



# Music Week

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## Write fever



**Robin Gibb on  
40 years of pop  
songwriting**  
— see pages 8-9

## Race is on for DRM freedom in UK

by Ben Cardew

### Digital stores in the UK line up millions of DRM-free MP3s as Napster successfully rolls out service in the US

Digital music consumers in the UK are set to enjoy their first DRM-free Christmas this year, with at least three leading companies promising full MP3 stores before the end of 2008 is out.

All three – Napster, Amazon MP3 and Tesco Digital – say that their download stores will offer content from the four major labels as MP3 files before the end of the year, while prominent players such as HMV and Play.com are also promising to significantly increase the level of major-label DRM-free content they sell.

The news comes as Napster announced last week that its US store would offer as MP3s all 6m songs it currently sells as WMA files, including repertoire from all the major labels and many leading independents, creating

what it says is the world's largest DRM-free store.

Napster's European vice president of sales and marketing Thorsten Schliesche tells *Music Week* that the new service will be active in the UK before the end of the year, hinting that it may launch as early as within three to five months.

Schliesche would not be drawn on a specific launch date, as negotiations are ongoing. However, he says that the service will only launch in the UK with all of its content partners – including all four majors – on board.

"A mixture of MP3 and DRM would confuse consumers," he says. "We need as simple a message as we can give."

"Will we be the first retailer in the UK to offer DRM-free music from all the

major labels?" asks Napster UK senior marketing manager Dan Nash. "If we launch in the next three to five months we will be."

"We expect to be the first," adds Schliesche.

In this, Napster faces competition from Amazon, which is tipped by insiders to rollout its US MP3 store in the UK in September, and the UK's largest retailer – Tesco – which relaunched its Tesco Digital site earlier this month.

"There are 3m tracks on the store and 1.6m of them are iPod compatible," says a Tesco spokeswoman. "We plan to have all the music on the store as MP3s by the end of the year."

Meanwhile, Play.com, which already offers EMI content as MP3 files, says it is in talks with the other three majors,

with the company's head of digital Wendy Snowdon predicting that 2008 will be "a milestone year for digital in the UK, as 2007 was in the US". Equally, Apple CEO Steve Jobs has made no secret of his desire to expand iTunes' DRM-free repertoire.

Schliesche confidently predicts that the move to MP3 will give a much-needed boost to the market.

"This will be the way forward for digital stores. If a store sticks with DRM it won't be competitive in the market. With MP3s in the legal world it is the first time we are able to compete against illegal platforms."

## The Playlist.



**Primal Scream**  
**Can't Go Back (B-Unique)**  
With producer Paul Epworth manning the desk, Primal Scream strike a confident, upbeat return. Lead single Can't Go Back is classic Primals (single, July 14)



**Weezer**  
**Pork And Beans (Polydor)**  
A glorious return from Weezer, whose sixth album could rival Pinkerton or The Blue Album. It features production from Rick Rubin and Jacknife Lee. (single, June 23)



**Tricky**  
**Council Estate (Domino)**  
Five years since his last studio effort Tricky is back on form. The star delivered a breathtaking performance on Later With Jools Holland last week. (single, June 30)



**Mumford & Sons**  
**Roll Away Your Stone (Chess Club)**  
One of the most refreshing debuts of the year, this first EP dishes up a collection of folk and bluegrass songs that have been winning over audiences live. (single, July 7)



**Potbellez**  
**Don't Hold Back (WOS)**  
The debut single from this Australian duo went straight onto the Radio One C-list last week, and looks poised to make a healthy chart impact. (single, tbc)



**Dirty Pretty Things**  
**Tired Of England (Vertigo)**  
There is little not to like about this jangly, guitar-driven return for Carl Barat's band, boasting a memorable hook. (single, June 23)



**Kitsune Tabloid**  
**Mixed by Digitalism (Kitsune)**  
Another fine instalment in the Kitsune series, Digitalism dish up an awesome mash featuring Hot Chip, CSS and Midnight Juggernauts to name but a few. (album, July 14)



**Joy Zipper**  
**All The Saints (unsigned)**  
Three years after leaving Mercury, Joy Zipper are back with a new album. Currently without a home in the UK, All The Saints is a typically summery pop song with charm. (demo)



**The Fratellis**  
**Here We Stand (Island)**  
A far better album than their lead single would have you believe, Here We Stand has the material to seriously grow the band's fanbase in the UK. (album, July 14)



**Nick Harrison**  
**One Drop (A&M)**  
The first single proper from A&M's latest signing will lay foundations for a strong debut in 2009. Guitar-driven pop with a big, commercial edge. (single, November tbc)



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

Datz.com is venturing into pastures new while still selling the best new music. They are also looking for promoters and record labels to get their artists featured on the site. See [www.datz.com](http://www.datz.com)

# Duffy plans shuttle diplo

by Paul Williams

The Atlantic Ocean will be a familiar sight for UK pop sensation Duffy as her b

## International

Duffy will make return trips to the US almost every month until the end of the year as Universal looks to build on her album's top-five debut there.

Rockferry, released in the US by Mercury, entered at number four last week on the Billboard 200, securing it the highest first-week position for a debut album by a Universal UK act in the chart's history.

Duffy thus beats fellow Universal artist Amy Winehouse, whose first US album Back To Black entered at number seven in March 2007, eventually peaking at two this February.

The Welsh artist's album sold 71,000 units in its first week in the US following what was an extensive round of visits to key TV programmes with performances on Regis & Kelly, Jay Leno, Conan O'Brien, Ellen DeGeneres and Craig Ferguson. And lead-off single Mercy last week featured in the season-four finale of Grey's Anatomy, watched by 21.5m US TV viewers.

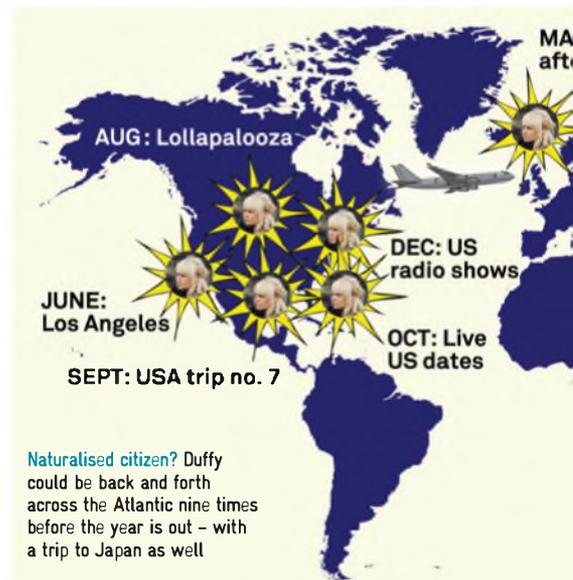
"To have done all those TVs up to release week is pretty incredible in my experience," says Universal UK international director Greg Sambrook.

Rockferry is the seventh album by a British artist so far this year to reach the top five in the US following Radiohead's In Rainbows, Back To Black, Bullet For My Valentine's Scream Aim Fire, Natasha Bedingfield's Pocketful Of Sunshine, Leona Lewis's Spirit and Def Leppard's Songs From The Sparkle Lounge, adding up to one of the best starts in years for UK acts across the Atlantic.

Duffy returned to the UK last week after the completion of her fourth US promo trip, but will be heading back to the States in June as one of the first artists to take part in a new MTV initiative. She will record two song performances, which Sambrook says will be broadcast 40 times the following week and then 20 times the week after.

The June trip will also take in an LA show, while she will then be back at the end of July for some live dates, including playing the August 1 to 3 Lollapalooza festival at Grant Park in Chicago.

A further US visit is lined up for September, when she will also fly in to Japan to coincide with the



**Naturalised citizen?** Duffy could be back and forth across the Atlantic nine times before the year is out – with a trip to Japan as well

album's release there, while more Stateside live dates are planned for October. Sambrook adds she will potentially play some US radio shows in December. "She's working her socks off at the moment," he says. "You can barely get a cigarette paper between her days off."

Rockferry's impressive US start, which was also aided by Duffy performing at the historic Apollo Theater in Harlem on May 10 and 6,000 Starbucks stores agreeing to stock the release, builds on the album's incredible run in other international markets.

It has now sold more than 1m units outside the UK, having debuted in the Top 10 in 22 countries, with its highlights including nearly 200,000 sales in France and around 150,000 units snapped up in Germany.

"It's not just the number it has sold but how quickly, given we didn't kick off internationally until April 7," says Sambrook, who notes the global rollout

## "Come together", says indie champi



Aim has exclusively revealed details of the limited-edition album that will form the centrepiece of its worldwide Independents Day initiative.

Independents Day 08 kicks off over the July 4 weekend and promises to feature the largest ever auction of independent music memorabilia and limited-edition albums with unreleased tracks by the cream of indie talent from all over the globe.

Money raised from the initiatives will go to the Musicians Benevolent Fund and the Campaign Against Living Miserably, which offers support to depressed and suicidal men.

The UK arm of the event, which is being organised by Aim (the Worldwide Independent Network is taking charge of the global event), will include the release of a limited-edition double album, which will be made available on CD, vinyl and in digital form on July 4.

David Steele, former V2 managing director and now head of Embryonic Music, is A&R-ing the UK album, which will feature many unheard of and unreleased tracks by leading UK indie acts.

One of the discs will comprise new cuts while the second disc is expected to feature personal

recommendations from artists featured on the first disc.

In addition to Steele's input, PIAS is working on distribution, Dylan White on national radio plugging, Intermedia Regional on regional plugging and Coalition on PR.

The campaign will also have strong retail support: HMV, Zavvi and indie retailers are promising two-week in-store campaigns, including window displays.

On top of this, the UK arm of the event will see a raft of leading labels, including Beggars Group, Ninja Tune, XL Recordings and Marine Parade, managers and others from the indie community coming together to donate memorabilia and organise the UK leg of the online auction on eBay.

Tour jackets, rare seven-inch singles, original artwork and experiences, such as a backstage pass at a favourite gig, will be among the items on sale. The auction could raise millions with 20m eBay subscribers already being alerted to the unique sale.

"It's a naturally good idea, a simple idea that everyone – the bands, managers and record companies – is buying into," says Alison

## Music Week website

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

## MOST READ ON MUSICWEEK.COM:

- Live sector toasts visa victory
- Napster goes DRM-free

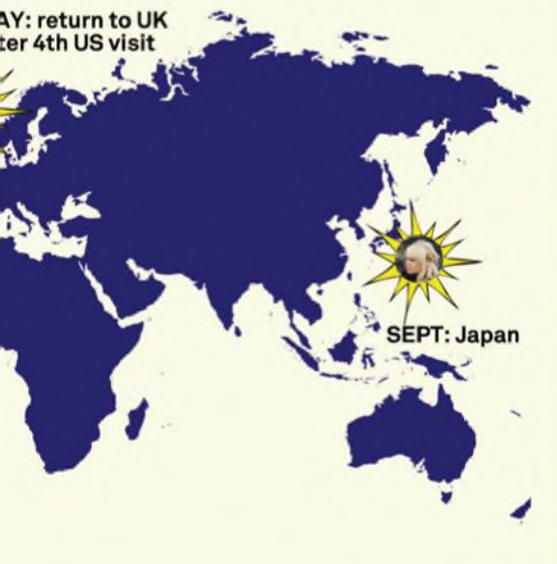
- Winehouse to appear at Glasto
- Diamond shines at number one
- 02 gets new music venue



# Domacy in US conquest

breakthrough in the US means promotional tours galore across the Pond

AY: return to UK  
ter 4th US visit



**Jetsetter:**  
Duffy has four  
US promotional  
trips behind her  
already, with  
more to come



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for Duffy began before Christmas last year, when Universal UK started sending out five-track samplers.

"It was key for us to send them out then because we wanted to start working it after Christmas," he says. "We did a series of showcases in London and we got international contacts and media coming from as far away as Australia and Japan, then we did some showcases in Germany, Holland and France. She also did a performance in the US in January for the Mercury label."

With the album top five in the US, Mercury will now be looking to further build the story for lead-off single *Mercy* at radio. The track's cross-genre potential is demonstrated by plays building at several different formats, with *Mercy* - which was previously a single of the week at iTunes - last week moving 66-27 on the Billboard Hot 100.

● See A&M feature on page 10.

# ITC creates festival arm

In The City is moving into the festival business in a bid to reposition Manchester's premier music industry event as "more consumer-facing".

This year's seminars and networking sessions will see a fully-fledged festival bolted on to the In the City Live programming, which will have around 500 bands playing 50 venues over three nights.

ITC director and co-founder Yvette Livesey says the move is an attempt to grow the event, in its 18th year, through natural progression.

"It feels like the right way to go, especially since the leading edge of the industry right now is the live side," adds Livesey, who is already talking to agencies and promoters to help her realise her plans by autumn.

"ITC Live, with about 100,000 people from the city coming to the live side, has become a more consumer-facing event and that's the way we are going."

Livesey says the planning for this year's inaugural ITC festival is still in the embryonic stages, but is likely to feature just-signed acts, whose debut albums record companies might be promoting in the fourth quarter.

She and her team are also talking to a number of larger acts, who have played ITC Unsigned in the previous years but are now regular "stadium fillers". Coldplay, Oasis, Arctic Monkeys and The Chemical Brothers have all played ITC in the past.



**Future stadium fillers?** The Winchell Riots (above) will hope to emulate Coldplay (top) who once played ITC

The emphasis on the type of bands playing will, according to Livesey, also be "a little less indie" and more pop and dance. She adds this is another attempt to keep close to this year's theme - It's All About The Music, Stupid - where the emphasis is on musicians and songwriters. "We want to refocus on bands and value music," she says, adding that she hopes to begin to shape the live line-up next month.

Livesey also adds that the move to create a festival is all part of her three-year plan for ITC, which is expected to see the brand grow overseas.

Universal chairman and CEO Lucian Grainge, who acts as an adviser to ITC, says that the festival's spirit lives on to this day. "The first time I attended In The City was in 1993. It was always an exciting and innovative way to meet other industry professionals in a place where music styles and genres morphed into one another, and where there was a real assortment of ideas and opinions. That spirit continues, and I've always encouraged all of our teams at Universal to participate energetically."

This year's event is being staged at the Midland Hotel over October 5-7.

## Ups And Downs



● Amy Winehouse to play Glastonbury - perfect for a sunny day

● Chinese search engine Zhongsou is found guilty of infringing copyright

● The radio market - MCPS-PRS has reported an increase in revenue from broadcasters, while the Radio Centre says advertising is up at commercial radio



● Emo music is blamed for teenage suicide

● Screenwriters' strike and weak release schedule drag down Chrysalis results

# ion as global recognition beckons

Wenham, Win president and Aim chairman and CEO. She adds that the event will also hopefully have some resonance for people to see what indie is all about and those that are involved in creating indie music.

"This is the beginning of a global branding for indies," she adds. "This is an example of what the indie community can do now, to come together as a global industry, to create awareness and a sense of togetherness."

Similar one-off CD projects and eBay auctions are being co-ordinated by Win and the local indie trade organisations in other Independents Day 08-participating countries, which include the US, New



Zealand, Spain, Australia, South Africa, France, Austria, Japan and Italy. For example, A2IM will take a lead role in organising the effort in the States.

Meanwhile, Aim and the Radio Academy are joining forces to host Specialist Music 2008 on June 12 at Cargo in East London. The event aims to foster a new understanding and improved relationship between the radio and music industries, with particular focus on the field of specialist music.

The event will be hosted by Radio One's Huw Stephens and will feature three main sessions in addition to a keynote speaker.

Session One, called Inside Radio, will look at how tracks are chosen for play and how the digital age has affected this process. Session Two, Inside Labels: Radio and the Promotional Mix, will examine how labels approach radio, including promotional plans from labels to the role of the pluggger.

The final session, Tomorrow's World, will examine the future of specialist music radio and independent music. Some of the issues that will be tackled are the types of business models that can allow listeners to purchase tracks as they are being broadcast.

The Aim AGM is scheduled for June 19.

**Specialist Stephens:** Radio One's Huw Stephens will host the Aim/Radio Academy joint venture Specialist Music 2008

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● Get the week's news in one place: [www.musicweek.com/news](http://www.musicweek.com/news)

## Global Media acquisition of GCap prompts board breakup



● GCap chief executive **Fru Hazlitt** (pictured) and chairman **Richard Eyre** are to leave the company following the completion of its acquisition by Global Media. GCap Media accepted a £375m bid from Global Radio at the end of March

and the deal is expected to be completed by June 6. Hazlitt will step down from her position on that date and the current GCap board will be dissolved; GCap chairman Richard Eyre will step down alongside other non-executive directors Peter Cawdron, Tony Illsley, Sir Peter Michael, Peter Williams and Peter W Williams.

● Operating losses have widened at **Chrysalis**, with the company blaming a slow release schedule and the impact of the screenwriters' strike in the US. The company last week posted a normalised operating loss of £1.2m for the seven months to March 31 (the unusual accounting period is a result of Chrysalis changing its financial year in 2008). This compares to a loss of £0.4m in the six months to February 28 2007 – a period that Chrysalis says is broadly comparable.

● The **O2** complex in North Greenwich is to open a third music venue in September, with the launch of **Matter**. The purpose-built space, which was designed by the team behind London club Fabric, will offer both live music and club nights.

● **Zhongsou**, one of China's largest internet search engines, has been found guilty of infringing record companies' copyrights by the Copyright Bureau of Hebei province and Cangzhou city. The authorities have ordered the company to stop infringing immediately and pay the maximum penalty of RMB 100,000 (£7,300).

## Broadcasting and online helps MCPS-PRS attain record results

● The **MCPS-PRS Alliance** has announced record results for 2007, collecting more than £500m of royalties for songwriters, composers and music publishers. In addition, 2007 marked the first time that income from broadcasting and online outperformed that from physical product, as record sales continued to decline.



● **Tina Turner** (pictured) is to play live shows at eight countries across Europe during the first three months of 2009, including dates at London's **O2** on March 3 and 4 and Manchester's **MEN** Arena on March 30 and 31.

