards To Broad Street, which features the hit single No More Lonely Nights. A less-obvious single, We All Stand Together, becomes one of his biggest hits in the UK.

1985: Though hindered by a faulty microphone, McCartney performs Let It Be at the Wembley leg of Live Aid before being joined on stage by other artists for Do They Know It's Christmas?.

1986: McCartney finds another collaborator in 10cc's Eric Stewart who co-writes some of the songs for his new album Press To Play.

1987: Solo/Wings retrospective All The Best hits number two on the UK albums chart and includes new Top 10 hit Once Upon A Long Ago.

1988: CHOBA B CCCP, a collection of rock 'n' roll covers, is released in the USSR only, but is given a more general release three years later.

1989: A songwriting partnership with Elvis

Costello, began a couple of years earlier, is further evidenced by collaborations on Costello's Spike album and McCartney's own UK chart-topper Flowers In The Dirt. McCartney also begins his first tour of the US in 13 years.

1990: McCartney's New World Tour hits the UK.

1991: McCartney's first solo work, a collaboration with Carl Davis called Liverpool Oratorio, premieres and goes on to top the classical chart.

1992: He works for the first time with Youth on The Fireman project, creating the album Strawberries Oceans Ships Forest.

1993: The album Off The Ground becomes a top-five hit in the UK, while McCartney undertakes another world tour.

1994: He reunites with fellow surviving Beatles George Harrison and Ringo Starr to begin recording new tracks for the forthcoming The Beatles Anthology series.

1995: Beatles "comeback" single Free As A Bird, recorded by the three remaining Beatles around a John Lennon demo, is released as the Anthology series is screened globally. The first accompanying double album becomes a multi-million seller.

1996: The second and third Beatles Anthology albums are released and, like the first, both top the US chart.

1997: The highly-acclaimed McCartney album Flaming Pie is released and debuts at two in the UK and US, his highest American chart position since 1982's Tug Of War. He is also knighted by the Queen.

1998: Linda McCartney dies aged 56 after losing a battle against cancer.

1999: McCartney returns to his roots with rock 'n' roll album Run Devil Run whose publicity campaign sees him returning to play a gig at a rebuilt Cavern club.

2000: The enduring popularity of The Beatles is demonstrated once again with the 1 retrospective topping charts across the world. It remains the century's global top seller to date.

2001: George Harrison dies aged 58 of cancer. That same year the compilation Wingspan - Hits And History reaches number two in the US while he delivers another new album in Driving Rain.

2002: In a year in which he marries for a second time, McCartney begins an extensive world tour, while he performs at the Super Bowl.

2003: McCartney performs for the first time in Russia, inevitably including Back In The USSR in the set.

2004: He achieves another live first by making his inaugural UK festival appearance by playing the Glastonbury Festival.

2005: McCartney opens Live 8 with U2, playing Sgt Pepper's Lonely Hearts Club Band, in London's Hyde Park. New studio album Chaos And Creation In The Backyard, produced by Nigel Godrich, returns him to the UK and US Top 10, while he tours the US again.

2006: He performs at the Grammy Awards with Jay-Z and Linkin Park in a live " mash-up " of Numb/Encore and Yesterday.

2007: McCartney becomes the first signing to Starbucks' new joint-venture label Hear Music, which releases his new album Memory Almost Full. As part of publicity for the album he plays a series of "secret" gigs, including at the Electric Ballroom in Camden. He wins best album at the Classical Brits, while performs at the Roundhouse as part of the BBC's second Electric Proms.

2008: He is lined up to receive the outstanding contribution award at the Brits, while he will play Liverpool FC's ground Anfield on June 1 as part of the city's European Capital of Culture celebrations.



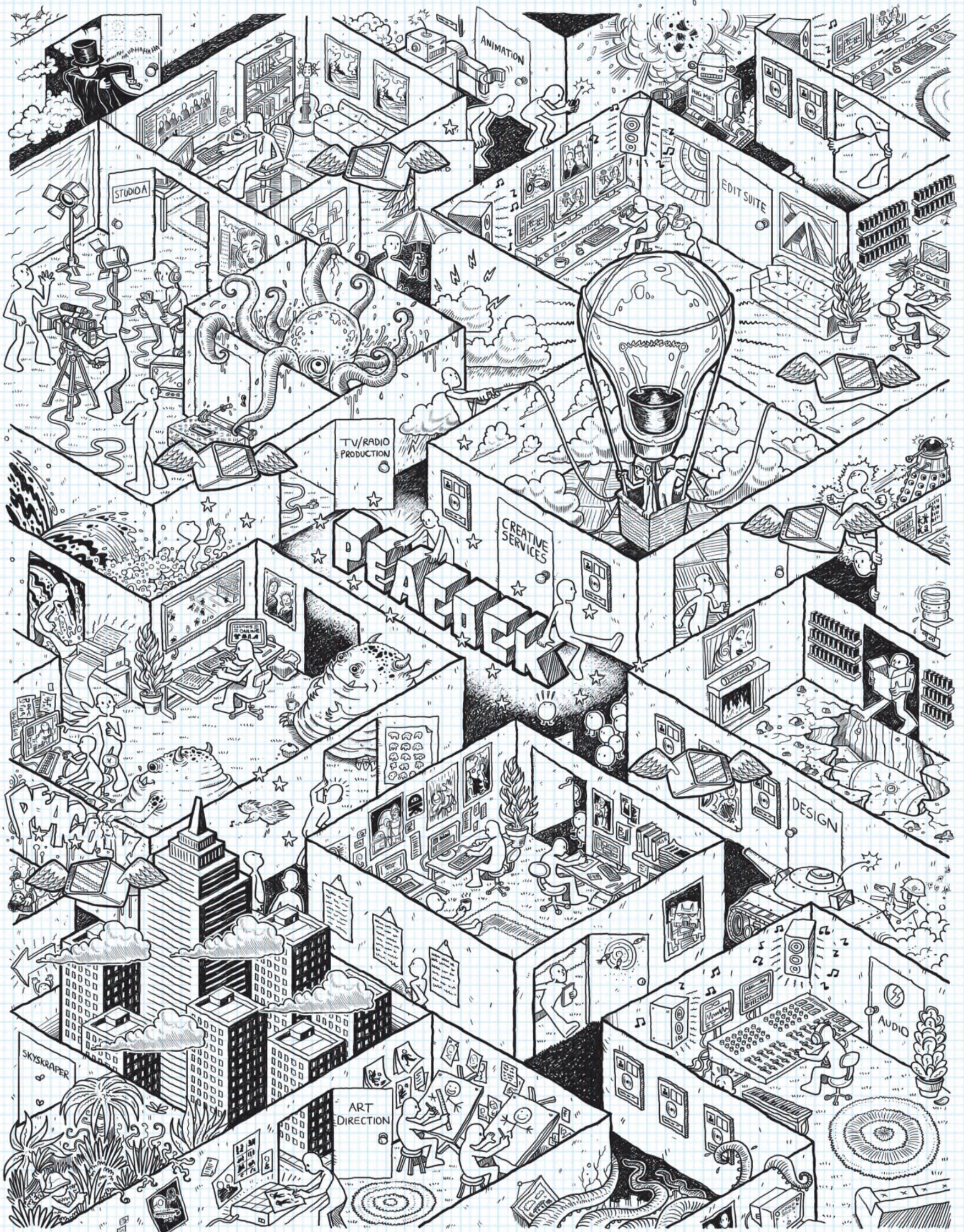
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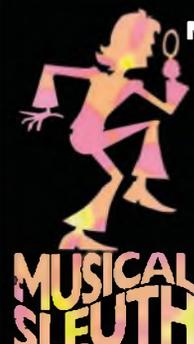
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Music Upfront

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

This Week

Singles

- **Boyz II Men** End Of The Road (Island)
- **Nick Cave & The Bad Seeds** Dig, Lazarus, Dig! (Mute)
- **Marco Demark feat. Casey Barnes** Tiny Dancer (All Around The World)
- **H Two 0 feat. Platnum** What's It Gonna Be (Hard2beat)
- **One Republic** Stop And Stare (Interscope)
- **Out Of Office** Break Of Dawn 2008 (Frenetic)
- **Mark Ronson feat. Alex Greenwald** Just (Columbia)

Albums

- **Jonathan Ansell** Tenor At The Movies (UCJ)
- **Asa Asa** (Dramatico)
- **Andrea Bocelli** Vivere - Live In Tuscany (Sugar/UCJ)
- **Sheryl Crow** Detours (A&M)
- **Eve** Here I Am (Polydor)
- **The Feeling** Join With Us (Island)
- **Groove Armada** Late Night Tales (Azuli)
- **The Mountain Goats** Heretic Pride (4AD)
- **Simple Plan** Simple Plan (Lava)
- **Tegan And Sara** The Con (Warner Bros)

February 22

Singles

- **Taio Cruz** Come On Girl (4th & Broadway)
- **The King Blues** Mr Music Man (Island)
- **Wallis Bird** Counting To Sleep (Island)

February 25

Singles

- **The Blakes** Two Times (Light In The Attic)
- This single will be supported by a string of UK gigs including a London Roundhouse support slot with Reverend & The Makers on February 26. The US rockers then head off to France where they tour with Gossip, Adele and The Kills. Two Times is on the Xfm playlist and Zane Lowe has been airing it on Radio One.
- **Daft Punk** Harder Better Faster Stronger (Virgin)
 - **Duffy** Mercy (A&M)
 - **Gallows** Just Because You Sleep Next To Me Doesn't Mean You're Safe (Warner Bros)
 - **Get Cape.Wear Cape.Fly** Find The Time (Atlantic)
 - **The Hives** We Rule The World (Polydor)
 - **Alicia Keys** Like You'll Never See Me Again (J)
 - **Lenny Kravitz** I'll Be Waiting (Virgin)
 - **Katie Melua** If The Lights Go Out (Dramatico)
 - **Kylie Minogue** Wow (Parlophone)
 - **Plies feat. Akon** Hypnotized (Atlantic)
 - **Vampire Weekend** A-Punk (XL)
 - **Westlife** Us Against The World (Sycos)

Albums

- **Correcto** Correcto (Domino)
- **Janet Jackson** Discipline (Mercury)
- **Los Campesinos** Hold On Now Youngster (Wichita)
- **Matt & Kim** Matt & Kim (Telle)

March 3

Singles

- **Chromeo** Needy Girl (Back Yard)
- This re-release has been given the remix treatment from Bloc Party and Boy 8-Bit, but it is Lifelike's

Radio playlists

Radio 1

A list:

- Biffy Clyro** Who's Got A Match;
- David Jordan** Sun Goes Down;
- Duffy** Mercy, **Goldfrapp** A&E, **H Two 0** feat. Platnum What's It Gonna

- Be. **Kanye West** feat. **Chris Martin** Homecoming, **Kelly Rowland** Work,
- Kylie Minogue** Wow, **Mark Ronson** feat. **Alex Greenwald** Just,
- Nickelback** Rockstar, **One Night**
- Only** Just For Tonight, **One Republic** Stop And Stare, **Rihanna** Don't Stop The Music, **Simple Plan**

Future Release



Guillemots Red (Polydor)

Two years since their debut set *Through The Windowpane*, Polydor signings Guillemots will be warming their fanbase up for the imminent release of their second album with three live dates.

The album, entitled *Red*, is released on March 24 and will be preceded by the single *Get Over It* a week before. To mark the event, the band are playing live in Manchester, Oxford and London on March 9, 10 and 11.

The campaign was kicked off by album track *Kriss Kross* being given away as a free download

Cast list Label: Polydor; Williams, MBC PR; A&R: Colin Polydor, Brad Hunnar, Radar
Publisher: Universal Barlow/Alex Close, Polydor; Plugging; Regional radio: Ross, Polydor; Digital: Adrian
Publishing; Press: Katherine National radio: Neil Hughes, Read, Polydor; Marketing: Gavin Hughes and Nick Joe Munns, Polydor

via the band's MySpace site, myspace.com/guillemotsmusic, at the beginning of February. Media support for the album has gone from strength to strength since: *Q* magazine will dedicate a feature to the Midlands four-piece - where the magazine gives them a title for a song they must write and perform - and the band appeared on *Friday Night With Jonathan Ross* last Friday. *Get Over It* is also C-listed at Radio One.

Polydor marketing manager Joe Munns says, "Guillemots have made an ambitious record and we are all confident we can take them beyond the success they had with their debut album."

and *Classic Rock*, and the current issue of *Stool Pigeon* also features the veterans. However, as the band are no longer together, tours and TV appearances look highly unlikely.

● **Duffy** Rockferry (A&M)

● **David Garrett** Virtuoso (UCJ)

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

● **Kelis** The Hits (Virgin)

● **The Ruby Suns** Sea Lion (Memphis Industries)

and *Classic Rock*, and the current issue of *Stool Pigeon* also features the veterans. However, as the band are no longer together, tours and TV appearances look highly unlikely.

● **Editors** Push Your Head Towards The Air (Kitchenware)

● **Envy & Other Sins** Highness (Polydor)

● **Fightstar** Floods (Institute)

● **Amy Macdonald** Run (Vertigo)

● **One Republic** Stop And Stare (Interscope)

● **The Ting Tings** Great DJ (Columbia)

● **KT Tunstall** If Only (Relentless)

● **We Are Scientists** After Hours (Virgin)

Albums

- **Bauhaus** Go Away White (Cooking Vinyl)
- The gothfathers return with their fifth studio album; their first since 1983's *Burning From The Inside Out*. There are confirmed features planned in April's *Uncut*

When I'm Gone, **Taio Cruz** Come

On Girl, **The Feeling** I Thought It

Was Over, **The Wombats** Moving To

New York, **Timbaland** feat. **Keri**

Hilson/Nicole Scherzinger Scream,

We Are Scientists After Hours

B list:

Alphabeat Fascination, **Basshunter**

feat. **DJ Mental Theos** Now You're

Gone, **Craig David** 6 Of 1 Thing,

Foals Cassius, **Hard-Fi** I Shall

Overcome, **KT Tunstall** If Only,

Leona Lewis Better In Time, **Marco**

Demark feat. **Casey Barnes** Tiny

Dancer, **Out Of Office** Break Of

Dawn 2008, **Panic At The Disco**

Nine In The Afternoon, **Paramore**

Misery Business, **The Futureheads**

The Beginning Of The Twist, **The**

Kooks Always Where I Need To

Be, **The Ting Tings** Great DJ,

Vampire Weekend A-Punk, **Young**

Knives Up All Night

C list:

Alicia Keys Like You'll Never See

Me Again, **Benga & Coki** Night,

Delinquent feat. **K-Cat** My Destiny,

Editors Push Your Head Towards

The Air, **Gnarls Barkley** Run,

Single of the week

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



Fresh from fronting side-project Grinderman,

Nick Cave is back with the Bad Seeds for this first single from their 14th studio album of the same name, released March 3. They will headline the New York Plug Awards on March 6, where Cave is set to scoop the Impact Award for his contribution to the US independent music sector. The band will then visit the UK for five dates, the two London dates of which have already sold out. They are also booked to play with Spiritualized at London's Air Studios for an iTunes Live Session in March.

Released this week (18/2)

Album of the week

The Feeling: Come With Us (Island)



This follow-up to 2006's 800,000-selling

Twelve Stops And Home was preceded by

single *I Thought It Was Over*, which debuted at number 12 in the singles

chart a week ago on downloads alone. The

band embark on a 10-date tour to support the

release, kicking off at the Birmingham

Academy on March 7.