● **Lauren Laverne** is to host a new Saturday show for **BBC 6 Music** from June. The show, which debuts on June 7, will go out from 4pm to 6pm.

● **Ash** are to headline the fourth **Ben & Jerry's Sundae On The Common** event. The event, which takes place on London's Clapham Common on July 26-27, will also see performances from **Slow Club**, **Cage the Elephant**, **Parka** and **The New York Fund**.

● Advertising revenue at **commercial radio** increased 6.7% during the first quarter of 2008, despite the gloomy economic outlook. The sector posted revenue of £158.8m in the first three months of the year, according to data from commercial radio industry body the **Radio Centre**.

● **Woolworths** has confirmed that it is considering selling its stake in **2Entertain**, its joint venture music and video business with the **BBC** that includes **Demon Music Group**.

● **Neil Finn** has signed a deal with **Universal Music Publishing** covering much of his back catalogue.

● **Academy Music Group** has agreed terms with **Portmanor Projects** to acquire what will be **AMG's** second Birmingham venue, the **Dome** on Bristol Street. **AMG** plans a £4m re-development of the 45,000-square foot purpose-built 1970s nightclub, which has been closed for many years.

● **The Radio Festival** returns to **Glasgow** in 2008. The event, which takes place from June 30 to July 2 at **Glasgow City Halls**, will be hosted by broadcaster and presenter **Jeremy Vine**.

## Sharewatch

Chrysalis	113.25p (-4.83%)
GCap	223.50p (+0.22%)
HMV	139.75p (-4.33%)
Sainsbury's	346.00p (-8.58%)
SMG	12.00p (+2.17%)
Tesco	414.00p (-1.92%)
UBC	8.38p (no change)
WH Smith	394.50p (-0.75%)
Woolworths	10.75p (-4.44%)

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

## MCPS-PRS RESULTS

(Revenue source 2007/2006)

Broadcasters and online service providers	£155.5m/£144.4m
Physical product (eg CDs, DVDs)	£151.8m/£170.7m
Public performances (eg pubs, shops)	£133.6m/£121.8m
Usage of music overseas	£121.2m/£109.9m
Total	£562.1m/£546.8m

# Warm reception for Coldplay and iTunes target a w

by Stuart Clarke

## Double-headed approach to US radio with Violet Hill and Viva La Vida looks like

### International

EMI is targeting US radio formats with two songs from Coldplay's forthcoming studio album as it looks to secure multi-format saturation in the all-important American market.

Violet Hill and Viva La Vida have both been serviced to radio Stateside, with the latter targeted at Top 40 and at AC formats and the former aimed at AAA and Modern Rock formats.

Parlophone UK chairman Miles Leonard says the initiative is in response to the huge, broad-reaching demand for the band.

"It's an experiment they are looking at in the US," he says. "They felt that there was an opportunity to get broader coverage through different formats and, that being the case, felt they should go with two different records. By all accounts it is working well."

At present, both songs are making strong inroads at US radio with Violet Hill already Top 10 at Modern rock.

Leonard says they felt no need to mirror the initiative in the UK. "We don't need to look at it here because radio stations aren't formatted here as they are in the States. We are very fortunate here, and everywhere else, that Violet Hill has been responding really well and the response from radio and TV alike has been great." Violet Hill retained the number one position on the UK airplay chart last week.

The news comes on the back of the US debut last week of the band's 30-second iTunes ad, filmed by acclaimed director Mark Romanek.

The ad, which made its broadcast debut on **American Idol** last Tuesday, features a clip of the band performing **Viva La Vida**. An accompanying graphic states: **Viva La Vida Coldplay** exclusively on iTunes.

Coldplay join a small cast of superstar acts including **Eminem**, **Mary J Blige**, **Bob Dylan** and **Paul McCartney** who have featured in the influential iTunes ad spots. "The ad commands a huge global spend and reach," says Leonard. "We are waiting to hear our UK air date and



Viva States: Coldplay embark on a US tour in July, which follows a tr

that's got a phenomenal reach, as you know."

The ad follows other high-profile marketing activity leading up to the release of the album on June 16 in the UK and June 17 in the US, including giving away the album's lead single **Violet Hill** as a free download for seven days, which was also covered as a seven-inch single on the **NME**. The free download attracted more than 600,000 takers in the first 24 hours and more than 2m in total.

# IFPI aims to raise the ba

The IFPI is spearheading a campaign to improve the effectiveness of management at collection societies around the world.

According to IFPI chairman and CEO **John Kennedy**, the organisation will be spending increased time and resources on developing a global strategy to try to improve reach and effectiveness among MDs.

This will include working with managers and local boards to create mentoring systems and seeking to highlight sectors where they see new opportunities for collecting income.

Kennedy says, "We are going through an exciting period of growth. We intend to achieve at least 10% growth in collection society revenues per year."

"Collecting for broadcasting and public performance rights already has an infrastructure in some places, and in some places there are great managing directors in



"We intend to achieve at least 10% growth in collection society revenues per year"

- John Kennedy, PPL (pictured)

place, whereas others need more help to achieve their potential."

The news follows the six-monthly Performance Rights Committee meeting, which took place at The Cumberland Hotel in London earlier this month.

Led by the UK's PPL, delegates from collecting societies around the world – including **Argentina**, **Australia**, **Brazil**, **Canada**, **France**, **Germany**, **India**, **Peru**, **Poland** and

## THIS WEEK IN MUSIC UPFRONT:

● **Island** is to implement an intensive viral marketing campaign as it looks to transform Scandinavian singer **Annie** from underground secret to mainstream star p30

● **Domino** will release a new studio album by **Tricky** on July 7, with the independent inviting fans to get involved by contributing their own remixes of lead single **Council Estate** p31



# Coldplay as EMI willing US market

Willing to pay dividends in wake of UK-signed acts' iTunes ad debut Stateside



Trio of free shows in London, New York and Barcelona



"They have made an incredible album. The confidence in songwriting on this album is incredible, and there is no reason we can't achieve the success that we have achieved previously," he says.

"We have to be aware and realistic about the downturn in the market and I think that is something every company is aware of, but what is important is that ultimately it's not just about selling numbers.

"Measuring success comes in two different ways: sales is one very important indication, but you also have to look at the positioning of a band and if you really do care about the long-term career of an artist, you have got to look back in a year's time or five years' time to see how important an album was by the longevity and positioning it gives to a band to go on and have further success."

stuart@musicweek.com

Meanwhile, the band are to play a free Barcelona concert on June 17 at the Espacio Movistar venue, in addition to previously-announced free gigs in London and New York.

As the follow up to Coldplay's 10m-selling 2005 album X&Y, the pressure on EMI to sell units of the follow-up is understandably significant.

Yet despite the depreciation in the recorded music market, Leonard is confident of the album's potential.

# ... for collection societies

Sweden - met to discuss examples of ways in which collection societies are performing well and achieving revenue in interesting and previously-untapped sources.

One of the most successful collecting societies to present in recent years is SENA in the Netherlands: the company struck a deal with Dutch farmers who play music to their cattle, which apparently encourages them to produce more milk.

Other areas for discussion included the granting of a broadcast right in the US, the granting of a public performance right in Japan, a correction to some of the anomalous rates that exist in many markets and an improvement in collection rates.

True to this spirit of collaboration, PPL and VPL chairman and chief executive Fran Nevrlka promises increased co-operation between the organisation he heads and collecting societies

around the world, after a year that saw international revenue at PPL grow by more than 50%.

"In 2008 I promise an even bigger involvement by PPL and the global arena and not just making deals," he says. "We can provide infrastructures that can look at other people's rights. Our systems, for example for monitoring public performance licensing, will be available to use for other collecting societies.

"We have just developed an incredibly sophisticated public performing licensing system," he adds. "We can roll that out to provide that model to other countries who have a need, without them needing to invest millions of pounds."

PPL currently has 41 international bilateral agreements with collecting societies in foreign countries.

Editorial  
Paul Williams



## Time to subscribe to the cross-pollination of MP3s

### Napster's adoption of pan-industry DRM-free downloads should encourage consumers to look beyond iTunes

Napster's decision to remove copy protection last week from all of its downloads in the US bangs another nail in the coffin of DRM.

The service is by no means the first to offer downloads without protection, but the move is significant on a number of levels, not least because Napster has all four majors and the independents on board.

Most crucially, Napster axing DRM is another step in the right direction of changing the presently near-monopolistic digital market into one that allows consumers not only to choose the make and model of their portable music devices, but gives them total freedom to select which digital services they want to use to feed those players.

For the first time, iPod owners in the States will have the option of buying tracks from Napster; something that was previously impossible unless they ditched their Apple player in favour of one that was Napster-compatible.

Until now, it did not make a blind bit of difference how much Napster spent on marketing the worth of its offering: pre-DRM free, its service was effectively shut off from the vast majority of people owning a digital music player. UK iPod owners will get a chance to experience Napster for the first time when its DRM-free service rolls out here before the end of the year.

Napster embracing a DRM-free model comes as a growing number of other players, such as Amazon, Play.com and Tesco - all of which sell some unprotected tracks - look to secure a clean sweep of the majors offering downloads in this way.

When this does happen it will mean the digital market can at last start behaving like any open market should - one where the consumer really does have a proper choice. It should work in Apple's favour, too.

Although iTunes' DRM-free selections are presently limited, were these across the whole of its library then non-iPod users would have more reason to start buying from Apple.

That in turn would only help to further drive a digital market which, while experiencing a year-on-year unit sales lift of more than 40% on singles and nearly 70% on downloaded albums in the UK, is still falling short of offsetting the physical decline.

It should come as no surprise that it is Napster, rather than iTunes, that made this move last week. Frankly, it needed to. In terms of its brand, it may have been the pioneer, but there remains a huge gulf between the two businesses. At least now Napster can claim another point of difference over its bigger, more successful rival.

Napster's decision on DRM should also be regarded as good news for supporters of the concept of music subscription services, which remain Napster's priority, even though accessing music in this way has not yet exactly captured the public's imagination yet.

In reality, it isn't even on their radar. But music fans will now have another incentive to visit the Napster site, so in turn this opens up another opportunity of pushing the idea of music subscription services to them.

Given that iTunes, the one service that the vast majority of digital music buyers use, continues to be opposed to the subscription model, such a lack of public knowledge of them is hardly unexpected. But make consumers aware of the possibilities and we may well see a different response.

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

MusicWeek  
online poll

This week we ask:  
Is Napster right to abandon DRM?

Last week, we asked:

With stations such as 6 Music and Radio Two performing well and NME Radio coming, is there a market for the relaunched Q Radio?

Yes | 66%

No | 33%



## MusicWeek

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### What's On This Week

**Monday**  
● **Africa Day** featuring Bassekou Kouyate, Manu Dibango and more, Trafalgar Square, London WC2

**Tuesday**  
● The launch of **Allgarve 08**, a programme of cultural and musical events in the Algarve, Portuguese Embassy, London SW1

**Wednesday**  
● **The International Music Summit** starts in Ibiza

**Thursday**  
● **Two Days In The Life: The Beatles**, private view at the Idea Generation Gallery, London E2

**Friday**  
● **Chemical Wedding**, a film co-written by Iron Maiden frontman Bruce Dickinson, released in cinemas

### Quote Of The Week

"Let's hope in about 20 or 30 years Amy Winehouse will get one of these long-service gongs. That's what we all want from her."

- This year's lifetime achievement winner David Gilmour speaks for many at the Ivors.

# New acts and veterans share

by Paul Williams

## Songwriter gong caps a triumphant year for Mika, while David Gilmour, Amy Winehouse

### Awards

Mika will follow last week's Ivor Novello win as songwriter of the year by playing the biggest concert of his career and progressing with work on his second album.

The Universal Publishing-signed artist, who is currently in the midst of writing songs for the follow-up to *Life In Cartoon Motion*, will make his stadium debut on July 4 when he will perform at the 49,000-capacity Parc des Princes in Paris. France is his biggest market outside the UK, with more than 1m copies sold so far of the first album.

Iain Watt, of Mika's management company Machine Management, describes the songwriter of the year award given to Mika at last Thursday's 53rd annual Ivors as the most fulfilling award a new artist can win.

"He is completely thrilled to be in the same room with people like Robert Plant and Diane Warren. To be with your contemporaries and be given songwriter of the year is thrilling," he says.

"Mika really is an incredible songwriter and he fully deserves this award," adds Universal Music Publishing UK and Europe president Paul Connolly. "Life In Cartoon Motion is one of those rare albums which, when you first hear it, you think every track could become a hit. Of course, six of them did become hits."

Mika's win, however, was overshadowed by EMI-signed Amy Winehouse winning the best song musically & lyrically category for the second time in her career, this time for *Love Is A Losing Game*.

Winehouse arrived at the Grosvenor House just after the PRS-sponsored event ended, leaving her father Mitch to pick up the award on her behalf.

She was also in the thoughts of David Gilmour, who won the afternoon's closing honour, the lifetime achievement award. "Let's hope in about 20 or 30 years Amy Winehouse will get one of these long-service gongs. That's what we all want from her," he said.

"She will be around a long time," vows EMI Music Publishing managing director Guy Moot, although



Top accolade: Winner Diane Warren with Sony/ATV UK's Rak Sanghvi

he is as uncertain as anyone about when a follow-up to her *Back To Black* album may appear.

"Who knows? It could be three or four years before we get another album, or it could be three or four months. She's that kind of artist," he says.

Two of the UK's most successful songwriters were back on stage picking up Ivors for the first time in more than a decade.

Sony/ATV-signed Gary Barlow, who last won an Ivor in 1996 for *Back For Good*, shared the PRS most-performed work with his fellow Take That members Howard Donald (EMI), Jason Orange (EMI) and Mark Owen (Universal) plus collaborator Stephen Robson (V2) for *Shine* (see below).

Meanwhile, in a year in which he has toured again with Genesis and his first solo hit *In The Air Tonight* returned to the Top 20, Phil Collins received the international achievement prize.

Collins noted, "I've got a few of these from the Eighties and Nineties and I never thought I'd get the chance to get another one, so this is out of the blue."

Sony/ATV had a busy afternoon, sharing in the most-performed work prize for *Shine* and the best-selling British song with EMI and Bucks for *Beautiful Liar*, as well as winning best contemporary song for

# 'It means more second time

### Quickfire



Gary Barlow claimed his first Ivor Novello in 12 years last week as he shared the PRS most-performed work award for *Shine* with his Take That colleagues Howard Donald, Jason Orange and Mark Owen, and collaborator

Stephen Robson. Barlow speaks to *Music Week* about the group's incredible comeback, his love for the Ivors and the plans for the next Take That album.

The event's host Paul Gambaccini mentioned on stage it has been 15 years since you won songwriter of the year. Does it seem that long?

Only he would remember something like that! It doesn't. If he'd told me that earlier I'd have paid him to take five years off that.

What does it mean winning an Ivor again? Brilliant. I think everything second time round has meant so much more. Of course, the Brits were amazing for us but this is amazing today.

Does it make it better because, as you've done it before, you can put it more into context of what it actually means?

The whole thing first time was like a blur. We were achieving things without realising how good it was. You don't have the time to get away from it and then

you realise we did incredibly well.

How do you explain the success of the *Beautiful World* album, not just in terms of what it sold but the quality of the songwriting?

If I could explain it everybody would be doing it, so it's probably best not to explain it. We just caught a moment and in this industry you get very few chances to have second chances. We got one and we tried to make a great record and we feel we did as well as we could do and here we are. We start the second album now and it just feels great. Given the last album's success, does it add to the pressure now when making the new album? It makes you more excited if anything.

The big different dynamic songwriting-wise on the last album - and presumably will be on the next album - is it wasn't mainly you on your own but the whole band coming together. What difference did that make?

This time we're a band; we're very close. We do take on all the creative roles individually and that's the only way I can describe it. We work like a proper band now.

And how is the songwriting this time round? This will be the second album where you will all be writing together, while on the last one it would have been a new experience.

I feel like we're going into it better armed because we know how each other writes and we know our strengths and weaknesses, and it's altogether an

53RD IVOR NOVELLO AWARDS WINNERS:

● Best-selling British song *Beautiful Liar* by Dench/Eriksen/Ghost/Hermansen/Knowles

(Sony/ATV, Bucks, EMI)  
● International achievement Phil Collins  
● Best contemporary song *People Help The People* by Aldred (Sony/ATV)

● Best television soundtrack *Oliver Twist* by Phipps (BDI)  
● Album award *In Rainbows* by Greenwood/Greenwood/O'Brien/Selway/Yorke (Warner/Chappell)

● Ivors inspiration award Jazzie B  
● PRS most-performed work *Shine* by Barlow/Donald/Orange/Owen/Robson (Sony/ATV, EMI, Universal, V2)

# are Ivor spoils

house and Diane Warren also receive nods



mi and Ian Ramage and Julie Horton from Real Songs

Simon Aldred's Cherry Ghost composition People Help The People and seeing its signings Jazzie B and Diane Warren win two of the key accolades.

Warren received the special international award, while Jazzie B made it two awards in the space of a week as he followed his DBE by becoming the first-ever recipient of the newly-introduced Ivors inspiration award.

Although they were not there to collect the prize in person, Radiohead were given the album award for In Rainbows with a message from the group praising their publisher Warner/Chappell for "taking a leap of faith with us on the download".

Squeeze's Chris Difford and Glenn Tilbrook were recognised with the outstanding contribution to British music award, while Gabrielle was handed the outstanding song collection prize from recently-departed EMI executive Ferdy Unger-Hamilton, who signed her to his Go Beat label.

He recalled, "About 16 years ago I walked into a record shop in Soho and, for a fiver, bought a copy of [what became her first hit] Dreams and I got a career out of it and a friend."

[paul@musicweek.com](mailto:paul@musicweek.com)

## me around'

exciting period and I feel like we could be possibly making the best album of our career.

So how far are you into the process?

About four weeks, not very far.

The new album has quarter four written all over it. Yeah, absolutely. We'll be disappointed if we don't get it out for then.

What particularly stood out for you from that huge success of the last album?

It was probably the radio play. Radio received us really well and I didn't feel like we ever had radio first time round. I feel like people reluctantly played stuff first time round and this time they can't spin it enough. So we're excited to be on that. We're always thinking radio all the time.

And there was a real sense of people wanting you to succeed.

I know, and I can't quantify that and I think we just realised how lucky we are. We can't manufacture that, we can't engineer it. We had this moment and we took it and tried to do something good with it.

Where do you put your Ivors?

The Ivors and the Brits are the only ones I have in the house. The rest are in the studio. I love the Ivors. It's my favourite day of the year. I try to come every year. I do some voting and stuff. I last won in '96. That's quite a while ago. Did you think, "Maybe I'll never win an Ivor again?"

Oh, definitely. At one stage I thought I'd never get on stage again.

## Music Week Webwatch

The music industry is incredibly London-centric and we can be just as guilty as most, so it was pleasing to see some talk about England's second city (that's Birmingham - apologies to any Mancunians) on the forums this week.

The discussion stemmed from the news that Academy Music Group had agreed terms with Portmanor Projects to acquire what will be AMG's second Birmingham venue, the Dome on Bristol Street.

Madrian, for one, was happy. "It's good to see a new venue emerge in the week Brum lost its legendary Jug Of Ale to become a curry house. Let's get some small venues for beginner bands out in the city, too." It's a good point Madrian and one well made.

However, there was a tinge of regret, too: "Shame they didn't get hold of the old Futurist Cinema, now a strip club," he adds.

And strip clubs were not the only emotive issue on the site the arrival on May 18 of *The Mail On Sunday* issue complete with Paul McCartney's Memory Almost Full album re-awakened the debate on that particular subject.

Michael K was all in favour. "Great album, great move. Great Scott... he's done it again," he writes, rather poetically. "Where the Prince and Radiohead moves were divisive, this seems a 'responsible' use of the giveaway - an album that has already upped his sales and critical ratings, ploughed a whole set of new promotional furrows and can now reach a huge audience."

It is live newsletter time again this week - just in time for the start of the festival season. We caught up with Big Chill co-founder Katrina Larkin, who tells us in a viewpoint piece how she is keeping ahead of an increasingly-crowded field. We also had a word with Tixdaq founder Will Muirhead about his company's new ticket price comparison site that even gives some money back to the artists. Naturally, there is all the live news of the week, too.

Ben Cardev

## Dooley's Diary

# Winehouse Senior steals the show

So Amy was 10 minutes late for this year's Ivor Novellos (which for her is kind of early), but we did get her dad Mitch, who proved himself to be something of a comic. "Excuse these glasses," he said as he was about to accept his daughter's gong. "I borrowed them off the ex-wife. She's deliberately given me the ones with the wrong strength." He went on to praise the hard work of his daughter's manager Raye Cosbert, who he said deserved a Victoria Cross for his efforts. Is a Music Week award not enough for Raye then?... As for Amy, on her arrival at the Grosvenor House she was offered no less than the press room as a place of sanctuary, forcing journo's to wait outside with both their equipment and the person they really wanted to speak to inside... Last time it was the bloke from Stiltskin who took over, but Phil Collins revealed at this year's Ivors he's got his own idea of a worthy successor in Genesis. "I can't go without thanking the gorilla," he said as he picked up a gong at last Thursday's ceremony. "It hasn't gone without notice he's far more talented and beautiful looking than me so I'm going to offer him the Genesis job"... Glenn Tilbrook, meanwhile, was just pleased that at last people knew who he was. "In the last year I've been mistaken for Robert Plant, Rick Parfitt and Noddy Holder. It's nice to be recognised for me." For his Squeeze sparring partner Chris Difford, their Ivors win was a chance for him to publicly apologise. "I'd like to thank Glenn for tolerating my bad moods for the last 35 years. We've known each other for 35 years but we've only spoken for five of them"... As is tradition at The Ivors, the great and the good retreated to The Audley after the awards, where security had no end of trouble keeping the rabble off the road. But who were the executives caught in a compromising position on CCTV? ... Both Universal Music and Sony/ATV held private parties after the event, with the latter holding fort in the Penthouse Suite at The Metropolitan Hotel to honour special international award winner Diane Warren..... While we're on the subject of publishing, one of the hottest publishing deals of recent months was concluded last week as Iglu & Hartly signed to EMI Music Publishing. The Los Angeles group have been the subject of significant A&R interest since the beginning of the year and eventually put pen to paper with Kenny McGoff and Daniel Lloyd-Jones at the publisher. Pictured (l-r): Luis and Sam (Iglu & Hartly), EMI managing director Guy Moot, A&R manager Daniel Lloyd-Jones, Nick Lewis from Red Ghost Management, EMI's senior VP A&R Kenny McGoff, Simon, Jarvis and Booker (Iglu & Hartly), and Jo Smith (EMI)... Meanwhile, as EMI

Records prepares for more staff cuts, we hear the major is implementing psychometric tests for its employees in a bid to identify its top talent.... The international release is truly under way for Chant: Music For Paradise, the Universal Music debut album by the Cistercian Monks of Stift Heiligenkreuz, less than three months after they were chosen in a hotly-contested search for sacred singers. In the Grand Kaisersaal room of the Heiligenkreuz monastery are, (l-r): Universal Classics & Jazz UK managing director Dickon Stainer, Gregor Henckel Donnersmarck, Abbot of Stift Heiligenkreuz, and Father



Karl Wallner, the monastery's media representative... Which indie publisher is throwing his hat into the ring to replace Paul Curran as MPA chairman?... BPI chairman Tony Wadsworth and IFPI chairman and CEO John Kennedy took their places at a seminar, grandly entitled **What's Happened To The Record Industry?**, at the Evolution festival in Tyneside last week. Among the many gems that emerged were both men claiming that Live Nation were overpaying for their 360 deals with acts and **signing the wrong**



people at the wrong time in their career. Who can they mean? Wadsworth also revealed that EMI had already made its money back from its 360 deal with Robbie Williams... We hear **Wall Of Sound** has lined up a VERY big (in all terms of the word) signing... **Roger Waters** performed two nights at The O2 this month, performing Pink Floyd's classic album, the Dark Side Of The Moon. Pictured (l-r) backstage: 3a Entertainment's Dennis Arnold, AEG Europe/ O2 head of sales Caroline McNamara, Waters, Live



Nation vice president of promotions Toby Leighton-Pope and The O2 managing director Mark Donnelly.... **Congrats to 96.3 Radio Aire and Magic 828's charity**, Cash For Kids, which raised £26,000 at its Best of the Eighties Ball last week. While we're on charities, why not head to the **Samaritans**

**Celebrity Soccer Six** football tournament at Reading FC taking place today (Monday). McFly are apparently the big favourites against opposition from Noel Fielding, Simon Webber and Michelle Heaton...

- Ivors classical music award **Jonathan Dove**
- Best song musically & lyrically **Love Is A Losing Game** by Winehouse (EMI)
- Outstanding song collection **Gabrielle**

- Best original film score **Atonement** by Marianelli (Universal)
- PRS outstanding contribution to British music **Chris Difford and Glenn Tilbrook**

- Songwriter of the year **Mika**
- The special international award **Diane Warren**
- Lifetime achievement **David Gilmour**

# Robin Gibb on songwriting

by Robert Ashton

With pop evergreens such as *Saturday Night Fever*, *Islands In The Stream* and *Jive Talkin'* under his belt, Robin Gibb and his brothers in the Bee Gees have written a large part of pop history over the past 40 years. Here the legendary hitmaker and performer shares his rules of pop songwriting in the next installment of *Music Week's* Masterclass series



For most of his life, 58-year-old Robin Gibb has been a principal member of one of the most celebrated songwriting teams and recording groups of all time, the Bee Gees. The group has made a unparalleled impact on pop music, notching up hits spanning five decades.

The Manx-born trio began performing when Barry was nine and twins Robin and Maurice were six, singing the hits of the day at a local cinema. After the family immigrated to Australia, the young Gibbs became regulars on TV and, by 1966, they scored their first Australian number one hit. International fame followed in 1967 when they returned to England and hit the charts with songs such as *New York Mining Disaster 1941* and *Massachusetts*.

In the Seventies the band prompted a cultural revolution – and soundtracked a million discos – with their music for *Saturday Night Fever* and the songs *Stayin' Alive* and *Night Fever*. At one point in 1978, the Gibb brothers had five songs in the US Top 10 at the same time.

In the early Eighties, the Bee Gees took a break as performers and worked with some of their favourite singers, which led to collaborations with performers such as Barbra Streisand, Dionne Warwick, Diana Ross, Kenny Rogers and Dolly Parton.

As they entered their 30th year on the global music scene in 1997, the Bee Gees were inducted into the Rock and Roll Hall of Fame and, in 2006

(Picture)

Robin Gibb has been writing hit songs for more than 40 years

they were only the third pop music writers to receive the prestigious Fellowship of the British Academy of Songwriters and Composers.

In March, Robin was made President of the Heritage Foundation, which is devoted to recognising the achievements of British people across the whole cultural spectrum.

Last Thursday Robin presented an Ivor Award for the best-selling British song and has a new album due for release later this year.

Below is Robin Gibb's 10-step masterclass in songwriting, in the great man's own words. Read it and learn...

## The melody comes first

You know in production where the highs and lows are, what gets the hairs on the back of your neck standing on end, where the melodic flowering is. And we have always established the melody first before we write the lyrics. The principle is: let the melody dictate the flow of the lyrics. A good melody is not something you should labour at. It should come easily; if you can't remember it, then it's probably not worth it. If the melody doesn't get you off, the chances are it won't get other people off either. Sometimes, lyrics will come out almost without knowing it. You ad lib words to fit with the melody and sometimes it is gobbledegook, but actually from that we can define direction. When we write the melody it dictates the flow of the lyrics.

## Use titles to inspire

A great title can inspire a song. You can hear a statement as a title. We have often gone for one-word songs like *Tragedy*, *Heartbreaker*; titles that say something without saying everything. You don't have to say a lot in the title. We have written whole songs from just getting a title like *You Win Again*, *Emotion*, *Islands In The Stream*, *Woman In Love*, *Chain Reaction*, *Too Much Heaven*. We came up with the titles for *Too Much Heaven* and *Tragedy* in an afternoon and wrote the songs the same day.

## Pick the right time in the day

For writing, late afternoon or night time always worked best for us. Melody is great for the afternoon. When we did the Barbra Streisand album *Guilty*, we laid aside afternoons between 4pm and 6pm to do *Woman In Love*, *Guilty* and all the other tracks on the album. We did melodies every afternoon for seven days and then the following week we wrote the corresponding lyrics. I think the longer you've been up, the longer you've been awake, the more adrenaline there is and the more your antennae is up for writing. For singing, night-time is the best. Your voice is better at night because the body warms up long before the voice does. The voice takes longer and gets higher and much looser as the day develops. The night-time is when the voice has the best flexibility and control.

### ROBIN GIBB TIMELINE

**1949** Born December 22 in Douglas, Isle Of Man, growing up with his two brothers, Barry and twin Maurice, in Chorton-cum-Hardy, Manchester  
**1958** Gibb family move to Redcliffe in Australia

Attended Humpybong State School  
**1967** Returns to England, where the Gibb brothers are spotted by impresario Robert Stigwood and their musical career begins to flourish. They score their first UK hit the same year with *New York Mining*

*Disaster 1941*  
**1968** Robin marries Molly Hullis. They divorce in 1980  
**1969** Scores first solo hit with *Saved By The Bell*, which reaches number two in the UK  
**1970** Rejoins Bee Gees, but continues solo career

in the Eighties  
**1978** *Night Fever* from *Saturday Night Fever* Soundtrack reaches number one and stays on charts for 20 weeks  
**1985** Marries artist Dwina Murphy  
**1994** Inducted into the Songwriters Hall of Fame

**1997** Bee Gees inducted into the Rock and Roll Hall of Fame  
**2002** Made a Commander of the Order of the British Empire (CBE) in the New Year's Honours List along with brothers Maurice and Barry  
**2003** After brother

Maurice's death, Robin and Barry announce they will no longer perform as the Bee Gees

## Challenge yourself and others

We've been writing all our lives. We started out as eight years olds listening to the radio, imagining what it would be like to write for a particular singer. We challenged each other by saying things like, "What do you think their next record should be?" We tried to go one better than that artist would. The way it worked made us explore other areas of music that we perhaps wouldn't have normally done, such as listening to soul, R&B, jazz and country music. Incidentally, Islands In the Stream was originally written as a Marvin Gaye, R&B-type song. When Dolly Parton came along we crossed over to a country song and it shows you can go into different areas as a songwriter - and you must be able to explore different areas if you are going to be a songwriter - going where you might not be entirely comfortable. We did this when we were young because that is the time to do it; when you are not afraid. As you get older there is a tendency to think, "That is a no-go area." British songwriters had more guts in this department than their American counterparts. You just have to look at those Beatles records or The Rolling Stones; there were no boundaries for them. We changed a lot of the ways Americans viewed music because there were no no-go areas.

## Spontaneity is key

We hardly ever write complete songs before going into the studio. We actually write in the studio and then we record because we see the studio as a creative environment. Obviously everyone has a different way of doing things and some people are shocked. The first time we worked with our producer Arif Mardin, he asked us where our songs were. We said, "We haven't got any, we start writing now." He couldn't believe it. He said, "We start recording now! You are still writing?"

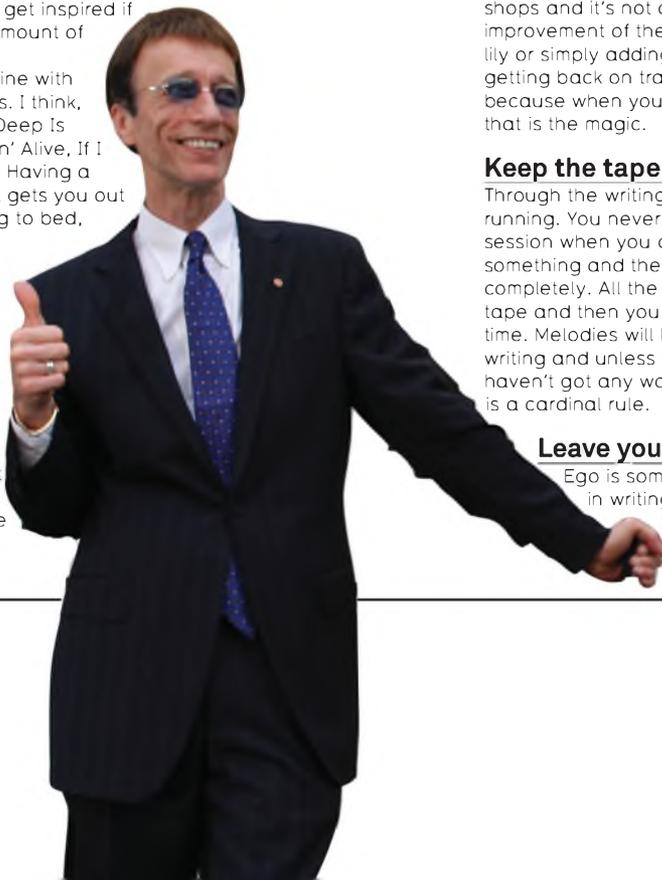
We would go upstairs and write a song and then come down and lay it down. Arif said, "How can you do that?" So we sat upstairs and wrote Jive Talkin', then came down to record it. Arif got used to working like that and he got to enjoy it. He liked the idea of us writing and recording on the spot and it didn't seem to slow the recording process down, it was just another way of doing it. It's not so much working fast, but being unprepared. Sometimes, if you have everything planned out then you might leave something really great out because you have cut out all the spontaneity. If you have a blank space then anything can happen while you are there.

## Work to deadlines

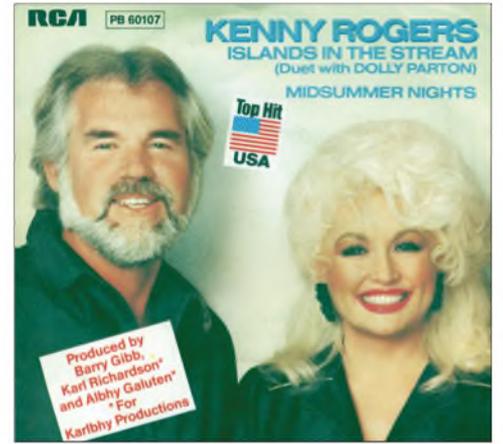
It is good to have deadlines and pressure. I know a lot of people don't like pressure, but it works. When Robert Stigwood called up and asked us to write Saturday Night Fever, we only had X amount of time in the studio. It is almost self-serving; if you have only got a certain amount of time to write something you will come up with it. And it's amazing how you focus and get inspired if you know there is a limited amount of time.

We certainly had a deadline with Fever to write all those songs. I think, in one week, we wrote How Deep Is Your Love, Night Fever, Stayin' Alive, If I Can't Have You and the rest. Having a deadline sharpens you up, it gets you out of bed and it stops you going to bed, too.

The thing about being in the studio is that you never know what time it is. Your brain, which you are using on a creative level, is completely oblivious to time and space and the only thing that is important is getting to the end of the writing cycle. Only when that finishes do eating, sleeping and everyday things become important to you.



**"We wrote How Deep Is Your Love, Night Fever, Stayin' Alive, If I Can't Have You and the rest in one week. Having a deadline sharpens you up, it gets you out of bed and it stops you going to bed, too."**



(Pictures)

Robin and his brothers have penned chart-topping hit singles for the likes of Diana Ross, Barbra Streisand and Kenny Rogers and Dolly Parton alongside a raft of million-sellers as the Bee Gees

## Know where the song blossoms - don't gild the lily

We come from the old school of writing, like Elton John and Paul McCartney. There is a basic part of the song that flowers and you can hear it; the art of composition I call it where you really have to get to grips with your stuff. I don't think a lot of new songwriters are getting to grips with it; they don't know where to go right. Knowing where the flowering is, where the song blossoms, where the emotional highs and lows of the song should be is so important. There is a skill in getting to the heart of the song and not letting it get too long before getting to that feeling. If you have a verse, which goes on too long without getting to the emotional high of the song then you might be defeating the object. You don't want to hear a song on the radio that takes a long time before getting to the point.