Released this week (18/2)

This week's reviewers

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

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

Catalogue reviews

Gerry & The Pacemakers: You'll Never Walk Alone (The EMI Years 1963-1966) (EMI 5192572)



The first act to reach number one with their first three

singles. Gerry & The Pacemakers hit the ground running but were unable to sustain a career as hitmakers. Nevertheless, they recorded some very good material and this compilation comprises 122 recordings made between 1963 and 1966. Previously unreleased recordings, alternate mixes, a stereo mix of a 1964 US concert and lengthy liner notes from Spencer Leigh make this compilation exhaustive and definitive.

The Brotherhood Of Man: United We Stand (RPM RETRO826)



Six years before a later incarnation of the group

won the Eurovision Song Contest with Save Your Kisses For Me, The Brotherhood Of Man were a slick studio group who had global hits with United We Stand and Where Are You Going To My Love. With the group having top-notch singers such as Tony Burrows, Russell Stone and Sue & Sunny, their harmonies were matched by excellent material. This welcome reissue, which adds 13 bonus tracks to the 1970 release, includes several gems, notably the laidback California Sunday Morning.

Lulu: Something To Shout About (Rev-Ola CRREV239)



Lulu made a sensational debut with her cover of

The Isley Brothers' Shout!, which provided the 15-year-old with a Top 10 hit in 1964. The subsequent album Something To Shout About is a likeable mixture of covers – Marvin Gaye's Can I Get A Witness and Bobby Darin's Dream Lover – and originals, including the excellent I'll Come Running Over, which boasts a guitar credit for Jimmy Page.

The Panel.

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



Roy Wilkinson (The Word) Basia Bulat: In The Night EP (Rough Trade)

Bulat's debut album *Dh, My Darling* was one of the great secrets of 2007. This EP maintains things – an arcadian delight from Ontario, but as much outright pop as stylised backwoods folk. Her voice is gorgeous, as highlighted on a cover of Sam Cooke's *Touch The Hem Of His Garment*.



Alice Clark (Record Collector) Holly Rose: I Don't Care (Whisky)

This self-penned gem melds delicious Janet Kay-styled lovers rock with the most sumptuous Sixties rocksteady rhythms and horns. More authentic than Lily Allen and as soulful as Duffy or Adele, it is perfect for Valentine's Day and Radio Two should love it.



David Hutcheon (Sunday Times)

Various: African Scream Contest: Raw & Psychedelic Afro Sounds From Benin & Togo 70s (Analogue Africa)

This is another treasure trove of vintage funk and rock from West Africa, this time from the lockups of two countries overlooked by compilers. The emphasis is on raw, but the rhythm sections were definitely cooking. Carry on screaming.

- **The Futureheads** *The Beginning Of The Twist* (NUL)
 - **Gabriella** *Sweet About Me* (Island)
 - **Natty** *Cold Town* (Atlantic)
 - **T-Pain** *Church* (RCA)
 - **The Teenagers** *Love No* (Kitsune)
- With a Rob da Bank session booked for Radio One, plays on John Kennedy and Zane Lowe's shows and big tours coming up, things are looking good for The Teenagers' album *Reality Check*, released March 17.
- **Timbaland feat. Keri Hilson/Nicole Scherzinger** *Scream* (Interscope)

Albums

- **Adam Green** *Sixes & Sevens* (Rough Trade)
- The ex-Moldy Peaches frontman returns, and looks set to capitalise on the recent Juno film soundtrack success on which the Moldys feature heavily. He performed new single *Morning After Midnight* on BBC2's *Culture Show* last week, and the track has picked up Xfm radio support. Green hits the road on a rare UK tour to support the album release.
- **Hercules & Love Affair** *Hercules & Love Affair* (DFA)
 - **The Kills** *Midnight Boom* (Domino)
 - **One Republic** *Dreaming Out Loud* (Interscope)
 - **Vincent Vincent & The Villains** *Gospel Bombs* (EMI)
 - **Young Knives** *Superabundance* (Transgressive)

March 17

Singles

- **The Enemy** *This Song Is About You* (Warner Bros)
 - **Estelle** *American Boy* (Atlantic)
 - **frYars** *The Perfidy EP* (frYar Corp/Make Mine)
 - **Girls Aloud** *Can't Speak French* (Fascination)
 - **Guillemots** *Get Over It* (Polydor)
 - **Sean Kingston** *Take You There* (Beluga Heights/Epic)
 - **Panic! At The Disco** *Nine In The Afternoon* (Decaydance/Fueled By Ramen)
 - **Sugababes** *Denial* (Island)
 - **Utah Saints** *Something Good 08* (Data)
- This **Van She** remix of the 1992 number four hit is B-listed at Radio One, getting aired across all the leading music TV channels including *The Box*, *The Hits* and *Smash Hits*, and entered last Sunday's chart thanks to downloads from the *Clubbers Guide 2008* and *Hed Kandi's Twisted Disco* compilations. The dance veterans are currently in the studio working on a new album.
- **The Whip** *Trash* (Southern Fried)
- The Whip are coming to the end of their tour with *Simian Mobile Disco* before going out on a headline tour of their own in March. With *Trash* already picking

up airplay from the likes of Radio One's Pete Tong and Annie Nightingale, *The Whip* seem to be positioning themselves as an act to look out for in 2008.

Albums

- **Bryan Adams** *11* (Polydor)
- **Taio Cruz** *Departure* (4th & Broadway)
- **Elbow** *The Seldom Seen Kid* (Fiction)
- **Merz** *Moi Et Mon Camion* (Gronland)
- **Muse** *HAARP* (Helium 3/Warner Bros)



Future Release

The Black Keys *Attack And Release* (V2/Co-Operative Music)
The Black Keys' Danger Mouse-produced fifth album *Attack And Release* is the first scheduled release on the fledgling V2/Co-Operative Music Label.

The label, which will plug into the existing Co-Operative Music marketing and distribution network for independent labels, will house many former V2 bands that did not move to Mercury following Universal's purchase of V2 last August. Promotion for the album's March 31 release will

Cast list Label: V2/Co-Operative Music; Management: John Peets,

Q Prime; Press: Duncan Jordan; TV/radio: Russell Yates, Mig Morland, Marty

Raviraj, Cool Badge; Online: Karen Piper, Radar Maker; Marketing/product

manager: Jason Rackham, V2; Live agent: Mike Greek, CAA

- **Van Morrison** *Keep It Simple* (Polydor)
- **We Are Scientists** *Brain Thrust Mastery* (Virgin)

March 24

Singles

- **Erykah Badu** *Honey* (Island)
 - **Gnarls Barkley** *Run* (Warner Bros)
 - **Long Blondes** *Century* (Rough Trade)
 - **Chris Brown** *With You* (RCA)
 - **Bumblebeez** *Rio* (Island)
 - **Kate Nash** *Merry Happy EP* (Fiction)
 - **Snoop Dogg** *Sensual Sensation* (Interscope)
- Sensual Seduction* – or to those over 18. *Sexual Eruption* – is the first single from Snoop's ninth studio album *Ego Trippin'*, released March 17. He enlisted the help of UK house and garage producers The Wideboys to work their magic on some ramped-up club remixes in anticipation of the official single release.
- **Sugarush Beat Company** *SugaRush* (RCA)
- New RCA signings *Sugarush Beat Company* performed this single on *Later...* with *Jools Holland* last Friday and they have a feature confirmed for *The Sunday Times* culture supplement in early March.
- **Shayne Ward** *You Got Me So* (Syco)

Albums

- **B-52s** *Funplex* (EMI)
 - **Flo-rida** *Mail On Sundays* (Atlantic)
 - **Foals** *Antidotes* (Transgressive)
 - **Guillemots** *Red* (Polydor)
 - **The Mystery Jets** *21* (SixSevenNine)
 - **Speck Mountain** *Summer Above* (Peacefrog)
- Respected independent record store *Piccadilly Records* voted *Summer Above* as their fifth best album of 2007 when it was available on import. *Peacefrog* has since picked the album up for the world ex-US, while album closer *Blood Is Clean* is available from RCRD LBL [rcrdlbl.com], an online label dedicated to free music from emerging artists.

Radio playlists (cont)

Guillemots *Get Over It*, **Jimmy Eat World** *Always Be*, **Sugababes** *Denial*, **T-Pain** *Church*, **Utah Saints** *Something Good 08*

1-Upfront:

Chromoo *Needy Girl*, **Flo Rider** *Feat. T-Pain* *Low*, **Mgmt** *Time To Pretend*, **Royworld** *Man In The Machine*, **The Mystery Jets** *Young Love*

Radio 2

A list: **Amy Macdonald** *Run*, **Beth Rowley** *Oh My Life*, **Bwo** *Sunshine In The Rain*, **Duffy** *Mercy*, **Kate Rusby** *The Village Green Preservation Society*, **Katie Melua** *If The Lights*

Go Out, **Kylie Minogue** *Wow*, **Sheryl Crow** *Love Is Free*, **The Feeling** *I Thought It Was Over*, **Westlife** *Us Against The World*

B list:

Alphabeat *Fascination*, **Asa Fire** *On The Mountain*, **Bryan Adams** *I*

Thought I'd Seen Everything, **Craig David** *6 Of 1 Thing*, **David Jordan** *Sun Goes Down*, **Goldfrapp** *A&E*, **KT Tunstall** *It Only*, **Leona Lewis** *Better In Time*, **One Republic** *Stop And Stare*, **Sugababes** *Denial*, **The Coral** *Pui Pui The Sun Back*

C list:

Alicia Keys *Like You'll Never See Me Again*, **Gabriella** *Citmi Sweet About Me*, **Laura Critchley** *Sometimes I*, **Lenny Kravitz** *I'll Be Waiting*, **Mark Ronson** *Just*, **Passenger** *Table For One*

Future Release



Cast list Label: Lex/Integral, Agent: David Levy and Management: Ankst (UK)/Benchmark (US); Emily Cooper, Scruffy Bird; Online: Giovanna Ferin, Motion Group.

Neon Neon Stainless Style (Lex/Integral)
Lex is to plug into Pias UK's Integral marketing service for the release of the debut album from electropop duo Neon Neon.

Stainless Style, the fruits of a collaboration between Los Angeles-based producer Boom Bip and Super Furry Animals' Gruff Rhys, will be released on March 17 after a lengthy lead-in that has included the release of two picture discs and an eight-track sampler to media.

Lex managing director Tom Brown says that reaction to the album among media has been "phenomenal" and having Integral in place will allow them to fully capitalise on this while still keeping the copyright of the record.

"Integral have done really well with records like José González and The Pipettes - they have got platinum records on their walls," he says. "It feels like a great future and I like the people there."

The release comes after the label's two-year joint venture deal with EMI, which saw the major have first refusal on Lex signings, came to an end.

"We talked to EMI about the project, but I don't think they really got it," Brown says.

The album's release is preceded by the single *I Lust U*, out on March 10. The band will be playing live dates to support the release, including dates at the Sonar Festival and South By South West.

Catalogue reviews

Jack Kerouac & Steve Allen: Poetry For The Beat Generation (Zonophone ZONO 20081)/**Jack Kerouac feat. Al Cohn & Zoot Sims: Blues And Haikus** (ZONO 20082)

The first two albums by celebrated writer, poet and artist Jack Kerouac were recorded within a few weeks of each other in 1958 and were instantly as controversial as his other work, with his readings weaved into avant-garde jazz improvisations. The albums have cult status and are highly regarded, and these reissues will gain further mileage from including bonus outtakes.

The Beat: You Just Can't Beat It: The Best Of (Music Club Deluxe MCDLX 081)

The Beat were fellow travellers to The Specials and Madness in the Two Tone movement and recorded three excellent albums before disbanding. The majority of the songs from those albums are included on this two-CD/36-song set, including all of their hits. More potent and enjoyable is the dub-heavy *Stand Down*, Margaret, whose title is indeed a plea with then-Prime Minister Margaret Thatcher to resign.

Various: The Bert Berns Story Vol. 1: 1960-1964 (Ace CDCHD 1178)

One of his generation's best producers and songwriters, Bert Berns died tragically early at the age of 38 and this is the first of two volumes celebrating his talent to be issued by Ace. The breadth and quality of his work is immediately apparent as all 25 songs herein are performed by different artists, and include classics like *Twist & Shout* (Isley Brothers), *A Little Bit Of Soap* (Jarmels), *Here Comes The Night* (Lulu) and *You Can't Love 'Em All* by Mel 'Velvet Fog' Torme. A worthy salute to a great talent.

Alan Jones

April 14

Singles

- **Brit & Alex** Let It Go (Hometown/Interscope)
- **Keyshia Cole feat. Missy Elliott & Lil' Kim** Let It Go (Geffen)
- **Robyn** Who's That Girl (Konichiwa)
- **Tindersticks** Flicker Of A Little Girl (Beggars Banquet)
- **Young Knives** Turn Tail Warner Brothers

Albums

- **Blood Red Shoes** Box Of Secrets (Mercury)
- 2008 has already seen the Brighton duo's single *You Bring Me Down* win the band a Music:Response session on Xfm and a slot on Lily Allen's BBC3 show. The album's arrival will be preceded by the single *Say Something, Say Anything* on April 7, while the act hit the road again in April for 14 shows.
- **Mariah Carey** E=MC² (Columbia)
- This follow-up to the multi-Grammy-winning, 10m-selling *The Emancipation Of Mimi* was written and produced by C "Tricky" Stewart, The Dream, and Carey herself, with StarGate and will.i.am also having

input. The first single *Touch My Body*, which won debut airings on Radio One and Capital last Wednesday, is released digitally on March 17, with a full physical release a fortnight later.

- **Malakai** The Ugly Side Of Love (Island)
- **Cheri Denis** In And Out Of Love (Atlantic)
- **The Kooks** Konk (Virgin)

April 21 & Beyond

Albums

- **My Chemical Romance** The Black Parade Is Dead! (Reprise) (21/04)
- **John & Jehn** John & Jehn (Faculty) (21/04)
- **Minuit 88** Guards (Dollhouse) (28/04)
- **Elliot Minor** Elliot Minor (Repossession) (28/04)
- **Portishead** Third Island (28/04)
- **Tindersticks** The Hungry Saw (Beggars Banquet) (28/04)
- **Alphabeat** This Is Alphabeat Charisma (05/05)
- **Beth Rowley** Little Dreamer (Blue Thumb) (05/05)
- **Palladium** The Way It's Not Virgin (12/05)
- **Born Ruffians** Red Yellow & Blue (Warp) (26/05)
- **Royworld** Man In The Machine (Virgin) (02/06)

March 31

Singles

- **The Courteeners** Not Nineteen Forever (A&M)
- **The Kooks** Always Where I Need To Be (Virgin)
- **Malakai** Snowflake (Universal)
- **Roisin Murphy** You Know Me Better (EMI)
- **Pendulum** Propane (Warner Bros)

Albums

- **Boys Like Girls** Boys Like Girls (RCA)
- **Bumblebeez** Prince Umberto And The Sister Of Ill (Island)
- **Estelle** Shine (Atlantic)
- **The Little Ones** Morning Tide (Heavenly)
- **REM** Accelerate (Warner Bros)

April 7

Singles

- **Attic Lights** God (Island)
- **Blood Red Shoes** Say Something (Mercury)
- **Clocks** Old Valve Radio (Island)
- **Hot Chip** One Pure Thought (EMI)
- **Make Model** The LSB (EMI)
- **Soulja Boy** Yaah (Interscope)
- **Britney Spears** Break The Ice (Jive)

Albums

- **The Breeders** Mountain Battles (4AD)
- **Cinematic Orchestra** Live At The Royal Albert Hall (Ninja Tune)
- **Clinic** Do It! (Domino)
- **The Courteeners** St Jude (A&M)
- **Gnarls Barkley** Run (Warner Bros)
- **Long Blondes** Couples (Rough Trade)

Despite enthusiastic backing from *NME*, Long Blondes' debut album never reached the levels of chart success many expected of them. This second studio set aims to rectify this, benefiting as it does from the production skills of influential DJ Erol Alkan, who bestows the set a disco edge. The album will be preceded by the single *Century* on March 24, while the group will tour the UK in support of this release.