Also, working too late into the night over and over again can make you studio-deaf. If you have too much time to finish a record you will keep on mixing it and following it into the record shops and it's not always going to be to the improvement of the record. You will be gilding the lily or simply adding too much. The best way of getting back on track is to go back to the demo because when you do something for the first time, that is the magic.

## Keep the tape running

Through the writing process always keep a tape running. You never know in a three-hour writing session when you are going to come up with something and then if you'll remember it completely. All the ideas, everything, will be on tape and then you can always refer back at any time. Melodies will be born for the first time during writing and unless you have it on tape you haven't got any way of remembering them. That is a cardinal rule.

## Leave your ego at the door

Ego is something that doesn't play a part in writing. The most important code is to hang your ego up at the studio door as you go in.

When you are coming up with ideas you can't be self-conscious and you must be accepting of other people's ideas. Barry could come up with an idea and - because it is for the improvement of the song - I would say, "Yeah, that's better than my idea, let's go that way." It is team-playing. And always have a good sense of humour with writing, don't take it too seriously and have a damn good laugh. If you listen to the writing tapes of all our songs they are full of gags and humour. If you are self-conscious you can't write. If you come together with another songwriter you tend to be a little more self-conscious. It's almost like taking your clothes off in public and your relaxation level with another writer will always be handicapped by the feeling that you will be judged. But you have got to be totally relaxed to be creative. Everyone I know in the business, they become themselves in the recording studio. That is where it happens for everyone. It is where all professional recording artists are grounded. You can't really pose in the studio. It is very real and the more comfortable people are in the studio, the more likely you are going to get a good record.

## Use emotions as the bedrock

Melody has always been important and emotions are as perennial as the grass. Put those two together and you have something magical. There is something very appealing to all ages when you are singing about human emotions. A lot of young guys are self-conscious about singing about human emotions - they think it is girly or sissy - but there is something very human about it. I would encourage all young songwriters to do it.

James Blunt is a very good songwriter and You're Beautiful is a good example of using emotion. That song could have come out in 1970 and, because he is talking about raw human emotion, it was as big as it was. Young people want that. Emotions will reach out over the decades. Always look for new and alternative ways to sing about emotions and show human emotions in a different light that people haven't heard before. That is the trick; making it sound new, but still talking about emotions.

# They A&M to please...

by Stuart Clarke

**Eighteen months after A&M was relaunched as a standalone force within Polydor UK, the label has set a benchmark for its own success in Duffy, who is currently kicking huge goals internationally. Moving forward, the label wants to keep the hits coming**

As a triumphant Mercury US presses forward with Duffy's American assault after her album debuted in the top five last week on sales of 71,000 copies, the singer's UK label is already setting its sights on its next charge, Nick Harrison.

Just 18 months after A&M Records was re-launched as a stand-alone force within Polydor UK, the label can count 1.7m copies of Duffy's debut album *Rockferry* sold and near-gold sales of *The Courteeners'* debut among its successes. This summer, it is looking to complete the hat-trick with Harrison's debut album, scheduled for a quarter four release.

"When we set the label up we wanted A&M to be the hardest place to get a record deal," says head of A&M Simon Gavin. "We wanted to sign artists that we could A: do the job on, and B: loved. In this age where so many labels are desperate to sign the next hot act, we prefer to sign artists that we can really deliver on, and I think we've proved we can do that with Duffy and *The Courteeners*."

Nick Harrison became A&M's third signing to A&M in January 2007. The young, former Guildford Music School student joined the roster shortly after concluding a publishing deal with Dougie Bruce of Universal Music Publishing.

Harrison's debut album boasts production credits from Paul Epworth, Salaam Remi and Future Cut. The campaign will be led by the single *Oi Rude Boy*, out this June, with the first full commercial single *Something Special* to follow ahead of the album this September.

"Nick has been a development story for us," says Gavin. "We signed him on the strength of a demo he recorded at music college and we have worked with Empire Management and Universal to help him to develop as an artist in his own right in the 18 months that A&M has been running."

"The development thing has been quite interesting really because we have done it with Nick, but we also did it with *The Courteeners*," adds James Oldham, who heads A&M operations alongside Gavin.

"We were talking to them for about 12 months before we signed them, so it's a lot of work behind the scenes. People say we were on it quite quickly but we were on it for a long time and that's how you get a real feel for something. The thing is, we are not a big team. We don't have nine A&R staff. Everything we do has to work. There is nowhere to hide at A&M."

Universal has set a global target of 5m sales for Duffy's debut, which shipped more than 200,000 copies ahead of its US release.

Her entry last week delivered Universal Music with its highest debut album entry into the US charts for a UK act to date. First-week sales were buoyed by a landmark show at The Apollo



(Picture right)

Duffy, *The Courteeners* and Nick Harrison have given the newly-resurrected A&M a solid first year back in business

**"We wanted A&M to be the hardest place to get a record deal."**

– Simon Gavin, A&M

in Harlem on May 12, the famed venue that has in the past hosted soul greats such as Marvin Gaye and James Brown.

"Duffy is a global priority at Universal," affirms Gavin, who hopes to keep the pressure on in the UK through to 2009. "What Duffy's success proves to me is that on a global scale, with the right artist, the record business is not in trouble." Duffy's next single *Warwick Avenue* is at radio now and a further single, *Serious*, will take the album into the fourth quarter.

A&M joins a slew of historic label brands that have been revived by major labels in recent years. The Fiction label was brought back into play underneath the Polydor umbrella in 2004 and has since delivered sales to Universal of more than 7m copies across Snow Patrol's *Final Straw* and *Eyes Open* albums, and more than 700,000 sales of Kate Nash's debut *Made Of Bricks*, which was signed and released in 2007.

Following its merger with BMG, Sony phased out the RCA and Epic brands only to bring the

names back into operation in 2006. EMI has revived both Regal Recordings and the Charisma label in recent years, through which it has delivered success for Lily Allen (Regal) and Alphabeat (Charisma) thus far.

More recently, Atlantic reintroduced the Asylum Records brand to its UK operation, signing artists including Wiley and Kissy Sell Out. Wiley recently reached number two on the charts with the *Wearing My Rolex* single.

Going forward, Gavin believes the potential is there to develop A&M into a bigger name within the broader Universal structure.

"We want to grow the label to become the fourth frontline label alongside Polydor, Mercury and Island, at Universal," he says. "We're not a rock label, we're not a pop label, we just want to sign the best artists. What we hope we are doing with this label is primarily selling as much music as possible, but also developing a culture for the label that we hope artists will be proud to sign to."

**Artist: Duffy**

Album: *Rockferry*

Sales: 1.7m

Website: [www.iamduffy.com](http://www.iamduffy.com)

*Rockferry* became the highest-charting Universal UK debut in US chart history last week, entering the *Bilboard* Top 200 at number four. The album has surpassed a figure of 1m units outside of the UK and is currently gold in 11 countries and platinum in three countries outside of the UK. Going forward, next single *Warwick Avenue* is physically released today (Monday) with a further single entitled *Serious* to follow on August 25. A fourth single will follow, pre-Christmas.

**The Courteeners**

Album: *St Jude*

Sales: Gold

Website: [www.thecourteeners.com](http://www.thecourteeners.com)

The Courteeners' debut album is nearing gold sales in the UK. The band are planning to release a new single – currently not on the album – this autumn followed by their largest headline tour to date in October. The band recently sold out two nights at the Manchester Apollo and Shepherd's Bush Empire.



**Artist: Nick Harrison**

Album: *Honey*

Sales: n/a

Website:

[www.myspace.com/nickharrisonsongs](http://www.myspace.com/nickharrisonsongs)

Another act to emerge from the Empire Management stable (*The Feeling*, Annie, Paul Epworth, *Future Cut*), A&M release Harrison's debut, limited-edition tastemaker single *Oi Rudeboy* this August. This will be followed by the first single proper in November, entitled *One Drop*. His debut album *Honey* will follow in early 2009. Harrison has worked predominantly with Paul Epworth and Salaam Remi on the album.

10<sup>th</sup>

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2002

ROBERT PLANT  
THE CHARLATANS

2004

THE WHO  
DAVID BOWIE

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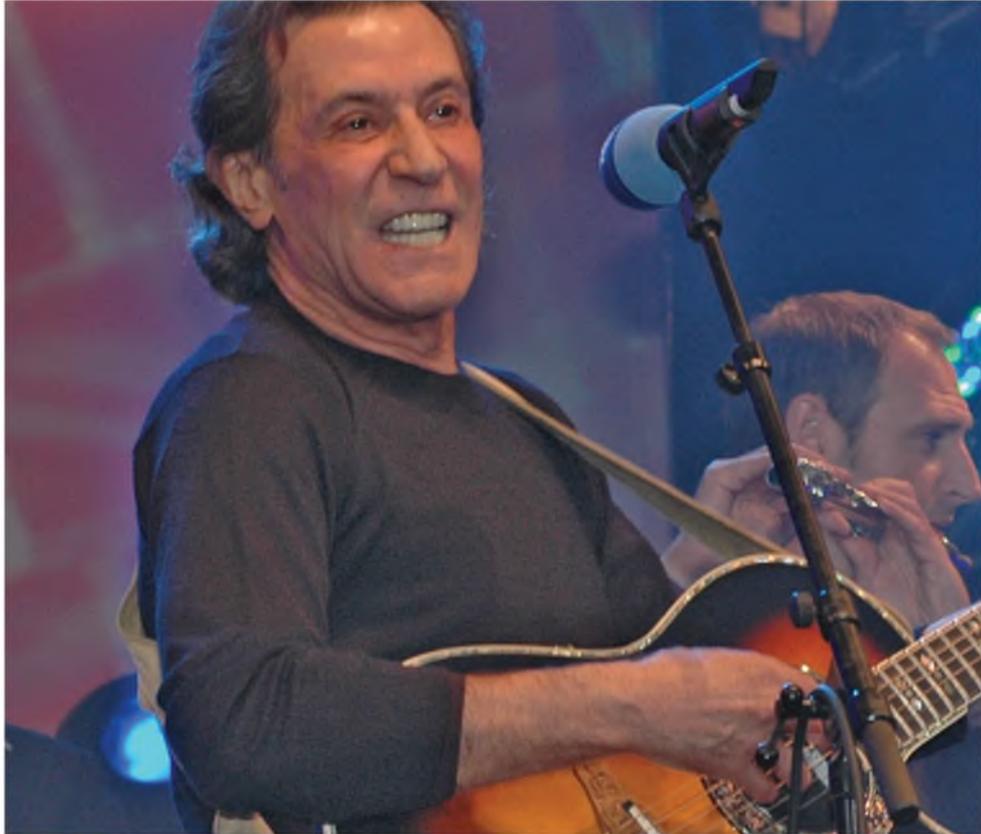
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# The rock from Gibraltar

by Adam Woods

Being inducted into the Songwriters Hall Of Fame is a million miles from where Albert Hammond started his career in Gibraltar, a place where – by the 66-year-old’s own admission – only the Barbary apes were ever famous. But five decades on from his first tentative steps helping to introduce rock and roll to the Latin market, Hammond’s career has unfolded to produce memorable songs of his own, noteworthy songwriting collaborations and blockbuster hits for others



(Pictures left) Now and then: Albert Hammond appearing on a live TV show in Hamburg, Germany, last week and (below) in the Seventies during the period of his Spanish-language recordings



Albert Hammond is in New York, where his son works, passing through from LA, where he has lived since 1971, on his way to Germany for a TV appearance. Then he will be on to Spain, where his career began, and then to England, where it first took flight.

“I’m a worldly person,” he summarises, sounding perhaps 20% English and 70% American, with a trace of a Spanish inflection to reflect his Gibraltarian upbringing – and that is probably the best way you might describe this unique songwriter, performer and man of parts.

So varied are his musical achievements, in fact, that when Hammond is inducted into the Songwriters Hall Of Fame in New York on June 19, we are entitled to wonder which one of his careers they are honouring.

The LA singer-songwriter Hammond, whose Seventies recordings included *It Never Rains In Southern California* and *The Free Electric Band*, and whose albums produced far more hits for other people than they ever did for him, arguably has a good claim to songwriting immortality in his own right.

The Hammond of Sixties London, who penned *Freedom Come, Freedom Go* for The Fortunes and *Make Me An Island* for Joe Dolan, has a formidable catalogue of his own. So, too, does the Spanish-language performer and writer of the very same name who, drawing on his Gibraltarian heritage, enjoyed huge success in the Latin market from the late Seventies to the present day.

In practice, the Albert Hammond of greatest interest to the Songwriters Hall of Fame is probably the Eighties pro-songwriter whose signature is on Whitney Houston’s *One Moment In Time*, Starship’s *Nothing’s Gonna Stop Us Now*, Leo Sayer’s *When I Need You* and the Julio Iglesias/Willie Nelson duet *To All The Girls I’ve Loved Before*.

But you have to wonder whether, if he had conducted his various careers under a series of pseudonyms, he might not have managed to swing two or three inductions.

Born in London in 1942 to Gibraltarian parents, Hammond returned to his parents’ homeland when he was just a few months old. He never felt confined to that tiny territory, moving to Spain when he was just 16 as part of a duo with friend Richard Cartwright and laying down the foundations for a life in music.

The duo became a band, the Diamond Boys. In 1960, without leaving Spain, they managed to put a single out through Parlophone – *New Orleans/Fool In Love*, two early Hammond compositions – as the Latin rock and roll scene took shape around them.



**“Anything that was big in America, we would translate into Spanish. A lot of people were doing that... it’s how rock and roll started in the Latin market”**

Albert Hammond

**MOMENTS IN TIME:**  
A snapshot of Albert Hammond’s life

**1942** Albert Hammond is born in London, where his Gibraltarian mother has been sent during the Second World War

**1958** Hammond begins performing as part of a duo in Gibraltar and Spain

**1960** He forms the Diamond Boys  
**1963** The Diamond Boys disband and Hammond heads for London

**1965** Having returned home and got married, Hammond is once again back in London, where he works as a waiter at the Grosvenor House Hotel and meets future collaborator Mike Hazlewood

**1968** Hammond and Hazlewood have their first hit with Leapy Lee’s *Little Arrows*  
**1971** After a run of hits for other artists, Hammond and Hazlewood move to LA to try to crack the US market

**1972** Hammond’s debut album, *It Never Rains In Southern California*, is released and its title track hits number five in the US chart  
**1974** Johnny Cash, Steppenwolf, The Hollies and Sonny & Cher are

among the artists who record Hammond and Hazlewood songs  
**1974** Hammond’s third solo album, *Albert Hammond*, is the last to consist entirely of Hammond-Hazlewood compositions. The





**Beach boy: Hammond in 1974 (left), the year his partnership with Mike Hazlewood (above) broke up. Other collaborators included (below) Hal David, Carole Bayer-Sager and Dianne Warren**



"He said, 'I want you to go into the studio next week and cut a record', but I didn't know what would happen," says Hammond. "I just said, 'Look, I'm going to keep on going forward'. Even though Clive was The Guy, he could still make a mistake."

His CBS advance enabled Hammond to put some money down on a house and bring his young family over, and *It Never Rains In Southern California*, released as the second single, became Hammond's first hit under his own name, reaching number five in the US.

A string of albums followed through the early Seventies as did more hits, including *The Free Electric Band*, *The Peacemaker* and *Everything I Want To Do*, but with his writing partnership with Hazlewood hitting its peak, Hammond found himself with an unusual problem.

"I was never able to put out more than one single from an album, because everybody else kept recording the songs," he says. "That's what started me thinking: maybe I should just write for other people and that's it."

From his first album, Cass Elliott picked up *If You Gotta Break Another Heart* and recorded it as (*If You're Gonna*) *Break Another Heart* for 1972's *The Road Is No Place For A Lady*, while Phil Everly became the first to cover *The Air That I Breathe* the following year.

On the strength of a second solo album, *The Free Electric Band*, Johnny Cash called and enlisted Hammond to produce his *Praise The Lord And Pass The Soup* single in 1973. But it was in 1974 that the Hammond/Hazlewood partnership cemented its US reputation, as *The Hollies* made a huge hit out of *The Air That I Breathe*, *Sonny & Cher* tackled *It Never Rains In Southern California*, *Terry Sylvester* cut *For The Peace Of All Mankind* and both *Steppenwolf* and *Johnny Cash* recorded *Smokey Factory Blues*.

No sooner had the big time arrived, however, than the partnership foundered, never to be revived, although to this day Hammond counts Hazlewood, who died in 2000, as his most treasured collaborator.

"In the mid-Seventies, Mike decided he wanted to go another route," he says, "but the actual truth is that Mike was gay, though I didn't know this. He came to me one day and said, 'I can't work with you anymore because I have fallen in love with you'. I said, 'What are you talking about, man? I've got a wife and two kids'. And that was basically the beginning of us not writing together anymore."