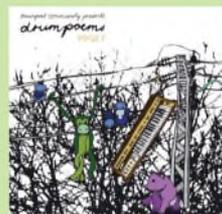
- **Pendulum** In Silico (Warner Bros)

The Panel.



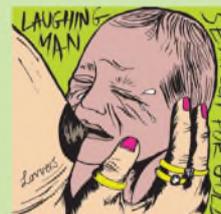
Steve Jelbert (*The Times*)
Beasts Of Eden: Malou (Gift Music)

Insanely addictive and by no means their only decent tune, the UK debut from this Brooklyn-based quartet welds hints of spindly white boy reggae to a frantic power-pop chorus, topped with haunting harmonies not miles away from the similarly timeless Midlake.



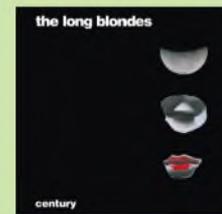
James Mowbray (*Mixmag*)
Various: Drumpoems Verse 1 (Drumpoem Community/Compost)

Since starting in 2005, this Zurich label has become a destination for fans of soulful house music. Warm melodies, sharp percussion and subtle vocal snippets link the 12 tracks on this compilation: from deep club killers to gentle late-night dubs, there's not a bum track to be heard.



Pat Long (*NME*)
Lovers: No Romantics (Jonson Family)

Nottingham's *Lovers* are my favourite British band at the moment. Seriously, they're the kind of group that make you want to give up your job and travel round the country on tour in a van with no windows. I love *Lovers*.



Camilla Pia (*The Fly*)
Long Blondes: Century (Rough Trade)

I've always been a fan of this Sheffield quintet but they have pushed things up a notch with this single. *Century* manages to evoke his 'n' Hers-era Pulp, Blondie and Grace Jones with its ice-cold production, scratchy guitars, slick falsetto and electronic tinges. Dark, sultry and sublime.

Capital

Adele Chasing Pavements, **Amy Macdonald** Run, **Craig David** 6 Of 1 Thing, **David Jordan** Sun Goes Down, **Duffy** Mercy, **Estelle** American Boy, **Fragma** Toca's Miracle, **Gabriella Cilmi** Sweet

About Me, **James Blunt** Carry You Home, **Kate Nash** Merry Happy Ep, **Kelly Rowland** Work, **KT Tunstall** If Only, **Kylie Minogue** Wow, **Lenny Kravitz** I'll Be Walking, **Leona Lewis** Better In Time, **Marco Demark** feat. **Casey Barnes** Tiny Dancer, **Mariah Carey** Touch My Body, **Mark Ronson**

feat. **Alex Greenwald** Just, **Michael Jackson** feat. **will.i.am** The Girl Is Mine 2008, **Nickelback** Rockstar, **One Night Only** Just For Tonight, **One Republic** Stop And Stare, **Out Of Office** Break Of Dawn 2008, **Panic! At The Disco** Nine In The Afternoon, **Rihanna** Don't Stop The

Music, **Simple Plan** When I'm Gone, **Sugababes** Denial, **Taio Cruz** Come On Girl, **The Feeling** I Thought It Was Over, **The Kooks** Always Where I Need To Be, **Timbaland** feat. **Keri Hilson/Nicole Scherzinger** Scream, **Timbaland** Presents **One Republic** Apologize

Galaxy

A list: **Alicia Keys** No One, **Basshunter** Feat. **DJ Mental** Theos Now You're Gone, **Britney Spears** Gimme More, **Britney Spears** Piece Of Me, **Dave Armstrong & Redroche**

feat. **H-Boogie** Love Has Gone, **Ida Corr** Vs **Fedde Le Grand** Lei Me Think About It, **J Holiday** Bed, **Jay Sean** Ride It, **Kanye West** feat. **Chris Martin** Homecoming, **Lupe Fiasco** feat. **Matthew Santos** Superstar, **Rihanna** Don't Stop The Music



Exposure

by Alan Jones

Showing no mercy whatsoever, Duffy completes the double this week, arriving simultaneously at the top of the sales and radio airplay charts. Forcing The Feeling's I Thought It Was Over into retreat after just one week at the radio summit, Mercy racked up an audience of 62.43m from 1,669 plays last week, with top tallies of 51 plays from Capital 95.8 FM, and 44 apiece from Virgin Xtreme and Power FM.

Its crowning glory, however, is in attracting 20 plays from Radio One – where it advances 20-8 on the most-played list – and 19 plays from Radio Two, putting it in a tie for that station's most-played song, alongside fellow developing singer/songwriter Amy Macdonald's Run.

Duffy and Macdonald are not the only women getting massive support from Radio Two – all of the station's six most-played songs last week were by

female solo artists – a first. Among this elite group was folk star Kate Rusby, whose cover of the title track of the Kinks' 1968 album, The Village Green Preservation Society, has moved 69-41-24 on the airplay chart in the last fortnight.

However, its audience of 23.52m includes a 99.58% contribution from Radio Two, where it was aired 18 times last week. Its only plays elsewhere were one apiece from BBC Radio Scotland, BBC Radio Ulster, Clyde 1FM and U105.

Bleeding Love spent seven weeks atop the radio airplay chart for Leona Lewis last year after moving 182-53 on its second week on the airwaves. Lewis' follow-up, a double A-sided single, pairs Footprints In The Sand and Better In Time, and the latter track makes a bigger second week surge than Bleeding Love, rocketing from 186 to 27. Given 428 plays from

plays on 50 stations last week, it was heard most frequently on Fox FM (22 plays), Galaxy North East (18), Galaxy Manchester and 96.4 BRMB (17 each).

Up 3-2 on the radio airplay chart, Kylie Minogue's Wow completes a rapid 167-6-1 ascent of the TV airplay chart, where its promotional clip was aired 496 times last week – by far the biggest weekly total of any title so far in 2008. It replaces the video for Rihanna's Don't Stop The Music, which has topped the list for the last four weeks. Wow was aired by 16 of the 25 stations on the Music Control panel, with top tallies of 53 plays from The Box, 62 from Bubble Hits and 52 from MTV Flux.

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	6	Kylie Minogue Wow / Parlophone	444	21	28	Taio Cruz Come On Girl / 4th & Broadway	223
2	3	Kelly Rowland Work / RCA	432	22	18	One Night Only Just For Tonight / Vertigo	222
3	1	Rihanna Don't Stop The Music / Def Jam	407	23	23	Hot Chip Ready For The Floor / EMI	221
4	3	H Two O Feat. Platnum What's It Gonna Be / Hard2Beat	405	23	24	Addictive Feat. T2 Gonna Be Mine / Gusto	221
5	2	Nickelback Rockstar / Roadrunner	380	25	19	Mary J Blige Just Fine / Geffen	214
6	5	Lupe Fiasco Feat. Matthew Santos Superstar / Atlantic	373	26	26	Soulja Boy Tellem Crank That (Soulja Boy) / Interscope	211
7	7	Basshunter Feat. DJ Mental Theos Now You're Gone / Hard2Beat	320	27	21	Britney Spears Piece Of Me / Jive	210
7	12	Leona Lewis Bleeding Love / Syco	320	28	29	T2 Feat. Jodie Haartbroken / ZNV/AATW	209
8	194	Sugababes Denial / Island	311	29	27	Jay Sean Ride It / 2Point9	202
10	10	David Jordan Sun Goes Down / Mercury	306	30	20	Mark Brown Feat. Sarah Cracknell The Journey Continues / Positiva	196
11	15	Delinquent Feat. K-Cat My Destiny / M&B	284	31	34	Mika Relax Take It Easy / Casablanca/Island	193
12	9	Adele Chasing Pavements / XL	283	32	30	One Republic Stop And Stare / Interscope	181
13	8	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	274	33	33	T-Pain Feat. Teddy Verseti Church / Zomba	179
14	13	The Feeling I Thought It Was Over / Island	261	34	37	Plies Feat. Akon Hypnotized / Atlantic	178
15	17	Duffy Mercy / A&M	256	34	40	Alphabeat Fascination / Charisma	178
16	14	Timbaland Presents One Republic Apologize / Interscope	255	36	32	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	175
17	11	Scouting For Girls Elvis Ain't Dead / Epic	243	37	35	Craig David 6 Of 1 Thing / Warner Brothers	170
18	22	Mark Ronson Feat. Alex Greenwald Just / Columbia	241	38	42	Cascada What Do You Want From Me? / AATW	168
19	16	Alicia Keys No One / J	232	39	97	Sean Kingston Take You There / RCA	160
20	25	Robyn Be Mine / Konichiwa	224	40	35	Alicia Keys Like You'll Never See Me Again / J	146

© 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: Clara Teal, Datt Punk, Donny Osmond, Goldfrapp, Johnny Mathis, Simply Red, Borders
Instore Display: Datt Punk, Simply Red
Window Display: Adele, Goldfrapp
CWNN
Album of the week: Adele
Instore Display: Cass McCombs, Figurines, School Of Language, The Duke Spirit
HMV
Instore Display: Dolly Parton, Donny Osmond, Elvis Presley, Goldfrapp, Janet Jackson
Pinnacle
MOJO: Baby Dee, Boggs, Drive By Truckers, Heltan's Opulent One, Mankay Wrench, Songdog
Selecta: Bauhaus, Billy Bragg, Galactic, Helicentric, Pete & The Pirates
WH Smith
Instore Display: Clara Teal, Donny Osmond, Simply Red
Woolworths
Instore Display: Bryan Adams, Cliff Richard, Donny Osmond, Dream On, Duffy, Johnny Mathis, Jonathan Ansell, Kylie Minogue, Leona Lewis, Mark Ronson, Mika, One Republic, Simply Red, Sugababes

MTV2 Top 10

This	Last	Artist Title / Label
1	1	Biffy Clyro Who's Got A Match / 14th Floor
2	2	One Night Only Just For Tonight / Vertigo
3	3	30 Seconds To Mars From Yesterday / Virgin
4	14	Simple Plan When I'm Gone / Atlantic
5	4	Kaiser Chiefs Heat Dies Down / B Unique/Polydor
6	4	Hot Chip Ready For The Floor / EMI
7	8	We Are Scientists After Hours / Virgin
8	4	The Wombats Moving To New York / 14th Floor
8	9	Jack Penate Have I Been A Fool / XL
10	7	Bullet For My Valentine Scream Aim Fire / 20-20

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

Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Nickelback Rockstar / Roadrunner
2	5	Jimmy Eat World Always Be / Interscope
2	9	Simple Plan When I'm Gone / Lava
4	13	Airbourne Too Much Too Young Too Fast / Roadrunner
5	1	30 Seconds To Mars From Yesterday / Virgin
6	5	Paramore Misery Business / Fueled By Ramen
7	3	Foo Fighters Long Road To Ruin / Columbia
8	11	Linkin Park Shadow Of The Day / Warner Brothers
9	3	My Chemical Romance I Don't Love You / Reprise
9	7	Green Day Jesus Of Suburbia / Reprise

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

Radio Playlists (cont)

Galaxy A list:

Rihanna feat. Ne-Yo Hate That I Love You, Robyn Be Mine, Timbaland feat. Doo/Keri Hilson The Way I Are, Timbaland

presents One Republic Apologize

B list:

Alphabeat Fascination, Cahill Trippin On You, Chris Brown With You, Flo Rider feat. T-Pain Low, Marco Demark feat. Casey Barnes Tiny Dancer, Mary J Blige Just

Fine, Out Of Office Break Of Dawn 2008, Sean Kingston Take You There, Taio Cruz Come On Girl, Timbaland Scream

Virgin

Adele Chasing Pavements, Amy Macdonald Run, Amy Macdonald

This Is The Life, David Jordan Sun Goes Down, Duffy Mercy, Feist My Moon My Man, Foo Fighters Long Road To Ruin, Hard-Fi I Shall Overcome, Jack Johnson If I Had Eyes, KT Tunstall If Only, Lenny Kravitz I'll Be Waiting, Mark Ronson feat. Amy Winehouse

Valerie, Newton Faulkner Dream Catch Me, Newton Faulkner I Need Something, Nickelback Rockstar, One Night Only Just For Tonight, One Republic Stop And Stare, Plain White T's Hey There Delilah, Rem Supernatural Superserious, Scouting For Girls Elvis Ain't

Dead, Scouting For Girls She's So Lovely, Sheryl Crow Love Is Free, Simple Plan When I'm Gone, The Enemy This Song Is About You, The Feeling I Thought It Was Over, The Kooks Always Where I Need To Be, The Wombats Moving To New York



MusicWeek. 23.02.08

The UK Radio Airplay Chart



This wk	Last wk	Wks chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud% +-
1	5	5	1	Duffy Mercy A&M	1669	29.08	62.43	27.93
2	1	8	9	The Feeling I Thought It Was Over Island	1527	5.97	60.26	2.71
3	2	8	18	Kylie Minogue Wow Parlophone	1311	-16.71	57.63	-0.1
4	4	5	2	Nickelback Rockstar Roadrunner	1667	15.2	52.04	2.48
5	3	8	5	Adele Chasing Pavements XL	1907	2.14	48.13	-15.81
6	6	6	6	Rihanna Don't Stop The Music Def Jam	1740	3.02	46.73	0.19
7	7	6	4	David Jordan Sun Goes Down Mercury	918	4.79	45.88	23.63
8	9	9	8	Kelly Rowland Work RCA	995	-14.52	36.55	4.94
9	15	4	11	One Republic Stop And Stare Interscope	764	21.66	34.22	22.3
10	8	18	20	Timbaland Presents One Republic Apologize Interscope	1589	-7.62	32.54	-9.03
11	10	6	13	One Night Only Just For Tonight Vertigo	1102	15.76	31.33	-2.67
12	46	2		Amy Macdonald Run Vertigo	304	44.08	29.69	94.05
13	16	20	22	Mark Ronson Feat. Amy Winehouse Valerie Columbia	1325	0.3	28.97	3.6
14	11	8	23	Robyn Be Mine Konichiwa	673	-11.1	27.7	-13.25
15	28	4	45	Craig David 6 Of 1 Thing Warner Brothers	499	-4.41	27.39	30.24
16	12	2	73	Mark Ronson Feat. Alex Greenwald Just Columbia	566	9.48	26.22	-15.53
17	19	22	50	Sugababes About You Now Island	1323	10.16	26.2	0.11
18	33	2		Katie Melua If The Lights Go Out Dramatico	64	-17.95	25.95	37.45
19	27	8		Kanye West Feat. Chris Martin Homecoming Def Jam	664	1.22	25.66	20.02
20	35	3	7	H Two O Feat. Platnum What's It Gonna Be Hard2Beat	348	6.07	25.53	38.6
21	13	20	30	Take That Rule The World Polydor	1276	-8.6	25.32	-13.41
22	17	11	21	Scouting For Girls Elvis Ain't Dead Epic	1250	-12.22	24.34	-11.23
23	44	5		Sheryl Crow Love Is Free A&M	303	35.27	23.48	43.96
24	41	3		Kate Rusby The Village Green Preservation Society Pure	22	10	23.41	36.42
25	22	4	3	Basshunter Feat. DJ Mental Theos Now You're Gone Hard2Beat	550	-6.94	23	-0.39