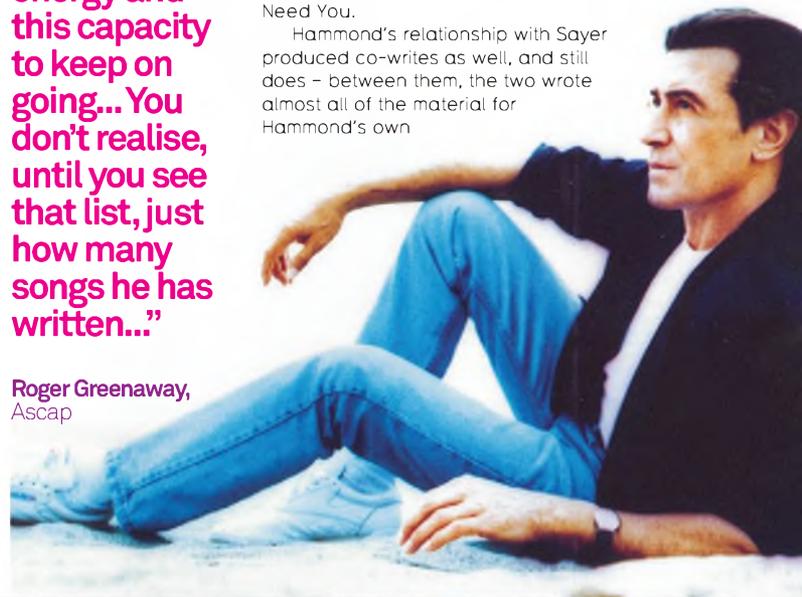
Ever the self-starter, Hammond hit the collaboration trail all over again, ringing potential co-writers on his own initiative and quickly striking gold, largely through his willingness to aim high. "I was lucky again," he says. "My next co-writer was Hal David; the next was Carole Bayer-Sager and then later it was Diane Warren."

Throughout the Seventies, Hammond continued to record his own albums, with diminishing commercial returns, in the US at least. The songwriting was still serving him well, and in 1976, he and Bayer-Sager provided *Leo Sayer* with a US and UK number one in *When I Need You*.

Hammond's relationship with Sayer produced co-writes as well, and still does – between them, the two wrote almost all of the material for Hammond's own

**"Albert has unbelievable energy and this capacity to keep on going... You don't realise, until you see that list, just how many songs he has written..."**

**Roger Greenaway, Ascap**



"Anything that was big in America, we would translate into Spanish," he says. "A lot of people were doing that at the time. We did things like *Boney Moronie*, *Rhythm Of The Rain*, *Drifters* stuff, country rock. That is how rock and roll started in the Latin market."

In Madrid, the *Diamond Boys* won a local music competition, battling against the catcalls of a Spanish audience for whom the British sovereignty of Gibraltar was a violently offensive issue. "We were outcasts!" says Hammond. "But we won."

A deal with RCA was the result, but after a number of singles – one with the *Diamond Boys*, who soon disbanded, and several more as *Albert & Richard* – the restless young Hammond, still in his teens, decided London was the place to go.

"I said to RCA, 'Look, you can have the songs, you can have the money from them, if you just send me to London to make a record', and they did."

Hammond worked with Tremeloes producer Mike Smith and Decca's Dick Rowe and even appeared on *Thank Your Lucky Stars* with Richard as Alberto and Ricardo before uncharacteristically abandoning hope and heading back to Gibraltar.

"I thought, 'Nothing is happening with the record, I'm going to go home and see my parents.' I was homesick. I had left very young and I was on my own very young. I got to Gibraltar and I fell in love with somebody and got married, and then nine months later I decided to go back into my career again, which I did."

Moving back to London in 1965, Hammond found work as a waiter at the Grosvenor House Hotel and sang in the evenings with the *Sydney Lipton Orchestra*, who played in the ballroom. He was to find himself back at the hotel many years later, collecting an *Ivor Novello* award. "I got up and told all the waiters, 'If you hang in there 25 years, you might get one of these.'"

It was at the Grosvenor that Hammond met sometime *Radio Luxembourg* DJ Mike Hazlewood, with whom he was to form a new band, *The Family Dogg*, and with whom, more importantly, he would forge a writing partnership that would last almost a decade.

Hazlewood helped Hammond to get a contract with his own publisher, *Shaftebury Music*, and the two began to write together. *Little Arrows*, performed by *Leapy Lee*, became their first hit in 1968, reaching number two. Other hits followed, including *Freedom Come*, *Freedom Go*, *The Pipkins' Gimme Dat Ding* and several for *Joe Dolan*. Hammond and Hazlewood were suddenly established but strangely unfulfilled.

"I still have the *NME* of that moment when we had three songs in the Top 20 in the same week. I just said to Mike, 'You know, I don't know what else we are going to do now that we've reached this point'. I said, 'I would really love to go to America', so we decided to do that."

By this time, Hammond was living in Essex with his wife, raising two young daughters, resenting the British climate. *It Never Rains In Southern California* is perhaps his definitive LA song and, after his relocation to the US, was to be the title track of Hammond's first solo album, but it was written in London on a rainy afternoon.

"We had this image of, 'Wow, man, when we get to LA, we are never going to see rain again'," says Hammond. "Mike had a library of books and one of them was called *The Railways of Southern California*. I'm singing this thing, based on the title, and then he suggests 'It never rains'."

Landing in Miami in 1971 with £50 – the largest sum an individual was then allowed to take out of Britain – Hammond and Hazlewood headed to Los Angeles with no time to lose. Hammond's wife and two daughters remained in London on the understanding that they would follow when the money began to come in.

Having released unsuccessful singles under his own name, as part of a duo and with two different groups, Hammond might have been forgiven for giving up on the whole notion of making a living as a performer. But that would be to disregard the irrepensible drive which had brought him all the way from Gibraltar in the first place.

"The thing about Albert is he would never accept rejection," says Roger Greenaway, co-writer of *Freedom Come*, *Freedom Go*, now *Ascap* senior vice president of international. "He has unbelievable energy and this capacity to keep on going. Even today, he has still got that. You don't realise, until you see that list, just how many songs he has written."

Shopping a fresh supply of songs around LA, including *It Never Rains In Southern California* and *The Air That I Breathe*, Hammond soldiered through 18 months' worth of rejections until Hal Landers and Bobby Roberts, launching the *Mums* label for CBS, offered him a contract both for records and, with Hazlewood, for songs.

Hammond was tentatively excited, but after more than a decade of trying, he knew better than to expect an instant breakthrough, even when Columbia president Clive Davis got involved and raved about Hammond's ode to *Southern California*, written nearly two years earlier in rainy London.

partnership breaks up that year

**1976** Epic Spain asks Hammond to record his first Spanish-language album and strikes gold with the rush-released *Albert Hammond Canta Sus Grandes Exitos* En

*Espanol E Ingles*. A new record, *My Spanish Album*, consisting of Latin standards, is released later that year

**1976** Leo Sayer has a US and UK number one with *When I Need You*, written

by Hammond and Carole Bayer-Sager

**1983** Hammond co-produces *Julio Iglesias'* English-language breakthrough, *1100 Bel Air Place*, and contributes several songs, including the 1974 *Hal David* co-

write *To All The Girls I've Loved Before*

**1986-91** Hammond's co-writes with Diane Warren include *Nothing's Gonna Stop Us Now*, *Don't Turn Around* and *I Don't Wanna Live Without Your Love*

**1988** With John Bettis, Hammond writes *One Moment In Time* for *Whitney Houston*

**1993** Hazlewood and Hammond receive a co-writing credit for *Radiohead's* *Creep* on account of the song's

similarity to *The Air That I Breathe*

**2005** Hammond releases a new English language album, *Revolution of the Heart* – his first since 1982's *Somewhere In America*



Revolution Of The Heart album, recorded in 2005.

"Within the first 10 minutes of meeting each other, we were writing together," says Sayer. "We had a pretty instant hit in America with a song called Easy To Love that became a number one in Canada later. The funny thing is, we have kept it up over the years, although we haven't had that many mega-hits. We have got 20 or 30 unrecorded songs and I know that sometime they will see the light of day."

In the late Seventies, Hammond stumbled on an altogether new career as a superstar in the Latin market. He recorded his first Spanish-language album – entitled My Spanish Album – in 1976 and sold 450,000 copies in Spain at a time when, by his account, the big-sellers would typically sell in the region of 50,000.

Mi Album de Recuerdos followed in 1977 and Hammond put out almost an album a year in Spain until 1981, exploiting the bilingual ability that had set him apart in the Sixties.

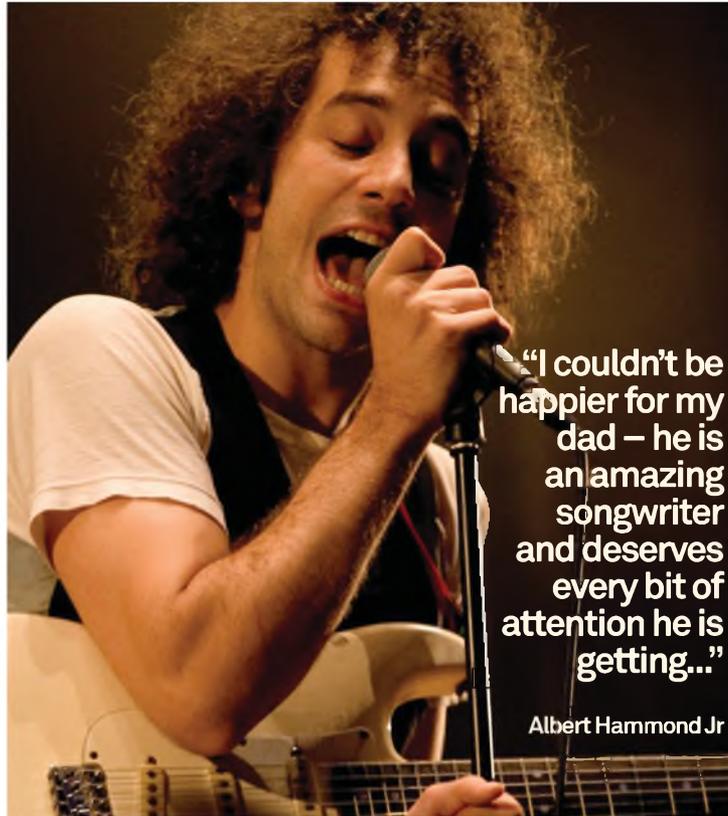
"I would say I am probably more famous in the Latin market as a singer," he says. "I was born speaking English. I never felt Latin – I just felt like me, but that I could do something a little extra than what the other guy was doing, which was sing in Spanish, or even write in Spanish."

In spite of his Latin adventures, Hammond found himself drifting into semi-retirement towards the close of the decade. "I had a record deal, so I had to make records, but the break-up with Mike, all the different co-writers – I got a little bit worn out. So I gave it a bit of a break until about 1983."

A second marriage and the birth of his son Albert Jr, now a part of The Strokes and a solo artist in his own right, kept Hammond busy on the domestic front, but it took a call from Julio Iglesias to reignite his professional ambitions.

Success with an old composition, To All The Girls I've Loved Before, recorded for the 1100 Bel Air Place album which made Iglesias a superstar, put Hammond right back in the game, while a new collaboration with up-and-coming songwriter Diane Warren would prove more significant still.

The two were matched up by friends, according



**"I couldn't be happier for my dad – he is an amazing songwriter and deserves every bit of attention he is getting..."**

**Albert Hammond Jr**

**(Picture above) Chip off the old block: Albert's son, Albert Jr, is rhythm guitarist with The Strokes and now a solo artist in his own right as well**

to Hammond, and their professional compatibility was immediately obvious.

"We kind of clicked," says Warren. "It's like anything else – we had a great chemistry. We just hit it off as people – Albert is a great writer, but he is a great guy, too."

Between 1986 and 1991 the collaboration produced worldwide hits such as Starship's

Nothing's Gonna Stop Us Now, Chicago's I Don't Wanna Live Without Your Love and Aswad's Don't Turn Around, initially recorded by Tina Turner as a B-side and later revived by Aswad and then Ace Of Base. The partnership ranks as one of Hammond's longest and remains one of only a handful of collaborations for Warren.

"I haven't written with many other people, and later on I started writing a lot more by myself, but it wasn't anything about Albert," says Warren. "There is a beautiful simplicity in what he does, and I think I learned that from him. It just felt natural, him and I – it was a really comfortable thing."

A commission to write a song for the 1988 Seoul Olympics produced One Moment In Time, written by Hammond with lyricist John Bettis, while a collaboration with Scottish songwriter Graham Lyle produced another song for Tina Turner, this one a hit – 1989's I Don't Wanna Lose You.

Lyle testifies to Hammond's prodigious compositional speed. "We came up with I Don't Wanna Lose You very quickly," he recalls. "Albert was jet-lagged when he arrived and I went downstairs to get him a guitar, and by the time I came back he had a chorus idea going. We got on very well – we are very productive when we get together."

In the past decade or so, the flood of songs has diminished slightly, though collaborations with Chesney Hawkes, Chris de Burgh, Gerry Goffin and Phil Thornalley have kept Hammond's hand in, and he is now working with Al Stewart as well as Gary Wright, of Spooky Tooth fame.

"I took some time off the last few years," he says, omitting to mention his solo album of three years ago. "My son was in a band and I was enjoying his success. I got the call earlier this year to tell me I was going to be inducted into the Songwriters Hall of Fame and I've got started again. I'm just going to get back into it now and have another batch of hits and another decade working."

These days, Hammond does not necessarily even need to lift up a pen for the hits to come. Quite

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apart from the usual covers, Thom Yorke's accidental lift from The Air That I Breathe gave the old partnership of Hammond and Hazlewood a share in Radiohead's Creep, ensuring that the legacy of what is arguably Hammond's greatest partnership lives on unexpectedly in the canon of Nineties hits.

Of all his major collaborations, Hammond does not consider any of them to be truly over, and Leo Sayer, for one, is happy to hear it.

"Albert, to me, is one of the great melody-writers of all time," says Sayer. "I do believe he is up with Burt Bacharach, Carole King and all of them, and I love working with him – it is one of the great privileges of my life."

Hammond's son is equally warm in his praise on the eve of his father's induction. "One of the greatest feelings is to be recognised by one's peers," says Albert Jr. "I couldn't be happier for my dad – he is an amazing songwriter and deserves every bit of attention he is getting for such an amazing achievement."

With such a varied career, the question of exactly where Albert Hammond belongs remains a moot one. In 2000, Hammond received an OBE from the Queen, though he has lived in the US since 1971. He returns to Gibraltar once a year and he keeps a home in London, but you can still hear the astonishment in his voice as he tells the story of a career with enough different chapters to furnish several ordinary lifetimes.

"I didn't grow up in a big city," he says. "I grew up in a place where the likelihood of getting out of that place was pretty remote. Nobody had been famous from Gibraltar, except the Barbary apes."

Hammond remembers feeling the same way when he was recording with Johnny Cash, the Carter Family and the Oak Ridge Boys in 1973.

"I just couldn't believe what was going on in my life," he says. "I was a kid from Gibraltar whose idols were Johnny Cash, Glen Campbell, and then I ended up writing with them and singing with them. I was like, this is a nightmare, but it's a beautiful nightmare."



(Pictures above) Beautiful nightmare: the kid from Gibraltar who would go on to write with and sing for his idols Johnny Cash and Glen Campbell

## To All The Girls I've Loved Before

With *To All The Girls I've Loved Before*, both Julio Iglesias and Albert Hammond embarked on a new phase in their careers, but in this instance, the road to platinum success was not an entirely straightforward one from Hammond's perspective.

"I had this idea of putting Julio and Willie Nelson together, which everybody thought was the worst idea, especially [legendary CBS mogul] Walter Yetnikoff," says Hammond. "He phoned up and said, 'You can't put my playboy with a cowboy!' But I said to him, 'They both sing from the heart: when you listen to them, they are not making it up – this is them.' And obviously a lot of people took credit afterwards when it was a hit."

*To All The Girls I've Loved Before* started life "in 1973 or 1974", Hammond recalls, one of a handful of co-writes with Hal David from a period immediately after the dissolution of his productive partnership with Mike Hazlewood. Minus the final word of its title, it was the closing track on Hammond's own 99 Miles From LA album in 1975, but for the purposes of this collaboration, its creator felt it might be better if the song appeared to have been written to order.

"I didn't tell Julio the song had been done before, because he wouldn't have recorded it," says Hammond. "So I went and made a little demo and took it to him and said, 'Julio, I just wrote this! *To All The Girls I've Loved Before!* By



Hammond cheese? Julio Iglesias with Willie Nelson and Albert Hammond (top), on stage with Hammond (above) and the on the cover of the hit record

Julio Iglesias! He looked at me and hugged me and said, 'Play it.' I played it and he hugged me again and said, 'We are going to record it right now.'"

Julio thus duped, Hammond's next coup was to bring Willie Nelson on board, and this proved easier than he expected. "I called Willie in Austin, Texas, and he said, 'Don't even send the song – my wife is a huge fan of Julio Iglesias, I would love to sing with Julio.'"

He said, 'Get on a plane, come over here, there will be limos at the airport.' So we rented a plane and went over there and finished off the song in a day."

## Dear Albert,

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# Nothing's gonna stop him...

Like the title of the blockbuster hit he co-wrote for Starship, Albert Hammond is a difficult man to stop. In an exclusive interview with *Music Week*, Hammond reveals the determination that has seen him pursue a hugely successful career

**Born in London, raised in Gibraltar, resident in the US – where do you feel most at home?**

I have got the world market because of my bilingual thing. I have the Latin market as a performer and the Anglo market in both writing and singing, but mainly writing. I have been [in the US] about 37 years, so probably this is the place where I have lived the longest, but I still feel very much European.

**Did you ever consider doing anything besides music?**

No, I didn't, actually. The family thought I should be whatever they were, which is electricians, but my father was very behind me in what I wanted to do. I sang in the church choir – I was the head choirboy – and I started to write at the age of 10 or 11, so from then on, that was what I wanted to do.

I just pursued it and I never gave up, and I think that's why I'm still here. A lot of people give up, but if you really, really feel that you have it, you need to stick with it. And I really felt the music business – writing songs and singing – was the greatest thing since sliced bread, you know? It beat all my friends who were getting up at six in the morning to go to some factory or whatever. But I struggled for 10 or 15 years until I had my first hit with Little Arrows.

**Your main songwriting collaboration in the Sixties and Seventies was with Mike Hazlewood, though even then you wrote with other people. How did that work?**

In those days, songwriters were real partners. If I wrote with anyone else, Mike had to be involved or

**“I never gave up and I think that's why I'm still here. A lot of people give up, but if you really, really feel that you have it, you need to stick with it..”**

Albert Hammond



vice versa. When you were a partner in those days, it meant whatever you earned, you split it down the middle. It was a good thing, because you always knew you would be okay. Today, it's a little greedier, it's a little more "You only wrote 10%". I don't work that way. Why be greedy? You can't take it with you.