This wk	Last wk	Wks chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud% +-
26	29	6	10	Goldfrapp AR&E Mute	550	51.93	22.76	11.62
27	186	1		Leona Lewis Better In Time Syco	428	0	22.48	0
28	36	2		Westlife Us Against The World S	435	46.46	22.12	21.41
29	20	7	34	The Wombats Moving To New York 14th Floor	478	-6.46	21.99	-10.06
30	14	14	33	Girls Aloud Call The Shots Fascination	1075	-20.9	21.85	-23.68
31	30	3		BWO Sunshine In The Rain Shell	58	81.25	21.3	6.61
32	21	19	37	Leona Lewis Bleeding Love Syco	649	-17.09	19.48	-16.47
33	32	14	24	Alicia Keys No One J	977	16.17	18.91	-3.32
34	786	1		Richard Hawley Valentine Mute	31	0	18.32	0
35	23	11	32	Mika Relax Take It Easy Casablanca/Island	1213	-13.97	18.08	-20.46
36	25	3	26	Simple Plan When I'm Gone Lava	172	-33.59	17.93	-18.83
37	31	4	43	Biffy Clyro Who's Got A Match 14th Floor	340	-3.13	17.79	-10.78
38	43	3	42	Taio Cruz Come On Girl 4th & Broadway	363	-8.1	17.05	4.41
39	45	44		Take That Shine Polydor	666	41.1	16.66	4.65
40	52	1	28	Timbaland Feat. Hilson/Scherzinger Scream Interscope	404	0	16.44	0
41	87	1		KT Tunstall If Only Relentless	407	0	15.97	0
42	40	22	49	The Hoosiers Goodbye Mr A RCA	662	-21	15.33	-12.2
43	38	5	55	Out Of Office Break Of Dawn 2008 Frenetic	458	-13.09	14.9	-15.91
44	68	1		Alicia Keys Like You'll Never See Me Again J	475	0	14.78	0
45	18	5	19	Mark Brown Feat. S Cracknell The Journey Continues Positiva	593	-23.09	14.31	-47.33
46	Re-entry			Mika Grace Kelly Casablanca/Island	530	0	14.13	0
47	70	1	64	The Coral Put The Sun Back Deltasonic	157	0	13.98	0
48	49	6	12	Britney Spears Piece Of Me Jive	710	-4.44	13.93	-0.85
49	24	5	14	Lupe Fiasco Feat. Matthew Santos Superstar Atlantic	482	-14.54	13.85	-38.36
50	26	3	79	Alphabeat Fascination Charisma	316	27.94	13.78	-35.85

Radio Growers Top 10

This	Artist Title	Plays	Total	Incr
1	Duffy Mercy		1669	376
2	Girls Aloud Can't Speak French		238	238
3	James Blunt Carry You Home		299	234
4	Leona Lewis Better In Time		428	232
5	Nickelback Rockstar		1667	220
6	Take That Shine		666	194
7	Goldfrapp A&E		550	188
8	Mika Grace Kelly		530	188
9	Timbaland feat. Keri Hilson/Nicole Scherzinger Scream		404	164
10	The Kooks Always Where I Need To Be		289	158

Nielsen Music Control 2008 Covers period from last Sunday to Saturday

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	Amy Macdonald Run / Vertigo	29.69
2	Katie Melua If The Lights Go Out / Dramatico	25.95
3	Kate Rusby The Village Green Preservation Society / Pure	23.41
4	Leona Lewis Better In Time / Syco	22.48
5	Westlife Us Against The World / S	22.12
6	BWO Sunshine In The Rain / Shell	21.30
7	Richard Hawley Valentine / Mute	18.32
8	KT Tunstall If Only / Relentless	15.97
9	Alicia Keys Like You'll Never See Me Again / J	14.78
10	The Hoosiers Worried About Ray / RCA	12.79
11	Beth Rowley Oh My Life / Blue Thumb	12.71
12	The Ting Tings Great DJ / Columbia	12.19
13	The Futureheads The Beginning Of The Twist / Nui	11.30
14	The Kooks Always Where I Need To Be / Virgin	11.19
15	Marco Demark feat. Casey Barnes Tiny Dancer / 3 Beat Blue	10.79
16	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	10.60
17	Pink Who Knew / LaFace	9.80
18	We Are Scientists After Hours / Virgin	9.30
19	Sugababes Denial / Island	9.14
20	Hard-Fi I Shall Overcome / Necessary/Atlantic	9.09

Nielsen Music Control 2008 Covers period from last Sunday to Saturday

On The Radio This Week

Radio 1

Colin Murray Record Of The Week James Yull: No Surprise
 Edith Bowman Record Of The Week We Are Scientists: After Hours
 Greg James Record Of The Week The Mystery Jets: Young Love
 Jo Whitley Record Of The Week The Kooks: Always Where I Need To Be; Interview Duffy (Fri)
 Scott Mills Record Of The Week Garth Barkley: Run
 Weekend Anthems Record Of The Week Taio Cruz: Come On Girl
 Zane Lowe Record Of The Week Elbow: Grounds For Divorce

Radio 2

Album Of The Week Sheryl Crow: Detours
 Jason & Lyare Album Of The Week Interview Craig David (Tue)
 Record Of The Week James Blunt: Carry You Home

Radio 3

Composer Of The Week Chopin

6Music

Craig Charles Interview The New Mastersounds (Sat)
 George Lamb Interview Nada Surf (Fri)
 Nemone Interview Does It Offend You, Yeah? (Wed)

One Network

Late Night Love Song Michael Buble: Lost

XFM

Alex Zane Single of the Week The Kooks: Always Where I Need To Be
 Rick Shaw Album of the Week The Charlatans: Oh Vanity
 Xu X-Posure Hot One Album of the Week The Mystery Jets: Young Love

On The Box This Week

BBC 1

Friday Night With Jonathan Ross
 Elbow (Live, Fri)

BBC2

Later... with Jools Holland Alicia Keys, Martina Topley-Bird, MGMT, Steve Earle, We Are Scientists

ITV

The Brit Awards 2008

Channel 4

4Music Goldfrapp (Live Set, Sun), The Courteeners (Live Set, Fri), The Streets (Live Set)
 Album Chart Show Amy Macdonald, Joe Lean & The Jing Jang Jong (Performance, Fri), Sheryl Crow, Young Knives
 Freshly Squeezed Duffy Mercy (Performance, Sat), Girls Aloud Can't Speak French, James Blunt Carry You Home, Mark Ronson (Performance, Tues), Sugababes Denial (Thurs), Timbaland feat. Keri Hilson/Nicole Scherzinger Scream (Weds)
 NME Awards Preview Amy Winehouse, Jack Peñate, Jamie T, Kaiser Chiefs, Kate Nash, Kings Of Leon, My Chemical Romance, Patrick Wolf, The Killers
 T4 Goldfrapp Happiness (Performance, Sun), The Kills Cheap And Cheerful

GMTV

GMTV Today Craig David 6 Of 1 Thing (Interview/Performance, Tues), Duffy Mercy (Interview/Performance, Mon), Lee Mead (Interview/Performance)

- 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, 102.6 Juice FM - Liverpool, 1extra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 95 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, Orishas FM, D102.9 FM, D103, O95, Radio City 96.7, Ram FM, Real Radio (Yorkshire), 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.
23.02.08

Top 10 Play.com Pre-order

This	Artist / Title
1	Duffy / Rockferry
2	The Feeling / Join With Us
3	Muse / HAARP
4	Goldfrapp / Seventh Tree
5	Simple Plan / Simple Plan
6	One Republic / Dreaming Out Loud
7	Counting Crows / Saturday Nights And Sunday Mornings
8	Mike Oldfield / Music Of The Spheres
9	Sheryl Crow / Delours
10	Nick Cave & The Bad Seeds / Dig, Lazarus, Dig!!!

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Duffy / Rockferry
2	Goldfrapp / Seventh Tree
3	The Feeling / Join With Us
4	Mike Oldfield / Music Of The Spheres
5	Nick Cave & The Bad Seeds / Dig, Lazarus, Dig!!!
6	Jonathan Ansell / Tenor At The Movies
7	Guns N' Roses / Chinese Democracy
8	Sheryl Crow / Delours
9	Foals / Antidotes
10	Nick Lowe / Jesus Of Cool

Top 10 Shazam Pre-order

This	Artist / Title
1	H Two O feat. Platinum / What's It Gonna Be
2	Duffy / Mercy
3	Delinquent feat. Keat / My Destiny
4	Taio Cruz / Come On Girl
5	Marco Demark feat. Casey Barnes / Tiny Dancer
6	Utah Saints / Something Good 08
7	Flo Rida feat. T-Pain / Low
8	One Republic / Stop And Stare
9	Kanye West feat. Keri Hilson/Nicole Scherzinger / Scream
10	Timbaland feat. Keri Hilson/Nicole Scherzinger / Scream

Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Nickelback Rockstar / Roadrunner	26	25	24262	
2	10	H Two O feat. Platinum What's It Gonna Be / Hard2Beat	25	21	20294	
2	12	The Feeling I Thought It Was Over / Island	25	19	22231	
4	3	Mark Ronson feat. Alex Greenwald Just / Columbia	24	23	20745	
5	12	Kelly Rowland Work / RCA	23	19	18586	
6	3	David Jordan Sun Goes Down / Mercury	22	23	17193	
7	3	The Wombats Moving To New York / 14th Floor	21	23	16969	
8	3	Robyn Be Mine / Konichiwa	20	23	17363	
8	3	Simple Plan When I'm Gone / Atlantic	20	23	16878	
8	8	Rihanna Don't Stop The Music / Def Jam	20	22	17604	
8	R	Duffy Mercy / A&M	20	11	18134	
12	14	Kylie Minogue Wow / Parlophone	19	18	14869	
13	14	Adele Chasing Pavements / XL	18	18	14360	
13	22	Kanye West feat. Chris Martin Homecoming / Def Jam	18	14	16558	
15	2	Biffy Clyro Who's Got A Match / 14th Floor	17	24	14092	
15	16	Basshunter feat. DJ Mental Theos Now You're Gone / Hard2Beat	17	16	14127	
15	E	One Republic Stop And Stare / Interscope	17	10	14921	
18	16	One Night Only Just For Tonight / Vertigo	16	16	13380	
18	16	The Futureheads The Beginning Of The Twist / Nul	16	16	9743	
18	20	Goldfrapp A&E / Mute	16	15	11490	
21	22	Taio Cruz Come On Girl / 4th & Broadway	15	14	11419	
22	20	Utah Saints Something Good 08 / Dala	14	15	8530	
22	26	The Ting Tings Great DJ / Columbia	14	13	8246	
24	16	Hot Chip Ready For The Floor / EMI	13	16	10802	
24	35	Timbaland feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	13	9	10239	
26	22	Out Of Office Break Of Dawn 2008 / Frenetic	12	14	8122	
26	29	30 Seconds To Mars From Yesterday / Virgin	12	12	9373	
26	30	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	12	11	8469	
29	8	Mark Brown feat. Sarah Cracknell The Journey Continues / Positiva	11	22	9340	
29	26	Vampire Weekend A-Prunk / XL	11	13	8090	

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

Radio Two Top 30

This	Last	Artist / Title / Label
1	1	Duffy Mercy / A&M
1	22	Amy Macdonald Run / Vertigo
3	2	Kate Rusby The Village Green Preservation Society / Pure
3	7	Katie Melua If The Lights Go Out / Dramatico
3	7	Kylie Minogue Wow / Parlophone
6	4	Sheryl Crow Love Is Free / A&M
7	R	Richard Hawley Valentine / Mute
8	4	Bwo Sunshine In The Rain / Shell
8	10	David Jordan Sun Goes Down / Mercury
10	4	The Feeling I Thought It Was Over / Island
11	9	Westlife Us Against The World / S
12	N	Leona Lewis Better In Time / Syco
12	12	The Coral Put The Sun Back / Deffsonic
12	12	Beth Rowley Oh My Life / Blue Thumb
12	12	Craig David 6 Of 1 Thing / Warner Brothers
16	2	Morrissey That's How People Grow Up / Decca
16	29	KT Tunstall If Only / Relentless
18	17	Goldfrapp A&E / Mute
18	20	Asa Fire On The Mountain / Naive
18	24	Wet Wet Wet Weightless / Dry
21	12	Feist My Moon My Man / Polydor
22	20	Mark Ronson feat. Alex Greenwald Just / Columbia
23	E	Paul McCartney Ever Present Past / Hearmusic
23	10	One Republic Stop And Stare / Interscope
23	22	One Night Only Just For Tonight / Vertigo
23	29	Badly Drawn Boy The Time Of Our Times / EMI
23	33	Sugababes Denial / Island
23	43	Alicia Keys Like You'll Never See Me Again / J
29	17	Alphabeat Fascination / Charisma
29	33	Lenny Kravitz I'll Be Waiting / Virgin

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

Last.fm Hype chart

This	Last	Artist / Title / Label
1	New	Jack Johnson Sleep Through The Static / Brushfire/Island
2	New	Foals Heavy Water / Transgressive
3	New	Foals Two Steps, Twice / Transgressive
4	New	The Duke Spirit Send A Little Love Token / You Are Here
5	New	Duffy Mercy / A&M
6	2	Adele Crazy For You / XL
7	New	Foals Olympic Airways / Transgressive
8	4	Vampire Weekend One (Blake's Got A New Face) / XL
9	New	Hot Chip We're Looking For A Lot Of Love / EMI
10	6	Bullet for my Valentine Scream Aim Fire / Columbia

Source: Last.fm.

Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Adele Chasing Pavements / XL	1809	1742	31101	
2	3	Rihanna Don't Stop The Music / Def Jam	1705	1660	28847	
3	5	Nickelback Rockstar / Roadrunner	1619	1403	26896	
4	2	Timbaland Presents One Republic Apologize / Interscope	1578	1705	31211	
5	12	Duffy Mercy / A&M	1560	1201	24371	
6	7	The Feeling I Thought It Was Over / Island	1471	1389	21727	
7	13	Sugababes About You Now / Island	1308	1187	22755	
8	11	Mark Ronson feat. Amy Winehouse Valerie / Columbia	1298	1296	25463	
9	9	Take That Rule The World / Polydor	1247	1367	21687	
10	4	Kylie Minogue Wow / Parlophone	1239	1511	19358	
11	8	Scouting For Girls Elvis Ain't Dead / Epic	1236	1383	19683	
12	6	Mika Relax Take It Easy / Casablanca/Island	1183	1393	15750	
13	10	Girls Aloud Call The Shots / Fascination	1054	1319	15284	
14	16	One Night Only Just For Tonight / Vertigo	1029	871	12641	
15	18	Alicia Keys No One / J	971	832	18140	
16	14	Kelly Rowland Work / RCA	961	1127	17833	
17	17	David Jordan Sun Goes Down / Mercury	880	840	11485	
18	15	Leona Lewis Bleeding Love / Syco	832	1006	17374	
19	28	One Republic Stop And Stare / Interscope	742	607	11426	
20	22	Britney Spears Piece Of Me / Jive	708	741	12584	
21	23	Robyn Be Mine / Konichiwa	652	734	10333	
22	R	Take That Shine / Polydor	650	461	12943	
23	19	The Hoosiers Goodbye Mr A / RCA	648	824	13144	
24	27	Kanye West feat. Chris Martin Homecoming / Def Jam	639	623	9021	
25	26	Plain White T's Hey There Delilah / Hollywood/Angel	627	627	11059	
26	21	Mark Brown feat. Sarah Cracknell The Journey Continues / Positiva	578	742	4897	
27	E	Kaiser Chiefs Ruby / B Unique/Polydor	566	447	9536	
28	24	Scouting For Girls She's So Lovely / Epic	555	647	9162	
29	25	Mary J Blige Just Fine / Geffen	546	643	7678	
30	30	Basshunter feat. DJ Mental Theos Now You're Gone / Hard2Beat	533	575	8874	

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

Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Adele Chasing Pavements / XL
2	4	Nickelback Rockstar / Roadrunner
3	12	Mark Ronson feat. Amy Winehouse Valerie / Columbia
4	2	Timbaland Presents One Republic Apologize / Interscope
5	3	Take That Rule The World / Polydor
6	8	The Feeling I Thought It Was Over / Island
7	7	Rihanna Don't Stop The Music / Def Jam
8	16	Duffy Mercy / A&M
9	5	Mika Relax, Take It Easy / Casablanca/Island
10	6	Sugababes About You Now / Island

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

Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	5	Rihanna Don't Stop The Music / Def Jam
2	1	Adele Chasing Pavements / XL
3	9	Sugababes About You Now / Island
4	4	Nickelback Rockstar / Roadrunner
5	2	Timbaland Presents One Republic Apologize / Interscope
6	7	Duffy Mercy / A&M
7	3	Kylie Minogue Wow / Parlophone
8	8	The Feeling I Thought It Was Over / Island
9	10	Scouting For Girls Elvis Ain't Dead / Epic
10	14	Mark Ronson feat. Amy Winehouse Valerie / Columbia

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

Rhythmic Top 10

This	Last	Artist / Title / Label
1	1	Britney Spears Piece Of Me / Jive
2	3	Rihanna Don't Stop The Music / Def Jam
3	2	Timbaland Presents One Republic Apologize / Interscope
4	4	Alicia Keys No One / J
5	5	Rihanna feat. Ne-Yo Hate That I Love You / Def Jam
6	6	Kelly Rowland Work / RCA
7	7	Lupe Fiasco feat. Matthew Santos Superstar / Atlantic
8	8	Jay Sean Ride It / 2point9
9	17	Kanye West feat. Chris Martin Homecoming / Def Jam
10	15	Chris Brown With You / Zomba

Nielsen Music Control 2008. 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

Club charts

by Alan Jones

Sixteen years after it first topped the Upfront Club Chart, the Utah Saints' *Something Good* storms back to number one. The track, which samples Kate Bush's *Cloudbusting*, gets its new lease of life thanks to mixes by Van She, Ian Carey and High Contrast, and is picking up radio support from the likes of Pete Tong, Jo Whalley, Zane Lowe, Scott Mills and Annie Mac, to name just its Radio One spinners.

On Data this time around (it was originally released on ffr), *Something Good* had a surprisingly easy victory atop the Upfront Chart, finishing 17.5% ahead of runner-up Yoav's *Club Thing*. Despite this, its attempts to add the Commercial Pop Chart title to its portfolio come

unstuck, as it finishes in second place there behind Mary J. Blige's *Just Fine*, allowing the latter disc to complete its own double – it is number one on the Urban Chart for the fourth week in all. Both of Blige's titles will likely come under attack next week, however – it is very unusual for any track to spend more than one week at the top of the Commercial Pop Chart, and the Timbaland, Keri Hilson and Nicole Scherzinger collaboration *Scream* rockets 18–2 on the Urban Chart this week cutting its deficit to *Just Fine* from 163% to 19.5%.

UPFRONT CHART BREAKERS: 1 *Together* – Bob Sinclar feat. Steve Edwards, 2 *Pack Your Bags* – Leana, 3 *Dance Away* – Alan Connor, 4 *Twilight* – Adam K & Soha, 5 *Buffalo Stance* – DC-Roc, 6

Mercy – Duffy, 7 *6 Of 1 Thing* – Craig David, 8 *I Shall Overcome* – Hard-Fi, 9 *Denial* – Sugababes, 10 *Scream* – Timbaland feat. Keri Hilson & Nicole Scherzinger, 11 *Shake & Rock This* – Sidney Samson, 12 *It's My Life* – Sean Ensign, 13 *Jump Around* – Micky Slim Vs. House Of Pain, 14 *Us Against The World* – Westlife, 15 *Sweetest Ass In The World* – Alex C feat. Y-Ass, 16 *Falling In Love* – Kenne, 17 *Beeper* – The Count & Sinden, 18 *You Wot?* – DJ Q feat. MC Bonez, 19 *Church* – T-Pain, 20 *Snowflake* – Garage Jams feat. Clare Evers.



Jolly good: Utah Saints climb to top of Upfront chart with *Something Good* 08

Upfront Club Top 40

This	Last	Wks	Artist	Title / Label
1	4	4	Utah Saints	<i>Something Good</i> 08 / Data
2	7	3	Yoav	<i>Club Thing</i> / Field
3	1	4	Kylie Minogue	<i>Wow</i> / Parlophone
4	28	2	Cahill feat. Nikki Belle	<i>Trippin' On You</i> / 3 Beat Blue
5	3	4	Marco Demark feat. Casey Barnes	<i>Tiny Dancer</i> / 3 Beat Blue
6	5	3	Digital Devotion	<i>Heaven</i> / Turbulence
7	13	3	Jes	<i>Heaven</i> / Maelstrom
8	15	2	Filly Sweat	<i>(Drip Drop Song)</i> / ATC Management
9	6	6	Addictive feat. T2	<i>Gonna Be Mine</i> / Gusto
10	2	3	H Two O feat. Platinum	<i>What's It Gonna Be</i> / Hard2Beat
11	9	5	Armand Van Helden	<i>Je T'aime</i> / Southern Fried
12	8	3	Kosmetiq feat. Maria Angeli	<i>Modern Life</i> / Dritical
13	1	1	Gabriella Cilmi	<i>Sweet About Me</i> / Island
14	27	2	Chromee	<i>Needy Girl</i> / Back Yard Recordings
15	1	1	Cascada	<i>What Do You Want From Me?</i> / AATW
16	1	1	Fragma	<i>Toca's Miracle</i> / Positiva
17	17	8	Chanel	<i>Dance</i> / Hed Kandi
18	10	7	Loverush UK! / Andrea Britton / Shelley Harland	<i>Deeper / Different World</i> / Luk!
19	12	7	Delinquent feat. K-Cat	<i>My Destiny</i> / M&B
20	11	6	David Jordan	<i>Sun Goes Down</i> / Mercury
21	14	7	Bob Sinclar presents Fireball	<i>What I Want</i> / Yellow/Defected/Data
22	1	1	Dougal & Gammer	<i>When I Close My Eyes</i> / Gusto
23	16	7	Freestylers	<i>Push Up Word Up</i> / Data
24	1	1	Rio De Janeiro	/ AATW
25	33	2	Mary J Blige	<i>Just Fine</i> / Geffen
26	18	8	Alphabeat	<i>Fascination</i> / Charisma
27	22	9	Out Of Office	<i>Break Of Dawn 2008</i> / Frenetic
28	23	9	Mark Brown feat. Sarah Cracknell	<i>The Journey Continues</i> / Positiva
29	20	7	One Night Only	<i>Just For Tonight</i> / Vertigo
30	19	6	Amy Winehouse	<i>Back To Black (Album Remixes)</i> / Island
31	21	9	Rihanna	<i>Don't Stop The Music</i> / Def Jam
32	1	1	Tiesto presents Allure feat. Julie Thompson	<i>Somewhere Inside</i> / Maelstrom
33	26	8	Brian Anthony	<i>Whatsitgonnab?</i> / Sogou/7 Entertainment
34	36	3	Taio Cruz	<i>Come On Girl</i> / 4th & Broadway
35	30	8	Jody Watley	<i>I Want Your Love</i> / Gusto
36	29	11	Kelly Rowland	<i>Work</i> / RCA
37	1	1	The Ting Tings	<i>Great DJ</i> / Columbia
38	31	7	The Feeling	<i>I Thought It Was Over</i> / Island
39	24	7	N-Joi	<i>Ready To Party / Naked Soul</i> / The New Black
40	40	5	Basshunter	<i>Now You're Gone</i> / Hard2beat

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Commercial Pop Top 30

This	Last	Wks	Artist	Title / Label
1	7	2	Mary J Blige	<i>Just Fine</i> / Geffen
2	13	2	Utah Saints	<i>Something Good</i> 08 / Data
3	11	3	Taio Cruz	<i>Come On Girl</i> / 4th & Broadway
4	2	3	Digital Devotion	<i>Heaven</i> / Turbulence
5	12	4	Laura Critchley	<i>Sometimes I</i> / Big Print
6	1	3	Kylie Minogue	<i>Wow</i> / Parlophone
7	14	3	Alan Connor	<i>Dance Away</i> / D6
8	18	3	DC-Roc	<i>Buffalo Stance</i> / D-Star
9	26	2	Cascada	<i>What Do You Want From Me?</i> / AATW
10	21	2	Common People	<i>Monday Morning Blues</i> / Davali Entertainment
11	5	4	Brit & Alex	<i>Let It Go</i> / Hometown/Interscope
12	20	2	Leana	<i>Pack Your Bags</i> / Swedish Diva
13	4	3	H Two O feat. Platinum	<i>What's It Gonna Be</i> / Hard2beat
14	24	2	Dougal & Gammer	<i>When I Close My Eyes</i> / Gusto
15	10	4	Marco Demark feat. Casey Barnes	<i>Tiny Dancer</i> / 3 Beat Blue
16	3	4	Addictive feat. T2	<i>Gonna Be Mine</i> / Gusto
17	1	1	Gabriella Cilmi	<i>Sweet About Me</i> / Island
18	1	1	Sugababes	<i>Denial</i> / Island
19	22	2	Sean Ensign	<i>It's My Life (Finally)</i> / D6
20	1	1	Timbaland feat. Keri Hilson/Nicole Scherzinger	<i>Scream</i> / Interscope
21	1	1	Filly Sweat	<i>(Drip Drop Song)</i> / ATC Management
22	8	5	Janet Jackson	<i>Feedback</i> / Def Jam
23	1	1	Westlife	<i>Us Against The World</i> / S
24	6	4	The Rah Band	<i>Turn My Love Around</i> / Shocking Music
25	16	6	Delinquent feat. K-Cat	<i>My Destiny</i> / M&B
26	9	3	David Jordan	<i>Sun Goes Down</i> / Mercury
27	1	1	Kenne	<i>Falling In Love</i> / white label
28	17	7	Bob Sinclar presents Fireball	<i>What I Want</i> / Yellow/Defected/Data
29	25	7	Britney Spears	<i>Piece Of Me</i> / Jive
30	19	7	Freestylers	<i>Push Up Word Up</i> / Data

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Urban Top 20

This	Last	Wks	Artist	Title / Label
1	1	14	Mary J Blige	<i>Just Fine</i> / Geffen
2	18	2	Timbaland feat. Keri Hilson/Nicole Scherzinger	<i>Scream</i> / Interscope
3	2	14	Soulja Boy Tellem	<i>Crank That (Soulja Boy)</i> / Interscope
4	4	3	H Two O feat. Platinum	<i>What's It Gonna Be</i> / Hard2beat
5	11	4	Estelle	<i>American Boy</i> / Atlantic
6	5	4	Lupe Fiasco feat. Matthew Santos	<i>Superstar</i> / Atlantic
7	17	4	Flo Rider feat. T-Pain	<i>Low</i> / Atlantic
8	6	4	Addictive feat. T2	<i>Gonna Be Mine</i> / Gusto
9	9	3	Taio Cruz	<i>Come On Girl</i> / 4th & Broadway
10	3	7	Kanye West feat. Chris Martin	<i>Homecoming</i> / Def Jam
11	7	10	Kelly Rowland	<i>Work</i> / RCA
12	8	5	Janet Jackson	<i>Feedback</i> / Def Jam
13	10	3	Craig David	<i>6 Of 1 Thing</i> / Warner Brothers
14	13	5	Delinquent feat. K-Cat	<i>My Destiny</i> / M&B
15	12	7	Jay Sean	<i>Ride It</i> / 2Point9
16	15	9	Rihanna	<i>Don't Stop The Music</i> / Def Jam
17	1	1	T-Pain	<i>Church</i> / RCA
18	16	16	J Holiday	<i>Bed</i> / Angel
19	19	7	Plies feat. Akon	<i>Hypnotized</i> / Atlantic
20	20	6	T2	<i>Heartbroken</i> / 2NV

© Music Week



Double whammy: Mary J Blige's *Just Fine* tops Urban and Pop charts

Cool Cuts Top 20

This	Artist / Title
1	Hard-Fi / <i>I Shall Overcome</i>
2	Moby / <i>Alice</i>
3	Garage Jams feat. Clare Evers / <i>Snowflake</i>
4	Kirsty Hawkshaw V Kinky Roland / <i>Fine Day 2008</i>
5	Steve Smart & Danny Dove / <i>Need In Me</i>
6	The Count & Sinden / <i>Beeper</i>
7	Pryda / <i>Pianoo</i>
8	Deepest Blue / <i>Miracle</i>
9	IIO / <i>Rapture Reconstruction</i>
10	Phunk Investigation / <i>Crazy Diamonds</i>
11	Whelan & Discala / <i>Berlin</i>
12	Sam Sparro / <i>Black & Gold</i>
13	My Digital Enemy V Prok & Fitch / <i>Take Me With You</i>
14	Taio Cruz feat. Luciana / <i>Come On Girl</i>
15	The Touch / <i>Le Night Dominator</i>
16	Jesse Garcia / <i>Off Da Hook</i>
17	Simian Mobile Disco / <i>Clock EP</i>
18	Alex Metric / <i>In Your Machine EP</i>
19	Milke / <i>I Need Your Love</i>
20	Starjacker / <i>Givin All My Love</i>

Go online for more chart data www.musicweek.com

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



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

Compiled by DJ feedback and data collector from the following stores, online sites and distributors: BMR Records, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Calapult (Cardiff), Hare 13 (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Barcovision (Belfast) and XPRESSBEATS/CO POOL, BEATPORT, JUNG, UNIQUE, DYNAMIC



Datafile. Singles

Duffy shows no mercy in overtaking Basshunter and Nickelback

by Alan Jones



2. Nickelback

Number two again, with sales up 0.1% at 32,722, Rockstar's chances of reaching number one are now slim, as Duffy has dashed ahead and is still in the ascendancy. Had it topped the chart this week the Nickelback single would have done so on its 15th week in the Top 40, and 18th week in the Top 75, shattering the previous Top 40 record of 13 weeks set by Celine Dion's Think Twice (1994) and the Top 75 record of 16 weeks set by Jennifer Rush's Power Of Love (1985), and equalled by Think Twice.



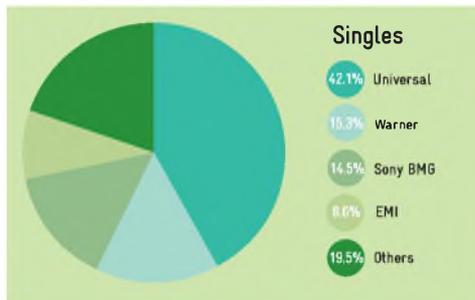
9. The Feeling

It is exactly a year since Rose, the last of five Top 40 hits pulled off The Feeling's debut album Twelve Stops And Home, reached number 38. This week the follow-up, I Thought It Was Over, jumps 12-9 on sales of 16,205 following physical release to provide their fourth Top 10 single. It is the first single from the Sussex band's second album, Join With Us, which is released today (Monday). Meanwhile, Twelve Stops & Home surfaces in the Top 75 for the first time in 29 weeks, re-entering at number 63 on sales of 3,874.