**Did you consider yourself a performer in the early days, or were you starting to think of yourself as a songwriter?**

I always had that feeling inside of me. I always performed – writing for other people came later. Even though I wrote for Joe Dolan, The Fortunes, I didn't really write for them – I wrote songs and they just happened to record them. It was only later that I concentrated on trying to write for artists, but even there, you do write the songs for yourself. You can write for Tina Turner, but you have to write for yourself and then make it for Tina, you know, or anybody else.

**When you headed for the US in 1971, you really did start from scratch, didn't you?**

For the first few weeks, we lived at the Knickerbocker Hotel on Ivor Street, which was \$5 a day. We struggled for a little bit – a year-and-a-half until I finally struck something that was interesting. I was going round to every record company in LA and one would say, "Gee, you are great, but we just signed Jim Croce" and the next would say, "Gee, you're great, but we just signed John Denver." I kept knocking on doors until I met up with Hal Landers and Bobby Roberts, who were setting up a label

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with CBS. That's how I came to audition for Clive Davis. Everyone else thought *It Never Rains In Southern California* was a terrible song, so I had stopped even playing it to people, until Clive asked me if I had anything else," says Hammond. "I played him that and he said, 'That's the title of your record.' I don't know what he saw in it that no-one else did - he's just a song man.

**You've had many illustrious collaborators since Mike Hazlewood. Who would typically set those up?**

I did that. I would find a number and call up, say who I was - the guy who did this and this. The first time I did it, I rang Hal David and he said, 'Okay, what are you doing tomorrow?' I said I wasn't doing anything and he said, 'Let's start at 10 in the morning.' I thought I was going to have a baby when he said that. We wrote 13 songs in 13 days. The first song Hal and I wrote was *99 Miles From LA*, in a hotel room. After doing a bit of rock and roll, I didn't actually know if I liked the song or not, but I couldn't tell Hal - he was, like, the greatest lyricist ever. But I came from Buddy Holly and rock and roll and suddenly I was going into this middle-of-the-road thing. I've never told him this. He might read this and say, 'What the hell...?' Obviously, I love the song now.

**When do you decide a collaboration has run its course?**

Well, Hal and I are still talking about writing more songs together. It's just that sometimes we don't cross paths, you know? But I intend to write one or two more songs with him before it's over, even if it's just for the enjoyment of sitting down and writing.

**How did your partnership with Diane Warren come about?**

It was a friend of mine and a friend of hers who decided they should take us to lunch. So we went to lunch and Diane said, 'I don't want to write with him' or something like that. We didn't talk for a week and then she called up and said, 'Let's write.' Fine, no problem. And from the very first moment that we sat

down, everything we wrote was incredible. There was just a chemistry between us that was unbelievable - two hungry people who couldn't get enough.

**What defines that chemistry in any given collaboration? Does it always feel the same?**

It's just what happens when you sit down. People say, 'Can I send you what I have done?' and I say, 'It's not going to make any difference.' We have to sit down together, and either it works straight away, or it never does. I sat down with Burt Bacharach and we couldn't write two notes together. Burt is one of the greatest ever, but it doesn't make any difference. The two minds are not quite together, they are separate - one is going left, the other is going right, when chemistry should mean that they are both going down the middle.

**Can you always write, or does it come and go?**

There will be times when you're not hot and you need to leave it for a while. I took a few years off in the Seventies when the disco stuff came in, and punk, because that's not what we did, so we had no chance. I took some time off with this hip-hop stuff. But I just wrote a new Christmas song for Sarah Brightman, who wants to do a winter album. I did it with Gary Wright and it's so beautiful, I can't get it out of my head.

**When you look back, are you very conscious of a progression?**

From *Little Arrows* to *One Moment In Time*, or *It Never Rains* or *The Air That I Breathe*, there is improvement, I think, although they all have a reason. *Little Arrows* is stupid and the others are a little more sophisticated, but they are all good in their own way.

**Do you give Albert Jr any guidance in his career?**

I give him the fatherly advice, you know. He is on his second

**"I intend to write one or two more songs with [Hal David] before it's over, even if it's just for enjoyment"**

Albert Hammond

album, which is incredible, it's really great. The Strokes are taking some time off and he has the energy to carry on, and he has the talent, too. My advice to him is, if you have the energy and the talent, don't just sit around waiting for it to happen.



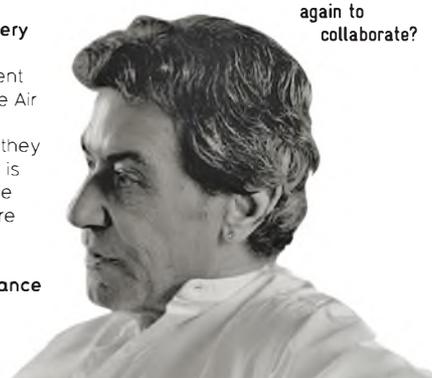
(Picture right) Like father, like son: but will the two generations of Albert Hammond sit down like this again to collaborate?

**Any plans to collaborate with him?**

Maybe one day we will sit down together and write. I have never sat down with him, but it's not that easy.

**Do you worry you might not have the chemistry?**

Exactly. And I don't know if it's me that doesn't want to find out, or him.



**Albert,**  
congratulations  
on your continued success

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# FESTIVALS MAP 2008

## MAY

**01 ATP Vs Pitchfork Media,** Camber Sands Holiday Centre, May 9–11; Capacity: 3,500; Genres: indie, pop, rock, folk; Headline acts: Ween, Of Montreal, The Hold Steady, Los Campesinos!, Meat Puppets, Deerhunter, Hot Chip; Organisers: ATP Concerts; Promoters: ATP Concerts, Hermana PR; www.atpfestival.com/events/pitchfork

**02 Radio One Big Weekend,** Maidstone, Kent, May 10–11; Capacity: 20,000; Genres: indie, pop, rock, folk; Headline acts: Madonna, The Fratellis, Pigeon Detectives, The Kooks, Usher; Organisers: Radio One; Promoters: Radio One; www.bbc.co.uk/radio1/bigweekend/2008

**03 The Great Escape,** Brighton, May 15–17; Capacity: 80–600 (per venue); Genres: rock, pop, indie, dance; Headline acts: The Fratellis, Young Knives, Vampire Weekend, The Futureheads, Alphabeat, The Ting Tings, Santogold, Laura Marling; Organisers: Barfly; Promoters: Barfly; www.wescapereact.com

**04 Wood,** Wallingford, Oxfordshire; Date: May 16–19; Capacity: >5,000; Genres: indie; Headline acts: Get Cape, Wear Cape, Fly, Lightspeed Champion; Organisers: Truck; Promoters: Truck; www.thisstruck.com

**05 ATP Vs Explosions In The Sky,** Butlins, Minehead, May 18–20; Capacity: 6,500; Genres: indie, pop, rock, folk; Headline acts: Broken Social Scene, Ghostface Killah, Dinosaur Jr; Organisers: ATP Concerts; Promoters: ATP Concerts, Hermana PR; www.atpfestival.com

**06 Evolution,** Newcastle; May 23–26; Capacity: 50,000; Genres: rock, indie, pop; Headline acts: The Streets, CSS, Kate Nash, New Young Pony Club, Reverend And The Makers, P-Model, Castles, Duffy, Does It Offend You, Yeah?; Organisers: Epic; Promoters: Epic; www.evolutionfestival.co.uk

**07 Glastonbudget,** Wymeswold, Leicester, May 23–25; Capacity: 5,000; Genre: rock, indie, pop; Headline acts: Dad! Hot Chillies, Maybe Winehouse, Sex Pistols Experience, Bad Manners, Local Heroes, Ron Jovi Experience, One Step Behind, Dead Slow, Guns 2 Roses; Organisers: Muckstar Ltd; Promoters: Muckstar Ltd; www.glastonbudget.co.uk

**08 Off The Tracks Spring Festival,** Isle of Wight, East Midlands; May 23–25; Capacity: 2,000; Genres: world, folk, jazz, roots; Headline acts: Transglobal Underground, Banco de Gaia, N'Faly Kouyate and Djiyankari, Gambia, The Paper Ravens, Three Daff Monkeys; Organisers: Off The Tracks; Promoters: Off The Tracks; www.offthetracks.co.uk

**09 Strummercamp,** Manchester; May 23–25; Genre: rock, punk, indie; Capacity: 500 per day; Headline acts: Sham 69, Dreadzone, The Beat; Organisers: The Council of Amigos; Promoters: The Council of Amigos; www.strummercamp.co.uk

**10 Gatecrasher The Summer Sound System,** Turweston Aerodrome, May 24–25; Capacity: 60,000; dance, indie, rock; Headline acts: The Prodigy, Digitalism, Paul Van Dyk, Simian Mobile Disco, CSS, The Chemical Brothers, Paul Oakenfold, Pendulum; Organisers: Gatecrasher; Promoters: Gatecrasher; www.summersoundsystem.gatecrasher.com

**11 Sunrise Celebration,** South Somerset; May 29–June 1; Capacity: 5,000; Genres: dance, folk, ska, reggae, world; Headline acts: The D.B. Uncanny, Annie Nightingale, Dub Pistols, The Beat, Three Daff Monkeys; Organisers: Sunrise Celebration & Festivals Ltd; www.sunrisecelebration.com

**12 Wychwood Music Festival,** Cheltenham Race Course, Cheltenham, May 30–June 1; Capacity: 5,000 per day; Genres: jazz, blues, roots, world, indie, dance, soul, country; Headline acts: The Proclaimers, The Divine Comedy, Duffy, The Imagined Village; Organisers: Wychwood Music Festivals Ltd; Promoters:

Wychwood Music Festivals Ltd; www.wychwoodfestival.com

**13 Wax: On Live,** Aberford, Leeds; May 31; Capacity: 12,000; Genres: dance, rock; Headline acts: Primal Scream, Reverend And The Makers, Hercules And The Love Affair, Frol Alkan; Organisers: Wax On; Promoters: Wax On; www.waxonuk.com

## JUNE

**14 Middlesbrough Music Live,** Middlesbrough Town Centre, June 1; Capacity: 50,000; Genres: classical, pop, rock, R&B, world; Headline acts: Ash, Late Of The Pier; Organisers: Middlesbrough Council; Promoters: Middlesbrough Council; www.middlesbroughmusiclive.co.uk

**15 02 Wireless Festival,** Hyde Park, London; June 3–6; Capacity: 30,000 per day; Genres: indie, rock, dance; Headline acts: Jay Z, Morrissey, Fatboy Slim, Counting Crows; Organisers: Live Nation; Promoters: Live Nation; www.wirelessfestival.co.uk

**16 Hampton Court Palace Festival,** Hampton Court Palace, London; June 3–21; Capacity: 2,500; Genres: classical, pop, rock, R&B, world; Headline acts: Rufus Wainwright, Jools Holland and his Rhythm & Blues Orchestra, Katherine Jenkins, Marc Almond, Buena Vista Social Club, Ray Davies and Friends, Van Morrison; Organisers: IMG Arts & Entertainment; Promoters: IMG Arts & Entertainment; www.hamptoncourtfestival.com

**17 Colourfest,** Glasgow; June 7; Capacity: 10,000; Genres: dance; Headline Acts: Paul Van Dyk, Tall Paul; Organisers: Colourfest

**18 Rock Ness;** Loch Ness, Invernesshire; June 7–8; Capacity: 45,000 each day; Genres: rock, indie, dance; Headline acts: Razorlight, Fatboy Slim, The View, Underworld; Organisers: Loud Sound And Singshot; Promoters: Loud Sound And Singshot; www.rockness.co.uk

**19 Beach Break Live;** Polzeath Beach, Cornwall; June 7–8; Capacity: 5,000; Genres: rock, indie, dance; Headline acts: The Enemy, The Wombats, The Cibs, Pump Dis; Organisers: Outgoing Travel; Celia Norowzian, Ian Forshaw; Promoters: Celia Norowzian, Ian Forshaw; www.beachbreaklive.com

**20 Isle of Wight Festival,** Newport, Isle of Wight; June 13–15; Capacity: 55,000; Genres: rock, indie, folk, dance; Headline acts: The Police, Sex Pistols, Kaiser Chiefs; Organisers: John Giddings – Solo; Promoters: John Giddings – Solo; www.isleofwightfestival.com

**21 Download Festival;** Donington Park, East Midlands; June 13–15; Capacity: 70,000; Genres: rock, indie; Headline acts: Kiss, The O'Jays, Prophets; Organisers: Live Nation; Promoters: Live Nation; www.downloadfestival.co.uk

**22 Big Session Festival;** Leicester, Leicestershire; June 13–15; Capacity: 2,300; Genres: folk, dance; Headline acts: The Blackheads, Johnny Flynn & The Sussex Wet, Steve Earle, Oysterband, Vincent Vincent & The Villains, Seth Lakeman; Organisers: De Montfort Hall; Promoters: De Montfort Hall; www.bigsessionfestival.com

**23 Escape into the Park;** Singleton Park; June 14; Capacity: 20,000; Genres: dance; Headline acts: Underworld, Fedde Le Grand, Scratch Perverts; Organisers: Angel Music Group; Promoters: Escape Festival; Angel Music Group; www.escapefestival.com

**24 Glastonbury;** Pilton, Somerset; June 26–29; Capacity: 137,500; Genres: indie, rock, pop, dance, folk, jazz, world; Headline acts: U2, Jay-Z, The Verve, Kings Of Leon, Fatboy Slim, Kate Nash; Organiser: Michael Eavis; Promoter: Michael Eavis; Festival Republic; www.glastonburyfestival.co.uk

**25 Faster Than Sound;** Aldeburgh, Suffolk; June 27–28; Capacity: 1,500; Genres: indie, rock, electronica; Headline acts: Plaid, Vladislav Delay, Mira Calix + Quaylo, Johann Johannsson, Tim Exile, Hauschka, Stefan Schneider; Organisers: Lumin, Aldeburgh Festival; Promoters: Lumin, Aldeburgh Festival; www.fasterthansound.com

**26 The Rose Tree Jam;** Bowood House, Wiltshire; June 27–28; Capacity: 30,000; Genres: rock, pop; Headline acts: KT Tunstall, Mark Ronson, Athlete, Calvin Harris; Organisers: The Rose Tree Jam Ltd; Promoters: The Rose Tree Jam Ltd; www.therosetreejam.com

**27 Eden Sessions 2008;** Bowood House, Wiltshire; June 27–June 29; Capacity: 6,000; Genres: rock, pop; Headline acts: The Verve, The Raconteurs, Kaiser Chiefs, KT Tunstall; Organisers: Eden Project Ltd; Promoters: Eden Project Ltd; www.edenproject.com

**28 English Heritage Picnic Concerts;** Hampstead, London; June 28–August 23; Capacity: 5–10,000; Genres: classical, pop, rock, R&B, world; Headline acts: Brian Wilson, Van Morrison, Rufus Wainwright; Organisers: IMG Arts & Entertainment; Promoters: IMG Arts & Entertainment; www.picnicconcerts.com

**29 Wakestock;** Blenheim Palace, Oxfordshire; June 27–29; Capacity: 10,000; Genres: dance, indie, rock; Headline acts: Mark Ronson, Groove Armada, The Streets; Organisers: Mark Durston; Promoters: Sensation Group/Klimanjaro; www.wakestock.co.uk

**30 Hard Rock Calling;** Hyde Park, London; June 28–29; Capacity: 40,000; Genres: rock, pop; Headline acts: Eric Clapton, The Police, Sheryl Crow, KT Tunstall; Organisers: Live Nation; Promoters: Live Nation; www.hydeparkcalling.co.uk

## JULY

**31 Blissfields;** The Bowl, Matterley Estate; July 4–6; Capacity: 5,000; Genres: dance, indie, rock, electro; Headline acts: The Maccabees, Lightspeed Champion; Organisers: Matt Nichols at Dizzy Promotions; Promoters: Matt Nichols at Dizzy Promotions; www.blissfields.co.uk

**32 GuilFest;** Guildford, Surrey; July 4–6; Capacity: 24,000; Genres: rock, pop, indie; Headline acts: The Levellers, Bondie, Australian Pink Floyd Show; Organisers: Scotty Events; Promoters: Scotty Events; www.guilfest.co.uk

**33 Redfest;** Redhill, Surrey; July 4–5; Capacity: 5,000; Genres: indie, rock, electro; Headline acts: The Maccabees, Lightspeed Champion; Organisers: Matt Nichols at Dizzy Promotions; Promoters: Matt Nichols at Dizzy Promotions; www.redfest.co.uk

**34 Zoo Thousand And Eight Music;** Lympne, North Kent; July 4–5; Capacity: 20,000; Genres: dance, indie, rock, pop; Headline acts: Mark Ronson and the Version Players, Dizzee Rascal, The Cibs, British Sea Power, Athlete, Roni Size; Organisers: Matt Dice; www.zoothousand.com

**35 Wakestock;** Abersoch, Llyn Peninsula, North Wales; July 4–6; Capacity: 10,000; Genres: dance, indie, rock; Headline acts: Mystery Jets, Mark Ronson, Groove Armada, The Streets; Organisers: Sensation Group/Klimanjaro; Promoters: Sensation Group/Klimanjaro; www.wakestock.co.uk

**36 The Cornbury Music Festival;** Near Charlbury, Oxfordshire; July 5–6; Capacity: 15,000; Genres: rock, pop, folk; Headline acts: Paul Simon, Lou Reed, House; Organisers: Sound Advice; Promoters: Sound Advice/The Cornbury Music Festival Ltd; www.cornburymusicfestival.com

**37 Wild In The Country;** Knebworth; July 5; Capacity: 10,000; Genres: rock, pop, dance, indie; Headline acts: Björk, Pendulum, Future; Organisers: Renaissance; Promoters: Renaissance; www.wildinthecountry.co.uk