Overtaken on midweek sales flashes by Nickelback's Rockstar, Basshunter's Now You're Gone does indeed lose its place at the top of the singles chart this week. However, it is replaced at number one not by Nickelback, who remain at number two, but by Duffy whose Mercy dash saw her come from behind to emerge well ahead at the chart summit.

Mercy arrives at number one on sales of 38,366 downloads. It is the second single from the 23-year-old Welsh singer, following Rockferry, the title track from her upcoming (March 3) debut album, which was released as a download 13 weeks ago, and as a seven-inch single 11 weeks ago. It did not enter the Top 75 until five weeks ago since when it has moved 74-62-52-54-45-46. Mercy, meanwhile, is released physically next Monday.

Mercy's rapid rise is hard on Nickelback, whose Rockstar has been one of the success stories of the year. Although it has only captured the imagination of punters fairly recently, Rockstar has been a standalone download ever since September 2005 but it sold barely 2,000 downloads on its first two years of availability. Since then, however, its sales have really taken off, increasing in 21 of the last 22 weeks, including all of the last 11. Its overall sales have swollen to 236,704, and given a huge boost to parent album, All The Right Reasons.



Slipping to number three after five weeks at number one, Now You're Gone by Basshunter continues to sell well, declining 14.2% week-on-week to 30,654 sales, its overall tally rising to 244,379.

In stark contrast to Rockstar's gradual ascent of the chart, Wet Wet Wet's Weightless arrived in a hurry last week, debuting at number 10 to provide the Scottish veterans with their first Top 10 single since 1994. Despite its title, Weightless drops like a stone this week, hurtling all the way down to number 96, while attracting just 1,493 purchases. It is a prime example of superb motivation of a fanbase, without any more general appreciation of the record. It is also a record breaker: apart from Gnarls Barkley's Crazy which was disqualified from the chart a fortnight after its physical formats were deleted in less enlightened days in June 2006, and fell from number five right out of the chart, no single has ever fallen from the Top 10 to a position outside the Top 75. The only previous instances of Top 10 hits falling out of the Top 40 came in 1983 (Bing Crosby & David Bowie's Little Drummer Boy/Peace On Earth), 1997 (Pet Shop Boys' Red Letter Day) and 1998 (Embrace's My Weakness Is None Of Your Business).

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Hit 40 UK

This	Last	Artist	Title / Label
1	33	Duffy	Mercy / A&M
2	2	Nickelback	Rockstar / Roadrunner
3	1	Basshunter Feat. Dj Mental Theo	Now You're Gone / Hard2Beat
4	5	David Jordan	Sun Goes Down / Mercury
5	3	Adele	Chasing Pavements / XL
6	4	Rihanna	Don't Stop The Music / Def Jam
7	N	H Two O Feat. Platnum	What's It Gonna Be / Hard2Beat
8	6	Kelly Rowland	Work / RCA
9	12	The Feeling	I Thought It Was Over / Island
10	31	Goldfrapp	A&E / Mute
11	11	Timbaland Presents One Republic	Apologize / Interscope
12	8	Britney Spears	Piece Of Me / Jive
13	15	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia
14	N	One Republic	Stop And Stare / Interscope
15	17	One Night Only	Just For Tonight / Vertigo
16	14	Kylie Minogue	Wow / Parlophone
17	13	Scouting For Girls	Elvis Ain't Dead / Epic
18	18	Take That	Rule The World / Polydor
19	22	Alicia Keys	No One / J
20	9	Lupe Fiasco Feat. Matthew Santos	Superstar / Atlantic
21	25	Sugababes	About You Now / Island
22	23	Leona Lewis	Bleeding Love / Syco
23	21	Mika	Relax Take It Easy / Casablanca/Island
24	24	Robyn	Be Mine / Konichiwa
25	19	Girls Aloud	Call The Shots / Fascination
26	16	Mark Brown Feat. Sarah Cracknell	The Journey Continues / Positiva
27	20	Mary J Blige	Just Fine / Geffen
28	26	Jay Sean	Ride It / 2Point19
29	7	Hot Chip	Ready For The Floor / EMI
30	28	Soulja Boy Tellem	Crank That (Soulja Boy) / Interscope
31	39	Timbaland Feat. Keri Hilson/Nicole Scherzinger	Scream / Interscope
32	N	Paramore	Misery Business / Fueled By Ramen
33	30	Scouting For Girls	She's So Lovely / Epic
34	29	The Hoosiers	Goodbye Mr A / RCA
35	32	Plain White T's	Hey There Delilah / Hollywood/Angel
36	N	Simple Plan	When I'm Gone / Atlantic
37	36	Snow Patrol	Chasing Cars / Fiction
38	34	Kanye West	Homecoming / Def Jam
39	38	Rihanna Feat. Ne-Yo	Hate That I Love You / Def Jam
40	R	Michael Buble	Lost / Reprise

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

Indie Singles Top 10

This	Last	Artist	Title / Label (Distributor)
1	1	Adele	Chasing Pavements / XL (PIAS)
2	N	Armand Van Helden	Je T'aime / Southern Fried (PIAS)
3	2	Iwasacubscout	Pink Squares / Abeano (V/THE)
4	3	Radiohead	Jigsaw Falling Into Place / XL (PIAS)
5	N	Pete & The Pirates	Mr Understanding / Stolen (P)
6	N	Carbon/Silicon	Why Do Men Fight? / Carbon Silicon (P)
7	N	These New Puritans	Elvis / Angular (TBC)
8	N	Dropkick Murphys	The State Of Massachusetts / Cooking Vinyl (P)
9	N	Yves Larock Feat. Roland Richards	Zookey - Lift Your Leg Up / Defected (PIAS)
10	4	Madness	NW5 / Lucky Seven (PIAS)

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

Dance Singles Top 10

This	Last	Artist	Title / Label
1	4	Mark Brown feat. Sarah Cracknell	The Journey Continues / Positiva
2	3	Ida Corr vs Fedde Le Grand	Let Me Think About It / Data
3	R	Freaks	The Creeps (Get On The Dancefloor) / Data
4	6	Freemasons feat. Bailey Tzuke	Uninvited / Loaded
5	2	T2 feat. Jodie	Heartbroken / ZNV/AATW
6	R	Peter Gelderblom	Waiting 4 / Data
7	8	Dave Armstrong & Redroche feat. H-Boogie	Love Has Gone / Hed Kandi
8	R	Calvin Harris	Acceptable In The Eighties / Columbia
9	9	Bodyrox feat. Luciana	What Planet You On / Phonetic
10	5	Pendulum & Fresh Feat. Spyda	Tarantula/Fasten Your Seatbelt / Breakbeat Kaos

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

Downloads Top 10

This	Last	Artist	Title / Label
1	1	Rihanna	Don't Stop The Music / Universal
2	2	Nickelback	Rock Star / Warner Music
3	3	Leona Lewis	Bleeding Love / Sony BMG
4	4	Basshunter	Now You're Gone / Warner Music
5	6	Timbaland Feat. One Republic	Apologize / Universal
6	5	Adele	Chasing Pavements / XL
7	7	Britney Spears	Piece Of Me / Sony BMG
8	11	David Jordan	Sun Goes Down / Universal
9	8	Kelly Rowland	Work / Sony BMG
10	9	Alicia Keys	No One / Sony BMG

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

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,821,177	1,954,319	605,654	2,559,973
vs prev week	1,900,316	1,658,649	446,977	2,105,626
% change	-4.2%	+17.8%	+35.5%	+21.5%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	13,571,674	12,372,619	3,213,487	15,586,106
vs prev year	8,651,140	13,867,185	3,801,972	17,669,157
% change	+56.8%	-10.7%	-15.4%	-11.8%

Titles A-Z	Chasing Cars
6 Of 1 Thing 45	Chasing Pavements 5
A&E 10	Come On Girl 42
About You Now 50	Crank That (Soulja Boy) 16
Apologize 20	Don't Stop The Music 6
Ayo Technology 74	Dream Catch Me 67
Back To Black 62	Elvis Ain't Dead 21
Be Mine 23	From Yesterday 52
Bleeding Love 37	Gimme More 69
Break Of Dawn 2008 55	Goodbye Mr A 49
Call The Shots 33	Hate That I Love You 60



MusicWeek
23.02.08

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
1	New		Duffy	Mercy	(Booker) EMI/Universal (Duffy/Booker) / A&M GBUM70711275 (U)
2	2	18	Nickelback	Rockstar	(Nickelback) Warner Chappell (C. Kroeger/M. Kroeger/Peake/Adair) / Roadrunner RR39323 (CIN)
3	1	7	Basshunter	Feat. DJ Mental Theo's Now You're Gone	(Basshunter) Warner Chappell/Collect/Nick's Music (Alberg/Nabuurs) / Hard2Beat HZB01CDS (U)
4	5	5	David Jordan	Sun Goes Down	(Lipson/Horn) Perfect Songs/Warner Chappell (Jordan/Pitlon) / Mercury 1761142 (U)
5	3	5	Adele	Chasing Pavements	(White) Universal (Adkins/White) / XL XLS321CD (PIAS)
6	4	11	Rihanna	Don't Stop The Music	(Stargate) Sony ATV/Warner Chappell/EMI (Jackson / Eriksen / Dabney / Her) / Def Jam 1762161 (U)
7	New		H Two O	Feat. Platnum What's It Gonna Be	(Parmar) EMI/CC (Poli) / Hard2Beat GBCEJ0701241 (TBC)
8	6	6	Kelly Rowland	Work	(Storch) Storch/TVT/Windswept/Hitco/K Gal (Rowland/Storch/Boyd) / RCA 88697268382 (ARV)
9	12	2	The Feeling	I Thought It Was Over	(The Feeling) EMI (The Feeling) / Island 1761837 (U)
10	18	2	Goldfrapp	A&E	(Goldfrapp) Warner Chappell (Goldfrapp/Gregory) / Mute LCDMUTE389 (E)
11	New		One Republic	Stop And Stare	(Wells/Tedder) Sony ATV/CC (Tedder/B-own/Mys/Filkins/Fisher) / Interscope USUM70758804 (U)
12	8	9	Britney Spears	Piece Of Me	(Bloodshy & Avant) Universal/CrossTown (Karlsson / Eriksen / Winnberg / Ahlund) / Jive 88697221762 (ARV)
13	13	4	One Night Only	Just For Tonight	(Lillywhite) Chrysalis (Craig/Ford/Hayton/Pa-kin/Sails) / Vertigo 1753471 (U)
14	9	6	Lupe Fiasco	Feat. Matthew Santos Superstar	(Soundakk) Universal (Jaco/Lopez) / Atlantic AT0298CD2 (CIN)
15	7	3	Hot Chip	Ready For The Floor	(Hot Chip) Warner Chappell (Hot Chip) / EMI CODEM738 (E)
16	15	14	Soulja Boy	Tellem Crank That (Soulja Boy)	(Soulja Boy/Tell Em) Published By Patrick (Way) / Interscope 1755233 (U)
17	57	4	Paramore	Misery Business	(Bendeth) WB/Father, I Just Want To Sing Music/Josh's (Williams/Farro) / Fueled By Ramen AT0299CD2 (CIN)
18	20	9	Kylie Minogue	Wow	(Kurstin) Chrysalis/Universal/EMI (Poole/Kurstin/Minogue) / Parlophone GBAYE0703317 (E)
19	11	3	Mark Brown	Feat. Sarah Cracknell The Journey Continues	(Brown) Boosey & Hawkes/CC (Brown/Cracknell/Kats) / Positiva CATC013372127 (E)
20	22	20	Timbaland	Presents One Republic Apologize	(Wells/Tedder) Sony ATV (Tedder) / Interscope 1750152 (U)
21	16	11	Scouting For Girls	Elvis Ain't Dead	(Green) EMI (Stride) / Epic 88697191162 (ARV)
22	24	22	Mark Ronson	Feat. Amy Winehouse Valerie	(Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
23	21	7	Robyn	Be Mine	(Ahlund) Universal (Carlsson/Ahlund) / Konichwa 1759899 (U)
24	25	16	Alicia Keys	No One	(Keys/Dirty Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88697182452 (ARV)
25	17	5	Mary J Blige	Just Fine	(Stewart/Jazza Pha) Universal/Warner Chappell/Pea music (Blige/Alexander/Stewart/Nash) / Geffen 1761580 (U)
26	New		Simple Plan	When I'm Gone	(Fortman/Danjahandz) Warner Chappell/CC (Simple Plan) / Atlantic AT0297CDX (CIN)
27	19	4	Jay Sean	Ride It	(Sampson/J-Remy/C-pher Sounds/Uj Clue/Uro) 2Point9/CC (Sean/Sampson) / 2Point9 CXJAY2P91 (AMU/U)
28	36	2	Timbaland	Feat. Keri Hilson/Nicole Scherzinger Scream	(Timbaland/Danja) Universal/Warner Chappell (Mosley/Hills/Hilson/Scherzinger) / Interscope USUM70722805 (U)
29	23	3	Kanye West	Homecoming	(Tbc) TBC (Tbc) / Def Jam CATC0128781480 (U)
30	26	18	Take That	Rule The World	(Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (U)
31	New		Utah Saints	Something Good 08	(Utah Saints) EMI/Notting Hill (Willis/Bush) / Uta GBAAPUUU0678 (U)
32	30	9	Mika	Relax Take It Easy	(Wells) Universal/Sony ATV (Penniman/Ede) / Casablanca/Island 1756576 (U)
33	29	13	Girls Aloud	Call The Shots	(Higgins/Xenomania) Warner Chappell (Cooper/Higgins/Powell/Sommerville/Cowling) / Fascination 1753047 (U)
34	31	6	The Wombats	Moving To New York	(Harris/The Wombats) Universal/Good Soldier (Haggis/Knudsen/Murphy) / 14th Floor 14FLR28CD (CIN)
35	34	25	Scouting For Girls	She's So Lovely	(Green) EMI (Stride) / Epic 88697147422 (ARV)
36	14	2	Morrissey	That's How People Grow Up	(Finn) Universal/Warner Chappell (Morrissey/Boorer) / Decca 4780362 (U)
37	33	17	Leona Lewis	Bleeding Love	(Tedder) Kobalt/Warner Chappell (Tedder/Mccartney) / Syco 88697156222 (ARV)
38	28	11	Cascada	What Hurts The Most	(Reuler/Pelzer) Rondor/IQ Music/P&P Songs (Robson / Steete) / AATW CDGLOBE790 (AMD/U)