**38 A Day At Hop Farm;** Tonbridge, Kent; July 6; Capacity: 30,000; Genres: indie, rock; Headline acts: Neil Young, Primal Scream, Supergrass; Organisers: Vince Power; Promoters: Vince Power; www.hopfarmfestival.com

**39 T In The Park;** Balado by Kinross, Perth & Kinross; July 11–13; Capacity: 80,000; Genres: rock, pop, indie, folk; Headline acts: The Verve, Kaiser Chiefs, Rage Against The Machine, REM, Kings Of Leon, The Chemical Brothers, The Prodigy; Organisers: Big Day Out Ltd.; Promoters: DF Concerts; www.tinthePark.com

**40 Lounge On The Farm;** Tonbridge, Kent; July 11–13; Capacity: 5,000; Genres: dance, indie, rock; Headline acts: Midfield General, Underground Heroes, Todd T, Los Campesinos, Cadence Weapon, The Longs; Organisers: Lounge On The Farm; Promoters: Lounge On The Farm; www.loungeonthefarm.co.uk

**41 English Heritage Picnic Concerts;** Audley End, Essex; Marble Hill, Twickenham; Battle Abbey, Hastings; July 12–August 3; Capacity: 8–10,000; Genres: classical, pop, rock, R&B, world; Headline acts: Gipsy Kings, Van Morrison; Organisers: IMG Arts & Entertainment; Promoters: IMG Arts & Entertainment; www.picnicconcerts.com

**42 Lamer Tree Festival;** Tollard Royal, near Salisbury; July 16–20; Capacity: 4,000; Genres: world music, blues, folk; Headline acts: Jools Holland, SixNations, The Levellers; Organisers: J&J Events Ltd; Promoters: N/A; www.lamertreefestival.co.uk

**43 Latitude Festival;** Suffolk; July 17–20; Capacity: 15,000; Genres: rock, indie, pop, dance; Headline acts: Franz Ferdinand, Buzzcocks, Sigur Rós, Elbow, The Heavy, Interpol, MIA; Organisers: Mean Fiddler; Promoters: Mean Fiddler; www.latitudefestival.co.uk

**44 Glade Festival;** Location tbc near Reading; Date: July 18–20; Capacity: 8,500; Genres: electronic; Headline acts: Jay Cunniff, Rennie Pilgrim, Pendulum, Pump DJ's; Organisers: 3 bikes; Promoters: 3 bikes; www.gladefestival.com

**45 Camp Bestival;** Dorset; July 18–20; Capacity: 10,000; Genres: rock, pop, indie, dance; Headline acts: The Flaming Lips, Kate Nash, Chuck Berry; Organisers: Rob Da Bank/Sunday Best; Promoters: Rob Da Bank; www.campbestival.net

**46 Lovebox Weekender;** Victoria Park, London; July 19–20; Capacity: 10,000; Genres: rock, pop, indie, dance; Headline acts: Groove Armada, Jack Peñate, The Flaming Lips, Goldfrapp; Organisers: Lovebox; Promoters: Lovebox; www.loveboxweekender.com

**47 Truck;** Hill Farm; Date: July 19–20; Capacity: 5,000; Genres: indie; Headline acts: The Lemonheads, Robots In Disguise, Nash and the Whale; Organisers: Truck; Promoters: Truck; www.thisstruck.com

**48 Secret Garden Party;** Location: tbc; Date: July 24–27; Capacity: tbc; Genres: rock, pop, indie, dance; Headline acts: Grace Jones, Morcheeba; Organisers: Fred Fellows (aka the Head Gardener); Promoters: Fred Fellows (aka the Head Gardener); www.secretgardenparty.com

**49 Acoustic Festival of Britain;** Nantwich, Cheshire; July 24–26; Capacity: 10,000; Genre: folk, roots, blues, rock, pop, ska; Headline acts: Ieftro Lull, Jah Wobble, The Animals; Organisers: AZE; Promoters: Nantwich Festivals Ltd; www.acousticfestival.co.uk

**50 WOMAD;** Wiltshire; July 25–27; Capacity: 22,000; Genres: world; Headline acts: Lee Scratch Perry, Tounami Diabata, Squeezer; Organisers: WOMAD; Promoters: WOMAD; www.womad.org

**51 The Wickerman Festival;** East Kirkcaldy, South West Scotland; Date: July 25–26; Capacity: 10,000; Genres: rock, pop; Headline acts: KT Tunstall, The Fall, Gary Numan; Organisers: The Wickerman Festival Ltd; Promoters: The Wickerman Festival Ltd; www.thewickermanfestival.co.uk

**52 Osborne House;** Isle Of Wight; Date: July 26–27; Capacity: 6,500; Genres: rock, pop; Organisers: John Giddings/Solo; Promoters: John Giddings/Solo; www.english-heritage.org.uk

**53 Cambridge Folk Festival;** Cherry Hinton Hall, Cambridgeshire; July 31–August 3; Capacity: 10,000; Genres: folk; Headline acts: Billy Bragg, Seth Lakeman, Joan Armatrading, K. J. Lang, Martha Wainwright, The Imagined Village; Organisers: Cambridge City Council Arts & Entertainment; Promoters: Cambridge City Council Arts & Entertainment; www.cambridgefolkfestival.co.uk

**54 Wickham Festival;** Hampshire; July 31–August 3; Capacity: 3,000; Genres: rock, folk, blues, world; Headline acts: The Blackheads, The Ukulele Orchestra of Great Britain, The Saw Darts, Organisers: Peter Chegwyn; Promoters: Peter Chegwyn; www.wickhamfestival.co.uk

## AUGUST

**55 The Big Chill;** Eastnor Castle; August 1–3; Capacity: 30,000; Genres: dance, pop, soul, world, folk, ska; Headline acts: Roxin Murphy, Hot Chip, Alabama 3, Leonard Cohen, Nina Simone, Roots Manuva; Organisers: Katrina Larkin; Promoters: Katrina Larkin; www.bigchill.net

**56 Live at Loch Lomond;** Loch Lomond, Scotland; August 2–3; Capacity: 20,000; Genres: dance, punk, indie, rock; Headline acts: Groove Armada, Sex Pistols; Organisers: Julie McCrae/Colours for Loch & Roll; Promoters: Colours for Loch & Roll; www.liveatlochlomond.com

**57 Bulldog Bash;** Long Marston, Near Stratford-upon-Avon, Warwickshire; August 7–10; Capacity: 25,000; Genres: rock, dance; Headline acts: Neville Staple, The Larry Miller Band; Organisers: Bulldog Bash Ltd.; Promoters: Bulldog Bash Ltd.; www.bulldogbash.com

**58 Fairport's Cropredy Convention;** Cropredy Festival Site; August 7–9; Capacity: 20,000; Genre: blues, folk; Headline acts: Supergrass, The Levellers; Organisers: Fairport Convention; Promoters: Canny Concerts Ltd; www.fairportconvention.com

**59 Sanctuary Festival;** Winchester, Hampshire; Date: Aug 8–9; Capacity: 12–14,000; Genres: dance; Headline acts: U2, Bukem and MC Conrad, DJ Hype, Mark EG, Billy 'Daniel' Bunter, Andy C & MC GQ, Goldie, Slipmatt; Organisers: Slammin' Vinyl; Promoters: Slammin' Vinyl

**60 Belladrum Tartan Heart Festival;** Inverness; August 8–9; Capacity: 5,000; Genres: indie, rock, folk, blues, country; Headline acts: Scouting For Girls, Idlewild; Organisers: Belladrum Tartan Heart Festival; Promoters: Joe Gibbs; www.tartanheartfestival.co.uk

**61 Bloom Festival;** Cheltenham; August 8–10; Capacity: 5,000; Genres: dance, pop, reggae; Headline acts: Kissy Sell Out, Roni Size Reprzent, Kraak & Snaak; Organisers: Franc & Olivia; Promoters: Franc & Olivia; www.bloomfestival.com

**62 Endorse-It-In-Dorset Festival;** Dorset; August 8–10; Capacity: 5,000; Genres: rock, pop, indie; Headline acts: The Beat, Arno Carstens, Buzzcocks; Organisers: LGO Festivals; Promoters: LGO Ltd; www.myspace.com/efid

**63 Glastonbury Abbey Extravaganza;** Glastonbury, Somerset; August 8–9; Capacity: 2,000; Genres: pop, soul, folk, classical; Headline acts: Squeezer, Kate Nash, The Feeling, Royal Philharmonic Orchestra, Lulu; Organisers: Michael Eavis; Promoters: Michael Eavis; www.glastonburyabbeyextravaganza.co.uk

**64 Summer Sundae Weekender;** De Montfort Hall, Leicester; August 8–10; Capacity: 5,000; Headline acts: Supergrass, Simian Mobile Disco, The Coral, Roisin Murphy; Promoters: De Montfort Hall; Date: BBC 6 Music; Organisers: De Montfort Hall; Date: www.summersundae.co.uk

**65 Field Day;** Victoria Park, London; August 9; Capacity: 5,000; Genres: indie, dance; Headline acts: Mystery Jets, Simian Mobile Disco, Foals, Laura Marling, Of Montreal; Organisers: The Coronet; Promoters: Eat Your Own Ears, Adventures In The Beatbox Field, Bugged Out; www.fielddayfestivals.com

**66 Tapestry Goes West;** Margam Park, Port Talbot; Date: August 10–12; Capacity: 2,000; Genres: indie, folk, country, rock; Headline acts: Radio Luxembourg, The Hot Puppies; Organisers: Barry Stilwell; Promoters: Barry Stilwell; www.tapestrygoeswest.com

**67 Bloodstock Open Air;** Derbyshire; August 15–17; Capacity: 10,000; Genres: heavy metal, rock; Headline acts: Inve, Swallow the Sun, Primal Fear, Dimmu Borgir; Organisers: Paul Gregory and Owe Lighton; Promoters: The Bloodstock Team; www.bloodstock.co.uk

**68 Beautiful Days;** Escot Park, Devon; August 15–17; Capacity: 10,000; Genres: folk, roots; Headline acts: Supergrass, Alabama 3, The Levellers; Organisers: DMF; Promoters: DMF, Levellers; www.beautifuldays.org

**69 The Green Man Festival;** Glaston Park, Bracon Beacons; August 15–17; Capacity: 5,000; Genres: indie, folk, rock, pop; Headline acts: Super Furry Animals, Richard Thompson, Spiritualized; Organisers: Jo Bartlett, Fiona Stewart and Danny Hagam; Promoters: The Green Man Festival; Hermana; www.thegreenmanfestival.co.uk

**70 V Festival;** Chelmsford & Weston Park, Staffordshire; August 16–17; Capacity: Chelmsford, 65,000 per day, Staffordshire, 84,000 per day; Genres: indie, rock, pop, dance; Headline acts: Muse, The Verve, Amy Winehouse, Kings Of Leon; Organisers: Matze Limited, Roseclaim Limited; Promoters: Matze Limited, Roseclaim Limited; www.vfestival.com

**71 Beachdown Festival;** Devil's Dyke, Brighton; August 22–23; Capacity: 13,300; Genres: indie, dance, hip hop; Headline acts: De La Soul, Gogol Bordello, DJ Jazzy Jeff; Organisers: Beachdown Festival; Promoters: Beachdown Festival; www.beachdownfestival.com

**72 Leeds Festival;** Bramham, Leeds; August 22–24; Capacity: 70,000 per day; Genres: indie, dance, hip hop; Headline acts: The Killers, Metallica, Rage Against The Machine, The Raconteurs; Organisers: The Mean Fiddler; Promoters: The Mean Fiddler; www.leedsfestival.com

**73 Reading Festival;** Reading, Berkshire; August 22–24; Capacity: 80,000; Genres: indie, dance, hip hop; Headline acts: The Killers, Metallica, Rage Against The Machine, The Raconteurs; Organisers: Festival Republic; Promoters: Festival Republic; www.readingfestival.com

**74 Greenbelt Festival;** Cheltenham Racecourse, Gloucestershire; August 22–25; Capacity: 20,000; Genres: rock, pop, indie; Headline acts: tbc; Organisers: Greenbelt Festivals Ltd; Promoters: Greenbelt Festivals Ltd; www.greenbelt.org.uk

**75 Creamfields 2008;** Cheshire; August 23–24; Capacity: 40,000; Genres: dance; Headline acts: Fatboy Slim, Pendulum, The Gossip, Kasabian, Soulwax; Organisers: C events Ltd; Promoters: Cream Ltd; www.creamfields.com

**76 South West Four;** Clapham Common, London; August 23; Capacity: 20,000; Genres: indie, dance, hip hop, rock; Headline acts: tbc; Organiser: Lock N Load Events; Promoter: Lock N Load Events; www.southwestfour.com

**77 Solfest;** Tarns, Cumbria; August 24–26; Capacity: 7,500; Genres: rock, pop, indie; Headline acts: Supergrass, Ntlogi, Rosin Murphy; Organisers: Solfest Ltd; Promoters: Solfest Ltd; www.solfest.co.uk

**78 Get Loaded In The Park;** Clapham Common, London; August 24; Capacity: 20,000; Genres: indie, dance, hip hop, rock; Headline acts: The Maccabees, Iggy Pop & The Stooges, Supergrass; Organiser: Lock N Load Events; Promoter: Lock N Load Events; www.getloadedinthepark.com

**79 Global Gathering;** Long Marston Airfield, Stratford-upon-Avon; August 25–26; Capacity: 50,000; Genres: dance, hip hop, break, house; Headline acts: Kanye West, Moby, Mark Ronson; Promoter: James Algate; The Angel Music Group; www.globalgathering.co.uk

**80 Hydro Connect;** Inveraray, Argyll; August 29–31; Capacity: 20,000; Genres: indie, rock, pop, hip hop; Headline acts: Kasabian, Bar Party, The Gossip, Franz Ferdinand, Goldfrapp; Organisers: DF Concerts; Promoters: DF Concerts; www.connectmusicfestival.co.uk

**81 Off The Tracks 2008;** Castle Donnington; August 29–31; Capacity: 2,000; Genres: world, folk, jazz, roots; Headline acts: Dreadzone, Kissmat; Organisers: Off The Tracks; Promoters: Off The Tracks; www.offthetracks.co.uk

**82 Rhythm Festival;** Bedfordshire; Date: August 29–31; Capacity: 4,300; Genre: indie, pop, rock, dance; Headline acts: The Saw Doctors, Jefferson Starship, Big Star; Organiser: Jim Driver; Promoter: Jim Driver; www.rhythmfestival.net

**83 Retrofest;** Zealand Castle, Ayrshire; August 30–31; Capacity: 20,000; Genres: eighties pop; Headline acts: 10CC, Bay George; Organisers: Retrofest Limited (press/initials/sponsor organisers: Beat's Communications); Promoters: Retrofest Limited and Real Radio; www.retrofest.co.uk

## SEPTEMBER

**84 Bestival;** Isle of Wight; September 5–7; Capacity: 17,000; Genres: rock, pop, indie, dance; Headline acts: Amy Winehouse, My Bloody Valentine, Dan Le Sac Vs Scroobius Pip; Organisers: Rob Da Bank/LoudSound; Promoters: Rob Da Bank/Sunday Best; Get Involved; www.bestival.net

**85 End Of The Road Festival;** Larmer Tree Gardens, September 12–14; Capacity: 3,000; Genres: indie, country, folk, blues; Headline acts: Mercury Rev, Casio, Organisers: Simon Taffe and Sofia Hagberg; End of the Road Festival Ltd; Promoters: Simon Taffe and Sofia Hagberg; End of the Road Festival Ltd; www.endoftheroadfestival.com

**86 Loopallu Festival;** Ullapool, Wester Ross; September 19–20; Capacity: 3,000; Genres: funk, rock, indie, folk; Headline acts: tbc; Organisers: Robert Hicks; Promoters: Robert Hicks; www.loopallu.co.uk



# FESTIVALS MAP 2008

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### Key to colours

- May
- June
- July
- August
- September

### Key to festival sizes

- 0-10,000
- 10,001-30,000
- 30,001-60,000
- 60,001-100,000
- 100,001+



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 PAPER PLANES LOWTIDE REVELRY X CERTS SOMETHING SALLY LUVA  
 ANNA KIM EDGAR ELLIOT FROM THE WEST BEN GLOVER & THE  
 EARLS LOU HICKEY FIONA MACKENZIE PAGE 6 REYKJAVIK! BROKEN  
 RECORDS BLAH BLAH BLAH DAN AGAINST THE WORLD TWIN  
 ATLANTIC AVAST PRAVDA BAXTER PARK SUNBATHER I AM BLIP THE  
 ELECTROLITIES ARAYA SKIBUNNY ADO! OSCAR CHARLIE GRACE  
 EMILYS MEXICOLAS THE LEATHERETTES DOTJR ZOY VAN GOEY TIDE  
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# Unearthing local talent at GoNorth 2008



by Stuart Clarke

The annual jaunt to Scotland for GoNorth focuses on Dundee this year, where two days of workshops, panels and seminars will be played out by a backdrop of fantastic local talent. *Music Week* talks to the team behind the ever-growing event

Seven years after launching, Scotland's GoNorth Festival has become an established fixture on the music industry calendar, keeping pace alongside seasoned events such as In The City and SXSW as it shines a spotlight on local musical talent during two days of workshops and industry seminars.

When it began, the mission statement for the event was simple: provide a platform for artists from Northern Scotland and the Highlands and place developing talent in front of music industry and media representatives from around the world, but on the acts' home soil. Today it has a reputation as Scotland's leading showcase for contemporary music of all genres, attracting industry delegates from as far afield as Russia and the US.

"Part of our ethos – indeed, the appeal of the event – is that we attract industry to places that they might not otherwise go," says event founder Shaun Arnold. "Companies attending range from the majors to the smallest indie, so there really is something for everyone."