This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
39	35	14	T2	Feat. Jodie Heartbroken	(Tawonezvi) Sony ATV/EMI (Tawonezvi/Henderson) / 2Nv/Aatw CDGLOBE760 (AMD)
40	68	2	Flo Rider	Feat. T-Pain Low	(T-Pain) Sony ATV (Dillard) / Atlantic CATC0134059650 (CIN)
41	32	4	Michael Jackson	Feat. Will.I.Am The Girl Is Mine 2008	(Will.I.Am/Jones) Warner Chappell (Jackson) / Epic 88697226202 (ARV)
42	New		Taio Cruz	Come On Girl	(Cruz) Kobalt/CC/Clow (Cruz/Clow/Caporaso) / 4th & Broadway GBUM70801023 (U)
43	27	3	Biffy Clyro	Who's Got A Match	(Richardson) Universal/Good Soldier (Neil) / 14th Floor 14FLR29CD (CIN)
44	42	2	Yael Naim	New Soul	(Naim/Donatien) CC (Naim) / T2 Du Tard FR79W0703370 (CINR)
45	54	3	Craig David	6 Of 1 Thing	(Ft Smith/Terefe) Chrysalis/Windswept (Ft Smith/David) / Warner Brothers GBAT0700775 (CIN)
46	45	6	Duffy	Rockferry	(Booker) EMI/Stage Three (Duffy/Butler) / A&M 1754106 (U)
47	46	40	Rihanna	Feat. Jay-Z Umbrella	(Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)
48	40	11	Booby Luv	Some Kinda Rush	(Ryden) Notting Hill/CC (Shepherd/Roberts/Ryden/Powell) / Had Kandi HK46CDS (U)
49	44	19	The Hoosiers	Goodbye Mr A	(Grafty/Smith) Sony/ATV (Sparkes / Sharland / Skarendahl) / RCA 8869715892 (ARV)
50	43	22	Sugababes	About You Now	(Dr Luke) Knalt/FMI (Nannis/Galtwain) / Island 1748657 (U)
51	41	12	Amy Macdonald	This Is The Life	(Wilkinson) Warner Chappell (Macdonald) / Vertigo 1755264 (U)
52	37	2	30 Seconds To Mars	From Yesterday	(Abraham/30 Seconds To Mars) Apocraphex Music (Leto) / Virgin VUSCD340 (E)
53	63	3	Chris Brown	With You	(Stargate) TBC (Tbc) / RCA USJ10700711 (ARV)
54	New		REM	Supernatural Superserious	(Jackknife Lee/RFM) Warner Chappell (Ruck/Mills/Stipe) / Warner Brothers USWR10705619 (CIN)
55	New		Out Of Office	Break Of Dawn 2008	(Woods) Chrysalis (Woods) / Frenetic GBRUR0700022 (TBC)
56	38	3	Elliot Minor	Still Figuring Out	(Wirt) Sony ATV (Minton/Davies) / Repossession WEA468CD (CIN)
57	52	28	Kanye West	Stronger	(West) Zomba/EMI/Notting Hill (West/Banghatter/De Homen-Christo/Birdsong) / Def Jam 1744463 (U)
58	Re-entry		Amy Winehouse	Rehab	(Ronson) EMI (Winehouse) / Island 1709535 (U)
59	53	73	Snow Patrol	Chasing Cars	(Jackknife Lee) Big Life (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 1704397 (U)
60	50	16	Rihanna	Feat. Ne-Yo Hate That I Love You	(Stargate) Zomba/Sony/ATV/EMI (Smith/Hermansen/Erikson) / Def Jam 1751369 (U)
61	48	31	Plain White T's	Hey There Delilah	(O'Keefe) So Happy (Higginson) / Hollywood/Angel ANGEDX52 (E)
62	Re-entry		Amy Winehouse	Back To Black	(Ronson) EMI (Winehouse/Ronson) / Island 1732325 (U)
63	New		Gnarls Barkley	Run	(Gnarls Barkley) Chrysalis (Dangermouse/C-Lo/Mansfield) / Warner Brothers USAT20801097 (CIN)
64	New		The Coral	Put The Sun Back	(Silvey/The Coral) EMI/Delabel/Tri-tone / (Skelly) / Deltasonic DLTCDD74 (ARV)
65	39	3	Adele	Hometown Glory	(Abbss) Universal (Adkins) / XL PACEMAKER1 (PIAS)
66	51	25	Robyn	With Kleerup With Every Heartbeat	(Kleerup) Universal (Kleerup/Carlsson) / Konichwa KORMCD008 (U)
67	47	29	Newton Faulkner	Dream Catch Me	(Spencer) Peer/Universal/Blue Sky/Dutcaste (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
68	Re-entry		Michael Buble	Lost	(Rock) Universal/Sony ATV/Warner Chappell (Chang/Buble/Richards) / Reprise W789CD (CIN)
69	49	18	Britney Spears	Gimme More	(Danja) Universal/Warner Chappell/Milennium Kid/CC (Hills / Washington / Hilson / Araica) / Jive 88697186762 (ARV)
70	56	31	Timbaland	Feat. Doe/Keri Hilson The Way I Are	(Timbaland) Universal/Notting Hill/Warner Chappell (Hilson/Mohammadi/Nelson/Hills/Mosley/Maulsby) / Interscope 1742316 (U)
71	67	9	Leon Jackson	When You Believe	(Mac) Calalyst/Cherry Lane Music (Schwartz/Edmonds) / Syco 88697220162 (ARV)
72	66	4	Jack Johnson	If I Had Eyes	(Plunter) Universal (Johnson) / Brushfire/Island 1760759 (U)
73	Re-entry		Mark Ronson	Feat. Alex Greenwald Just	(Ronson) TBC (Tbc) / Columbia GBARL0700179 (ARV)
74	59	27	50 Cent	Feat. Justin Timberlake & Timbaland Ayo Technology	(Timbaland) Universal/Zomba/Warner Chappell/CC (Jackson/Mosley/Timberlake/Jackson) / Interscope 1746158 (U)
75	60	4	Nickelback	How You Remind Me	(Parashar) Warner Chappell (Turton/Kroeger/Peake/Vikedal) / Roadrunner NLA320119533 (CIN)



10. Goldfrapp
Securing only their third Top 10 single from 15 releases, Goldfrapp move 16 10 with A&E this week on sales of 13,624. It is the introductory single from the duo's fourth album, Seventh Tree, which is released next Monday, and returns them to the top tier for the first time since 2005, when Ooh La La and Number One peaked at four and nine, respectively. Goldfrapp's introductory (2000) single, Lovely Head, peaked at number 177, and none of their first six singles made the Top 40, though their last nine have.



11. OneRepublic
Teaming with Timbaland for Apologize gave OneRepublic a dream start to their singles chart career, and it has spent 19 weeks in the Top 40 to date, amassing sales of 352,880. Written by lead singer Ryan Tedder, it has, nevertheless, played a largely supporting chart role to Leona Lewis' second hit Bleeding Love - which Tedder co-wrote with Jesse McCartney. Released a week after Apologize, Bleeding Love has so far sold 847,846 copies. OneRepublic's follow-up to Apologize is Stop & Stare, another Tedder song which makes its introductory chart appearance this week at number 11 on sales of 12,482 downloads.

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

Heartbroken 39	Low 40	Relax Take It Easy 32
Hey There Delilah 61	Mercy 1	Ride It 27
Homecoming 29	Misery Business 17	Rockferry 46
Hometown Glory 65	Moving To New York 34	Rockstar 2
How You Remind Me 75	New Soul 44	Rule The World 30
I Thought It Was Over 9	No One 24	Run 63
If I Had Eyes 72	Now You're Gone 3	Scream 28
Just 73	Piece Of Me 12	She's So Lovely 35
Just Fine 25	Put The Sun Back 64	Some Kinda Rush 48
Just For Tonight 13	Ready For The Floor 15	Something Good 08 31
Last 68	Rehab 58	Still Figuring Out 56

Stop And Stare 11	Valerie 22
Stronger 57	What Hurts The Most 38
Sun Goes Down 4	What's It Gonna Be 7
Supernatural Superserious 54	When I'm Gone 26
Superstar 14	When You Believe 71
That's How People Grow Up 36	Who's Got A Match 43
The Girl Is Mine 2008 41	With Every Heartbeat 66
The Journey Continues 19	With You 53
The Way I Are 70	Work 8
This Is The Life 51	Wow 18
Umbrella 47	

Key
● Platinum (600,000)
● Gold (300,000)
● Silver (200,000)
● Physically unreleased to date
■ Sales increase
■ Sales increase +50%
■ Highest new entry
■ Highest climber

As used by Radio One
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, cassette, CD and download sales. © The Official UK Charts Company 2008.

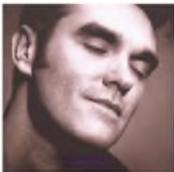
Artist albums still the biggest thrillers despite Valentine's effect

by Alan Jones



03. Michael Jackson

The biggest selling album of all-time worldwide and the fifth biggest seller in the UK, with sales here of 3,601,536 since its 1982 release. Michael Jackson's Thriller celebrates its 25th birthday with a special edition, which adds extra tracks and a DVD. The resulting album, Thriller 25, makes its debut this week at number three on sales of 41,184. It arrives on the chart a week after an updated version of The Girl Is Mine - substituting Will.I.A.m for original duettist Paul McCartney - reached number 32 on the singles chart.



05. Morrissey

While single That's How People Grow Up ebbs 14-36, Morrissey secures his 10th Top 10 solo album with Greatest Hits. Morrissey's solo career has brought him 30 hits and Greatest Hits shares only four tracks with his first hits album, 1997's, Suedehead. That album debuted and peaked at number 25, and has sold 238,390 copies to date. Greatest Hits, which includes the newly-recorded All You Need Is Me as well as That's How People Grow Up, makes a significantly bigger first impression, debuting at number five on sales of 27,873.

BPI Awards

Albums

Hot Chip *Made In The Dark* (silver)
Jools Holland *Later... Live With Jools Holland* (silver)
Billy Fury *His Wondrous Story - The Complete Collection* (gold)
Nickelback *All The Right Reasons* (platinum)
Pigeon Detectives *Wait For Me* (platinum)
Cascada *Perfect Day* (platinum)

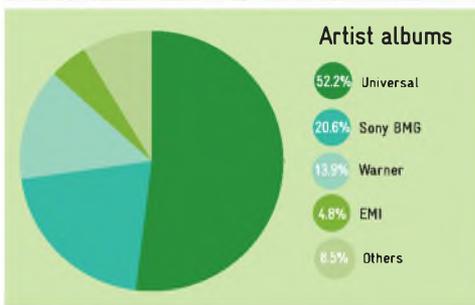
Valentine's Day, the Brits, Mother's Day, Father's Day, Easter and Christmas are the six events in the calendar guaranteed to give a boost to sales of albums and the arrival last Thursday of Valentine's Day duly did so, providing a 21.6% improvement in sales to 2,559,973.

While any increase is welcome, it was a fairly modest one, and not enough to top the 2,727,704 albums that were sold in the first week of the year, which remains 2008's best. Nor is it anywhere near the 3,084,851 albums that were sold in the same week last year. To be fair, last year's figure was the second best ever recorded for Valentine's week - trailing only 2004, when 3,373,874 albums were sold - and was helped by the fact that February 14 was not only Valentine's Day but also the day of the Brit Awards, giving an unusual double boost to the market. The 2008 Brits fall on Wednesday and should help to shore up album sales this week.

Although the compilation sector received a much bigger boost - improving 35.5%, almost exactly double the 17.8% climb made in artist album sales - the five biggest sellers last week were artist albums.

Jack Johnson's *Sleep Through The Static* remains at the artist album chart apex, with sales of 47,730. One of only seven albums in the Top 40 to suffer a decline in sales, it dipped 11.2% week-on-week, and barely fought off the challenge of Nickelback's *All The Right Reasons*, which advances 3-2, to equal the chart peak of its current hit single *Rockstar*. The Nickelback album enjoyed a 41.5% increase to 46,595 sales, finishing just 2.43% behind Johnson.

While the 25th anniversary album of Michael Jackson's *Thriller* took top debut honours, arriving at



number three on sales of 41,184, many of the biggest gainers among albums already in the chart were given TV advertising aimed at exploiting the Valentine's Day market. Among the most successful, the special edition of Michael Buble's *Call Me Irresponsible* enjoyed a 127.1% increase in sales to 27,131 and moves 13-6 as a result, while Mika's *Life In Cartoon Motion* rebounds 11-9 with sales up 90.8% to 23,299, and Dionne Warwick's *The Love Collection* moves 27-25 on sales up 52.9% at 10,783.

A combination of TV advertising from online retailer Play.Com and winning five Grammys were the root cause of a big increase in demand for Amy Winehouse's *Back To Black*. The regular, single CD version of the album climbs 20-16 with sales up 109.2% at 18,278 but is leapfrogged by the deluxe, 2CD edition of the album, up 21-14 with sales climbing 132.9% to 19,028. Overall, *Back To Black* was last week's fifth biggest seller in total, and lifts its career sales tally to a massive 2,311,942.

Enjoying a much more modest 5.7% increase in sales to 24,249 as it slips 5-8, *Scouting For Girls'* self-titled debut album remains the biggest of 2008, with year-to-date sales of 179,208.

On the compilation chart, dance collection *Ultimate NRG 3* dives 1-5, despite increasing its sales by 21.3% to 19,093. That is because the Valentine's Day effect dumps love-songs compilations in the top four slots, with UMTV's *Real Love* winning the race for honours, with sales of 27,639. However, that is well below the 39,353 copies the same company's *One Love* sold to be Valentine's week champion in 2007.

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Compilations Top 20

This	Last	Artist Title / Label (Distributor)
1	6	Various <i>Real Love</i> / UMTV (U)
2	3	Various <i>101 Love Songs</i> / EMI Virgin (E)
3	8	Various <i>R&B Lovesongs 2008</i> / Sony BMG/UMTV
4	7	Various <i>The Power Of Love</i> / Sony BMG (ARV)
5	1	Various <i>Ultimate Nrg 3</i> / AATW/UMTV (U)
6	4	Various <i>Ministry Of Sound - Anthems 1991-2008</i> / Ministry (U)
7	5	Various <i>Dreamboats & Petticoats</i> / EMI/UMTV (U)
8	17	Various <i>With Love</i> / Sony BMG (ARV)
9	N	Various <i>Brits Hits - The Album Of The Year</i> / Universal TV (U)
10	2	Various <i>Big Tunes 2008</i> / Hard2Beat (TBC)
11	15	Various <i>Jackie: The Album</i> / EMI TV/UMTV (U)
12	14	Various <i>Love & Affection</i> / Sony BMG (ARV)
13	9	Various <i>Now That's What I Call Music 68</i> / EMI Virgin/UMTV (E)
14	11	Various <i>12 Inch/80s Love</i> / Family (U)
15	19	Various <i>Love - The Ultimate Collection</i> / UMTV (U)
16	18	Various <i>Top Gear Seriously Cool</i> / EMI Virgin (E)
17	R	Various <i>The Very Best Of Power Ballads</i> / EMI Virgin (E)
18	10	Various <i>Later With Jools Holland - Live</i> / Rhino/UMTV (CINR)
19	20	OST <i>Dirty Dancing</i> / RCA (V/THE)
20	N	OST <i>Juno</i> / Rhino (TBC)

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

Classical Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Luciano Pavarotti <i>Love Songs</i> / Decca (U)
2	2	Royal Scots Dragoon Guards <i>Spirit Of The Glen</i> / UCJ (U)
3	3	Luciano Pavarotti <i>Icons</i> / Icons
4	4	Russell Watson <i>The Voice - The Ultimate Collection</i> / Decca (U)
5	5	Fron Male Voice Choir <i>Voices Of The Valley - Encore</i> / UCJ (U)
6	7	Mario Lanza <i>The Collection / The Red Box</i> (SDU)
7	N	Jon Lord <i>Durham Concerto</i> / Avie (TBC)
8	10	Katherine Jenkins <i>Serenade</i> / UCJ (U)
9	8	All Angels <i>Into Paradise</i> / UCJ (U)
10	R	Katherine Jenkins <i>Premiere</i> / UCJ (U)

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

Music DVD Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Iron Maiden <i>Live After Death</i> / EMI (E)
2	3	Original Cast Recording <i>High School Musical - The Concert</i> / Walt Disney (E)
3	4	Bob Dylan <i>No Direction Home</i> / Paramount Home Ent (E)
4	5	Celine Dion <i>A New Day - Live In Las Vegas</i> / Sony BMG (ARV)
5	9	Amy Winehouse <i>I Told You I Was Trouble</i> / Island (U)
6	6	Billy Fury <i>His Wondrous Story</i> / Odeon Ent (T/HE)
7	2	Christina Aguilera <i>Back To Basics: Live And Down</i> / RCA (V/T/HE)
8	11	Queen <i>Queen Rock Montreal</i> / Eagle Vision (P)
9	7	Nirvana <i>Unplugged In New York</i> / Geffen (U)
10	10	AC/DC <i>Plug Me In</i> / Columbia (V/T/HE)
11	12	Various <i>Martin Scorsese Pts The Blues</i> / Secret (P)
12	15	David Gilmour <i>Remember That Night - Live At The Royal</i> / EMI (E)
13	13	Bon Jovi <i>Lost Highway - The Concert</i> / Mercury (U)
14	20	Oasis <i>Lord Don't Slow Me Down</i> / Big Brother (V/T/HE)
15	19	Justin Timberlake <i>Futuresex/Loveshow - Live From Madison</i> / Jive (ARV)
16	18	Pink Floyd <i>Pulse - 2010 94</i> / EMI (E)
17	14	Original Cast Recording <i>Dream Cast - Les Miserables In Concert</i> / VCI (P)
18	R	Led Zeppelin <i>The Song Remains The Same</i> / Warner Home Video (CIN)
19	R	The Who <i>Amazing Journey - The Story Of</i> / Universal Pictures (U)
20	16	Katherine Jenkins <i>Katherine In The Park</i> / UCJ (U)

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

Rock Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Nickelback <i>All The Right Reasons</i> / Roadrunner (CIN)
2	3	Paramore <i>Riot</i> / Fueled By Ramen (CIN)
3	2	Bullet For My Valentine <i>Scream Aim Fire</i> / 20-20 (ARV)
4	4	Foo Fighters <i>Echoes Silence Patience & Grace</i> / RCA (V/T/HE)
5	5	Various <i>Raw - Greatest Hits - The Music</i> / Sony BMG (ARV)
6	6	Muse <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
7	10	Linkin Park <i>Hybrid Theory</i> / Warner Brothers (CIN)
8	8	Led Zeppelin <i>Motherhip - Best Of</i> / Atlantic (CIN)
9	7	Biffy Clyro <i>Puzzle</i> / 14th Floor (CIN)
10	R	Linkin Park <i>Meteora</i> / Warner Brothers (CIN)

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

Artists A-Z	Cascada
Adele 4	36
Akon 75	Collins, Phil 46
Arctic Monkeys 70	David, Craig 69
Beautiful South/Housemartins 35	Dion, Celine 39
Blunt, James 27	Dion, Celine 66
Blunt, James 73	Dream On 43
Bocelli, Andrea 17	Eagles, The 48
Brooks, Garth 21	Editors 74
Buble, Michael 6	Enemy, The 47
Bullet For My Valentine 50	Faulkner, Newton 24
	Feeling, The 63



The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Producer / Label (Distributor)
1	1	2	Jack Johnson	Sleep Through The Static	(Plunier) / Brushfire/Island 1756055 (U)
2	3	11	Nickelback	All The Right Reasons	(Nickelback/Kroeger) / Roadrunner RR83002 (CIN)
3	New		Michael Jackson	Thriller: 25th Anniversary Edition	(Jones/Varios) / Epic 8869717962 (ARV)
4	2	3	Adele	19	(Ahhiss/White/Ronson) / XL XLCD313 (PIAS)
5	New		Morrissey	Greatest Hits	(Street/Visconti/Finn/Varios) / Decca 4780355 (U)
6	13	19	Michael Buble	Call Me Irresponsible - Special Edition 2	(Foster/Gattica) / Reprise 936249111 (CIN)
7	9	29	Amy Macdonald	This Is The Life	(Wilkinson) / Vertigo 1732124 (U)
8	5	22	Scouting For Girls	Scouting For Girls	(Green) / Epic 88697155192 (ARV)
9	11	54	Mika	Life In Cartoon Motion	(Mika/Wells/Marr/Merchant) / Casablanca/Island 00835202 (U)
10	New		One Night Only	Started A Fire	(Kenwright) / Vertigo 1751839 (U)
11	8	37	Rihanna	Good Girl Gone Bad 2	(Carler Administration/Sturken/Rogers/Varios) / Def Jam 1735109 (U)
12	7	16	Robert Plant & Alison Krauss	Raising Sand	(Burnett) / Decca/Rounder 4759382 (U)
13	28	3	David Jordan	Set The Mood	(Lipson/Horn) / Mercury 1725566 (U)
14	21	15	Amy Winehouse	Back To Black - The Deluxe Edition	(Ronson/Salaamremi Com) / Island 1749097 (U)
15	10	3	Billy Fury	His Wondrous Story	(Varios) / UMTV 5305875 (U)
16	20	68	Amy Winehouse	Back To Black	(Ronson/Salaamremi Com) / Island 1713041 (U)
17	16	14	Andrea Bocelli	Vivere - Live In Tuscany	(Varios) / Sugar/uej 1746680 (U)
18	6	2	Mary J Blige	Growing Pains	(Ne-Yo/Stargate/Feemster/The Neptunes/Varios) / Geffen 1759820 (U)
19	4	2	Hot Chip	Made In The Dark	(Hot Chip) / EMI 5179172 (E)
20	15	14	Robyn	Robyn	(Robyn/Ahlund/Kleerup/The Knife/Kronlund) / Konichiwa 1744780 (U)
21	17	6	Garth Brooks	Ultimate Hits	(Varios) / Sony BMG 88697195522 (ARV)
22	23	44	Mark Ronson	Version 2	(Ronson) / Columbia 88697080032 (ARV)
23	12	17	The Hoosiers	The Trick To Life	(Grafty-Smith) / RCA 88697156912 (ARV)
24	14	29	Newton Faulkner	Hand Built By Robots	(Mckim/Spencer) / Ugly Truth 88697113062 (ARV)
25	19	56	Take That	Beautiful World	(Shanks) / Polydor 1715551 (U)
26	27	2	Dionne Warwick	The Love Collection	(Varios) / Rhino/Sony BMG 88697250142 (ARV)
27	30	22	James Blunt	All The Lost Souls	(Rothrock) / Atlantic/Custard 7567899659 (CIN)
28	37	13	Alicia Keys	As I Am	(Keys/Kutch/Mayer) / J 88697190512 (ARV)
29	55	16	Whitney Houston	The Ultimate Collection	(Varios) / Arista 88697177012 (ARV)
30	31	14	Leona Lewis	Spirit	(Mac/Rotem/Stargate/Tedder/Steinberg/Varios) / Syco 88697185262 (ARV)
31	26	74	Take That	Never Forget - The Ultimate Collection 3	(Varios) / RCA 82876748522 (ARV)
32	34	80	Amy Winehouse	Frank	(Commissioner Gordon/Rem/Winehouse/Hogarth/Rowe) / Island 5303428 (U)
33	53	20	Katie Melua	Pictures	(Batt) / Dramatico DRAMCD0035 (P)
34	18	11	The Wombats	A Guide To Love Loss & Desperation	(Robertson/The Wombats/Southern/Loveace/Harris/Alth) / 14th Floor 5144233372 (CIN)
35	Re-entry		The Beautiful South/The Housemartins	Soup	(Housemartins/Heaton/Kelly/Williams/Hedges/Wood) / Mercury 1747147 (U)
36	25	11	Cascada	Perfect Day	(Reuter/Peifer) / AATW/UMTV 1755820 (U)
37	22	7	Radiohead	In Rainbows	(Godrich) / XL XLCD324 (PIAS)
38	32	12	Kylie Minogue	X	(Chambers/Dennis/Varios) / Parlophone 5139522 (E)

This wk	Last wk	Wks in chart	Artist	Title	Producer / Publisher (Writer) / Label (Distributor)
39	36	4	Celine Dion	All The Way - A Decade Of Song & Video 2	(Foster/Roche/Kelly/Varios) / Columbia 4960942 (ARV)
40	35	45	Timbaland	Shock Value	(Timbaland/Walter/Milsap/Il/Danja/Varios) / Interscope 1726605 (U)
41	29	13	Britney Spears	Blackout	(Varios) / Jive 88697190732 (ARV)
42	57	15	Westlife	Back Home	(Mac/Magnusson/Krueger/Larossi) / S 88697176702 (ARV)
43	New		Dream On	Dream On	(Tbc) / Bill Kenwright ANYDC01 (AMD/U)
44	20	21	Foo Fighters	Echoes Silence Patience & Grace	(Norton) / RCA 88697115161 (ARV)
45	New		Laura Marling	Alas I Cannot Swim	(Fink) / Virgin CDVY3040 (E)
46	20	31	Phil Collins	Love Songs 2	(Padgham/Collins) / Virgin EAW618842 (E)
47	33	31	The Enemy	We'll Live And Die In These Towns	(Barny/Morris/Terry/Davis) / Warner Brothers 2564698852 (CIN)
48	46	14	The Eagles	Long Road Out Of Eden	(Eagles/Smith/Davis/Crago/Szymczyk) / Polydor 1749243 (U)
49	50	2	Kenny Rogers	Love Songs	(Kennedy) / Capitol 5175272 (E)
50	24	3	Bullet For My Valentine	Scream Aim Fire	(Richardson) / 20-20 88697227365 (ARV)
51	50	28	Kate Nash	Made Of Bricks	(Epworth) / Fiction 1743143 (U)
52	38	4	Stephen Sondheim	Sweeney Todd - The Demon Barber Of Fleet	(Higham) / Nonesuch 7559799580 (CIN)
53	45	46	Kaiser Chiefs	Yours Truly Angry Mob	(Street) / B Unique/Polydor 1723584 (U)
54	48	23	Kanye West	Graduation	(West/Varios) / Roc-a-fella 1741220 (U)
55	54	14	Led Zeppelin	Motherhip - Best Of	(Page) / Atlantic 8122799613 (CIN)
56	49	2	Alexander O'Neal	Alex Loves...	(Varios) / EMI 5179582 (E)
57	43	37	Pigeon Detectives	Wait For Me	(Jackson) / Dance To The Radio DITR030 (PIAS)
58	40	4	Lupe Fiasco	The Cool	(Soundtrakk) / Atlantic 7567899599 (CIN)
59	56	90	Snow Patrol	Eyes Open	(Jackknife Lee) / Fiction 9852908 (U)
60	60	19	Sugababes	Change	(Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)
61	39	3	Vampire Weekend	Vampire Weekend	(Batmanglij) / XL XLCD318 (PIAS)
62	65	6	Seasick Steve	Dog House Music	(Wald) / Bronzerat BR04 (PIAS)
63	Re-entry		The Feeling	Twelve Steps And Home 2	(The Feeling/Green) / Island 9842591 (U)
64	Re-entry		Luther Vandross	The Ultimate	(Vandross/Campbell) / J 88697016102 (ARV)
65	52	2	Luciano Pavarotti	Love Songs	(Varios) / Decca 4766419 (U)
66	68	14	Celine Dion	Taking Chances	(Hodges/Perry/Shanks/Roche/Lundin/Varios) / Columbia 88697081142 (ARV)
67	62	66	The Killers	Sam's Town	(Flood/Moulder) / Vertigo 1702675 (U)
68	66	16	Paramore	Riot	(Bendeth) / Fueled By Ramen 7567899805 (CIN)
69	Re-entry		Craig David	Trust Me	(Terefe/Ft Smith) / Warner Brothers 2564697131 (CIN)
70	61	34	Arctic Monkeys	Favourite Worst Nightmare 2	(Ford/Crossey) / Domino WIGCD188 (PIAS)
71	69	82	Jack Johnson	In Between Dreams	(Caldato) / Brushfire/Island 9880033 (U)
72	72	39	Queen	Greatest Hits III & III	(Baker/Queen/Mack) / Parlophone 5298832 (E)
73	Re-entry		James Blunt	Back To Bedlam	(Rothrock/Hogarth) / Atlantic 7567934512 (CIN)
74	Re-entry		Editors	An End Has A Start	(Jackknife Lee) / Kitchenware KWCD37 (ARV)
75	Re-entry		Akon	Konvicted	(Turnfort/Thian/Eminem/Reynolds/Bryce/Varios) / Universal 1714473 (U)

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10. One Night Only
A fortnight after their second single Just For Tonight reached number nine, Yorkshire's One Night Only make their album chart debut, entering at number 10 with first set Started A Fire. The album enjoyed largely favourable reviews, and is home to both Just For Tonight and first single You And Me, which gave the band a foothold on the chart, reaching number 46 last November. Aside from anything else, the band from the Yorkshire village of Helmsley can lay claim to being the youngest in the chart - none of its five members is yet out of their teens.



13. David Jordan
While introductory hit Sun Goes Down climbs for the fifth week in a row, David Jordan's debut album Set The Mood makes its third straight double-digit sales leap. Sun Goes Down has moved 84-56-22-10-5-4 thus far, kickstarting the success of Set The Mood. The album sold exactly 5,200 copies in the last eight weeks of 2007, a low key start by any standard, but Sun Goes Down's rapid ascent of the sales and airplay charts have turned it around in a big way, and it has moved 98-41-28-13 in the last three weeks, while increasing cumulative sales to 40,608.

Fiasco, Lupe 58
Foo Fighters 44
Fury, Billy 15
Hoosiers, The 23
Hot Chip 19
Houston, Whitney 29
J Blige, Mary 18
Jackson, Michael 3
Johnson, Jack 1
Johnson, Jack 71
Jordan, David 13

Kaiser Chiefs 53
Kenny Rogers 49
Keys, Alicia 28
Killers, The 67
Led Zeppelin 55
Lewis, Leona 30
Macdonald, Amy 7
Marling, Laura 45
Melua, Katie 33
Minogue, Kylie 38

Morrissey 5
Nash, Kate 51
Nickelback 2
O'neal, Alexander 56
One Night Only 10
Paramore 68
Pavarotti, Luciano 65
Pigeon Detectives 57
Plant, Robert & Alison Krauss 12
Queen 72
Radiohead 37

Rihanna 11
Robyn 20
Ronson, Mark 22
Scouting For Girls 8
Seasick Steve 62
Snow Patrol 59
Sondheim, Stephen 52
Spears, Britney 41
Sugababes 60
Take That 25
Take That 31

Timbaland 40
Vampire Weekend 61
Vandross, Luther 64
Warwick, Dionne 26
West, Kanye 54
Westlife 42
Winehouse, Amy 14
Winehouse, Amy 16
Winehouse, Amy 32
Wombats, The 34

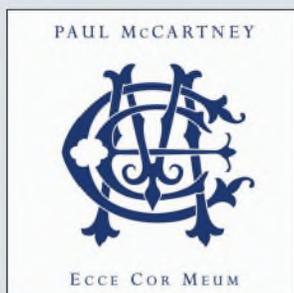
Key
● Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
● IFPI Platinum Europe Platinum (1m European sales)
■ Sales increase
■ Sales increase +50%
■ Highest new entry
■ Highest climber

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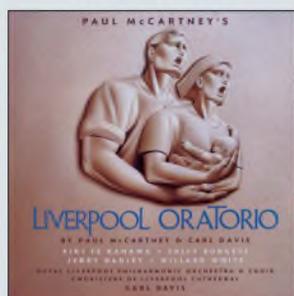
Congratulations Sir Paul, from your friends at EMI Classics



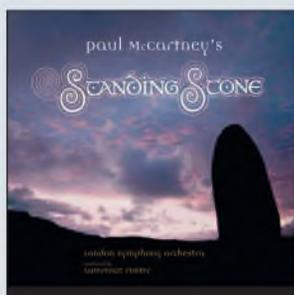
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Liverpool Oratorio CD
00777 7 54371 2 6



Standing Stone CD
07243 5 56484 2 6



Working Classical CD
07243 5 56897 2 6