Following successful events in Inverness and Aberdeen, GoNorth travels to Dundee this year as it looks to make the biggest splash yet. Taking place on June 5-6, the two-day event will enjoy its biggest line-up to date with more than 60 bands being showcased across six venues in the Scottish city. An expanded workshop schedule will also provide more opportunities for the next generation of music professionals to learn about the business, from the people that live it every day.

"We have extended the programme this year with over 70 performances and a much larger programme of panels and workshops and, of course, the famous GoNorth Mystery Tour," says Arnold. "Last year, cruising on Loch Ness to the Rockness festival site was pretty special, but Dundee won't disappoint."

As musical cities go, Dundee has firmly established itself on the UK touring circuit, boasting a wealth of live venues and playing host to benchmark events such as Radio One's Big Weekend, which was staged there in 2006.

(Pictured, clockwise from right)

Highland life: Broken Records, Hazey Janes and Twin Atlantic; all set to make their mark at GoNorth 2008



With GoNorth moving to the city this year, its reputation is further entrenched. Emily Dewhurst from Dundee City Council is delighted with the event's arrival.

"Since Radio One's Big Weekend came here in 2006, it has really exploded," she says. "That event was the springboard to international success for The View, and there's been a tangible

sense of excitement and confidence in the local music scene ever since.

Between the 2,200-capacity Caird Hall and the new, purpose-built, mid-size music venue at Fat Sam's Live, Dundee is now firmly on the UK touring circuit and has hosted sell-out gigs by everyone from The Enemy, The Hoosiers, The Fratellis, Hadouken! to McFly in the last 12 months – becoming the city for live music outside the central belt."

Dewhurst says the city is also developing a growing roster of promoters and venues to support developing acts on the way up. "Venues such as the Doghouse have also been crucial in nurturing local bands and building loyal audiences," she says. "The View's spiritual home is the Doghouse, which is also now the base for bands such as The Law and Luvva Anna that are starting to make an impression UK-wide.

## GoNorth 2008: schedule of events

### Thursday, June 5

**What:** Screenwriting workshop

**When:** 09.00–18.00

**Where:** DCA

Residential workshop for writers of all kinds wishing to test their creative abilities in developing a specific idea for television drama. With Bafta-winning writer Jim Eldridge

**What:** Writing To Order: Composing for film & TV

**When:** 12.00–14.00

**Where:** Vision

Award-winning composer Gregor Philps has written music for projects including Young Adam (with David Byrne) and TV's Balamory. This masterclass covers the hows and whys of writing to commission for film and TV.

**What:** Investment Ready?

**When:** 12.00–17.00

**Where:** Vision

One-to-one sessions with investment experts Hugh Mason & Graham Lean. To book a session, contact gillian.macdonald@hient.co.uk

**What:** Note For Note: The Music Industry Explained

**When:** 12.00–15.30



**Where:** Vision

Meet the main trade organizations, including UKTI, MMF, PPL, MCPS, Aim, BPI & MPA

**What:** Game City: Digital Innovation In Dundee

**When:** 12.30–13.30

**Where:** Vision

Meet the innovators behind some of the most interesting digital projects of recent years, including games company Real Time Worlds (responsible for the Bafta-winning Crackdown, Lemmings and Grand Theft Auto), games development studio Cobra Mobile and the UK's premiere student games design competition, Dare to be Digi-tal.

**What:** Pirates Or Explorers? The New Music Consumer

**When:** 13.30–15.30

**Where:** Vision

This panel looks at the explosion of digital music consumption and how it has affected artists, labels and distributors. Panelists include Paul Smernicki (Fiction), Chris Van Der Kuyl (Universal TV) and Hal Stokes (Scotland Online).

**What:** Showcasing On A Budget

**When:** 14.30–16.00

**Where:** Vision

Find out how to showcase music globally, with panelists including Ronnie Gurr, Stuart Thomas (Scottish Arts Council), Phil Ellis (City College, Manchester) and Sat Bisla (MusExpo).

**What:** Keynote Interview: Keith Harris (pictured)

**When:** 16.00–17.00

**Where:** Vision

Keith Harris is an old-school professional. Starting his career at Transatlantic and EMI Records, he was then manager for the Motown label where he worked with artists including Marvin Gaye, Diana Ross, Smokey Robinson and Stevie Wonder. He went on to manage Stevie Wonder, and is now director of performer affairs for PPL. And it all started at Dundee University Students Union.

**What:** Music Week Student Awards Launch

**When:** 17.00–17.30

**Where:** Vision

Exclusive Entertainment in association with London Calling present the launch of "the national award for creative graduates", a new annual award ceremony to be hosted by London Calling in June 2009. Colleges, universities and private training organisations can nominate graduates for an award in 15 categories such as musician, producer, designer, filmmaker or manager.

"After the success last year of the one-day pilot event, GoDundee, Dundee City Council and GoEvents were keen to work together to bring the main GoNorth event to the city - bringing free access to top-quality gigs for the Dundee audiences, developing local infrastructure and industry through the workshop and seminar programme, and giving artists the opportunity to showcase on their home turf."

Much of this year's live activity will centre on Fat Sam's Live, a 1,000-capacity venue which adjoins the long-running Fat Sam's live venue. The room, which opened in 2007, boasts a state-of-the-art sound system and has quickly forged a name for itself on the Dundee live scene, hosting sell-out shows by names such as The Enemy, One Night Only and The Fratellis over recent years.

Venue director Gus Rob says the live scene in Dundee is in great health: "It is fantastic at the moment. We work with the four major Scottish promoters - BF, Beyond, PCL and Regular Music, and it's great, never been better in fact. Fat Sam's Live really is a state-of-the-art venue. It cost £2.8m to build and the big promoters love having their bands play here."

A further two rooms at the venue will also host GoNorth artists: the 500-capacity Fat Sam's venue, which is celebrating its 25th year in business this year, and a smaller room for lesser-known artists. "Having the adjoining venues makes it easy for punters at this year's event and we can cater for bands at all levels," says Rob.

The infamous GoNorth Mystery tour will again provide a fitting climax to this year's live activity, as delegates are led around the city for an evening of gigs and local ales.

In addition to the traditional music and seminar elements of the event, a film programme will form a key part of this year's festival activity. In partnership with DCA Cinema, GoNorth will celebrate the time-honoured cocktail of music and film with an impressive line-up of documentaries, never-seen-before concert footage of The View and the Bafta premiere of Russian feature film 20 Cigarettes, which features a host of GoNorth bands on its soundtrack. Other drawcards include Loose At The Seams, a documentary about XL artist Jack Peñate; Bow Selecta, a documentary about Dizze Rascal tracking his journey from winning the Mercury Prize to the present day and boasting cameos from Lily Allen, NERD and Jonathan Ross.

GoNorth can claim strong links with a number of national and international partners including Music Export Norway and Moving on Music Northern Ireland, with whom it jointly hosts an event at Manchester's In The City. It also participates in a range of linked events including GoMoscow, GoBasque and GoHI. Arnold says the relationships will continue to play a part at GoNorth 2008. "We will have a lot of the individuals and organisations that we have



(Pictured, clockwise from above)

The success story of Dundonian talents The View has been an example to local acts such as Zoey Van Gooy and Dan Against The World

**"What is important is that acts from the region are appearing in front of a wider audience. Dundee is a great location, a real music city"**

- Iain Hamilton, Highlands and Islands Enterprises

worked closely with over the years attending again, such as Music Export Norway, and some of our sister events represented such as GoMoscow." Also playing a strong part in this year's activity will be the Highlands and Islands Enterprise, which is again on board as an official partner.

Head of creative industries Highlands and Islands Enterprises Iain Hamilton says he believes this year's event will galvanise the hard work put in over past years. "Although Dundee is out with the Highlands and Islands, we are delighted to still be a partner in GoNorth. What is important is that acts from the region are appearing in front of a wider audience. Dundee is a great location, too; a real music city."

"At the last GoNorth we launched the Scottish Music Futures Fund, aimed at helping Scottish businesses develop," Hamilton adds. "Dundee provides a great opportunity for us to showcase the talent of the Highlands and Islands to a wider audience and also to highlight how successful some of the recipients of the Futures Fund have been, with labels like Soma and Chemikal Underground, studios such as Watercolour Music in Lochaber, and management and publishing such as No Half Measures or P3 Music."

"We have worked hard this year to ensure that we have good-quality acts, good industry delegates and good audiences," concludes Arnold. "I think that we probably have our best line-up to date, and we expect this to be one of our best events yet."



## Friday, June 6

**What:** Screenwriting Workshop

**When:** 09.00 - 18.00

**Where:** DCA

See previous page for full details

**What:** Visual Artists: Where's The Support For Emerging Artists?

**When:** 11- 12.30

**Where:** Vision

How to market and exhibit your work. Panelists include Robert Livingstone (HI Arts), Ewan Manson (Generator), Andrew Maclean (Yuck'n'Yum), Laura Simpson (Duncan of Jordanstone) and Carole Lomas (Creative Skills Cornwall).

**What:** Synchronisation

**When:** 11.30-13.30

**Where:** Vision

This panel looks at synchronisation rights for web, film and television. With Brandon Fuller (Rebel Synch), Dave Arcari (Sync Me), Brian Moore (Mighty Robot Recordings), Duncan McCrone (MCPS) and Gregor Philp (Giga Music).

**What:** Dundee Awards Scheme Launch

**When:** 12.30- 13.30

**Where:** Vision

Reception for Dundee Musicians Award and



Dundee Visual Artist Award schemes, hosted by the Cultural Enterprise Office.

**What:** Headlines = Headlining: Making The Media

**Work For You**

**When:** 12.30 - 14.00

**Where:** Vision

Some of the brightest lights of the UK media world come to GoNorth to give delegates the lowdown on working the media. Panelists include Craig Maclean (*The Observer*), Murray Chalmers (Infinite Artists), Imran Ahmed (6 Music, Abeano Music), Jim Gellatly (Xfm) and Alan Wilson (The Courier).

**What:** Looking To Work In The Creative Industries?

**When:** 13.00-14.30

**Where:** Vision

Find out directly what businesses are looking for from potential employees, with advice from a panel including Dougie Souness (No Half Measures Management), Alasdair Gall (furniture design), Mark Davis (Leith Agency), Nils den Hertog (Technical Director, Dundee Rep).

**What:** Live Music

**When:** 13.00-14.30

**Where:** Vision

Panelists include Helen Chalmers (Wickerman Festival), Rob Hicks (Rockness), Steve Zapp (ITB), Angus Robb (Fat Sams) and Dee Bahl (Biffy Clyro).

**What:** Investing In Creative Industries

**When:** 13.00-14.30

**Where:** Vision

Private investment is not always easy to find for a creative business and can mean major changes for any company. Find out more on what the impact could mean.

**What:** Scottish Music Futures Fund - Six Months On

**When:** 14.30-16.00

**Where:** Vision

Find out more about four successful music businesses with Ged Grimes (Jack's Hoose Music), James Taylor (P3 Music), John O'Rourke (*Clash* magazine), Nick Turner (Watercolour Music) and Iain Hamilton (HIE).

**What:** Reception And Launch Of Creative Blueprint

**When:** 16.00-17.00

**Where:** Vision

Socialise and find out about the Creative Skills plan that puts employers in control of shaping the industry's future. Including advertising, music, design, literature, visual arts and performing arts.

**What:** mystery tour, supported by Thorntons

**When:** 17.00

**Where:** Vision

The infamous GoNorth mystery tour... Very limited places - book yours when you register.

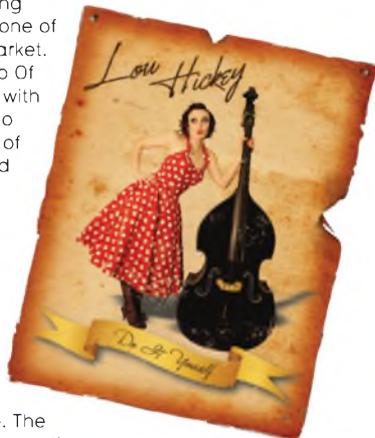
# Northern rockers

by Stuart Clarke

**Music Week proudly presents the 14 acts featuring on this week's free GoNorth CD, all of whom also feature on the event's live schedule this year**

## 1. Something Sally featuring. Joss Stone: Tip of My Tongue

Oslo natives Something Sally's debut album *Familiar Strangers* was released last February, but the group made their first splash on the Norwegian charts with their debut single *Sally Can't Wait* in 2006. The song made the Top 10, prompting *Music Week* to proclaim Something Sally one of the most export-friendly acts from the market. Two years on and we remain big fans. *Tip of My Tongue* sees the group collaborating with chart-topping soul singer Joss Stone, who invited them to support her on a number of European tour dates and later suggested the collaboration.



(Pictured above)  
Lou Hickey

## 2. Luvanna: Ballad O' Booby Smith

Hailing from this year's host city, Dundonians Luvanna write rootsy, fiddle-laden pop songs with a beer-swilling charm. Packed with a festival-friendly punch, their music has already caught the ear of Jim Gellatly at Xfm Scotland and earned press support from *NME*, *The Scotsman* and *Clash* magazine. The group have released just one EP to date; a self-titled, self-released affair that is currently available from their website. They are sure to win over the punters at this year's festival in a big way.

## 3. Skibunny: Aah Ooh

Skibunny's debut single was released back in January but the Skibunny brand had been gathering speed for some time before then. As DJs and club promoters, Skibunny found a permanent place on the Irish scene, becoming the toast of Radio One DJ Rob Da Bank on the release of their 2006 compilation album, which mixed everything from Modest Mouse to Television to Robots In Disguise. The group's second single *Remote Control* is released this week.

## 4. Lowtide Revelry: Mark of Cain

Formed in Inverness in 2004, Lowtide Revelry have developed a respected name for themselves on the live circuit around Scotland. They recently launched their self-titled debut album – currently available to download at [www.scotloads.co.uk](http://www.scotloads.co.uk) – with a show at the Ironworks, where they performed with Inverness's award-winning Gaelic choir. The performance went down so well that both band and choir have been invited to perform together on the main stage at the Belladrum Tartan Heart Festival this summer.

## 5. Manor Park Elite: We Are Skeletons

Island-signed three-piece Manor Park Elite formed in spring 2007, "with the intentions of playing with the idealisms and expectations of the audience". Youthful and energetic, the Stornoway three-piece specialise in abstractly-structured hooks and endearing pop melodies, blending influences such as Born Ruffians and Television with a harder edge. Live, the band have whipped up a small following with their energetic performances.

## 6. Ben Glover and the Earls: Things Haven't Started Happening Yet

Glover's debut album *The Week The Clocks Changed* was released in March this year and sees the Belfast native delivering an emotive set of songs that wear the influences of Bob Dylan and Bruce Springsteen firmly on their sleeves. Ben Glover and the Earls have been a touring unit since 2004; a year that also saw the release of their debut EP *The Ballad of Carla Boone*.

## 7. 6 Day Riot: Emmanuel

6 Day Riot's debut album *Folie A Deux* was released in 2007. Having earned praise from the British music press, they are now poised to follow up the set with an EP and second album this year. Drawing on an ever-expanding musical palette, the group's sound incorporates elements of gypsy bluegrass and folk, under a sheath of pop sensibility. The band perform their first American dates this year.

## 8. Lou Hickey: One Man Tango

In October 2007, Xfm Scotland listeners voted Lou Hickey to the top spot of the station's new artist poll. Since then, she has been heard on Radio Two, BBC Scotland, Sunny Govan, Central FM, Forth FM and Q96. More recently, Hickey performed in session on BBC Scotland's *Jazz House* show. Her second, self-produced EP *Do It Yourself* was released in December 2007.

## 9. Fiona Mackenzie: At The Bottom of the Sea

Mackenzie was born and raised on the Isle of Lewis off the west coast of Scotland. She has been singing and writing songs in Scottish Gaelic and English from a young age and has been singing professionally since embarking on university life in Glasgow. She has toured and recorded with the Edinburgh-based folk band Seelyhoo and continues to perform and record as a solo artist and with the groups Anam and Mackenzie. Now a resident of Inverness, Mackenzie's Calum Malcolm-produced debut solo album *Elevate* was released on Linn Records in February.

## 10. The Leatherettes: Asylum 1

Sounding like a modern-day Vaselines (whom they occasionally cover live), The Leatherettes are a feisty garage-rock duo driven by Dundee natives Johnny Howl and Becca Bomb. With The Kills, Alien Sex Fiend and Velvet Underground counting among their influences, The Leatherettes formed in 2005 and have since earned support from Radio One's Vic Galloway, for whom they recorded a live session in 2007.

## 11. Pravda: Tu Es A L'Ouest

Parisian outfit Pravda write energetic, synth-driven rock with a dance friendly edge. They will be the only French act performing at this year's festival.

## 12. Reykjavik!: Ae ji plis

Making their second GoNorth appearance this year, Iceland's Reykjavik! create synth-drenched, guitar-driven rock songs that have earned them high praise in their native land. *Ae ji plis* is a take-no-prisoners, distortion-laden track that will serve as a nice introduction to their debut album *Glacial Landscapes, Religion, Oppression and Alcohol*.

## 13. Paper Planes: Exchange

One of the newest bands on the GoNorth schedule this year, Paper Planes formed in February and their performance at this year's festival comes just a few gigs into their live career. Their angular pop songs bridge the gap between the college pop of Pony Up and harder-edged pop rock bands like Paramore. Not to be missed.

## 14. Avast: Three in Transit

Avast's debut album *Faultlines* came out in 2006 and attracted praise from Radio One, BBC Northern Ireland and Xfm among others. At the time, *Big Cheese* magazine described their sound as "beautiful, powerful and heartfelt music". The band mix the wall-of-guitar approach of Helmet with a more accessible, commercial sensibility.



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### The Shore

Tue, June 3 DJ Showcase  
DJs aged 11-18 years are invited to perform a short set to impress a panel of judges. The winner of the Showcase will be given the opportunity to perform at the Go North Event at

The Shore on Friday 6 June.  
Wed, June 4 Band Showcase  
Bands/Artists aged 11-18 years are invited to perform a short set to impress a panel of judges. The winner of the Showcase will be given

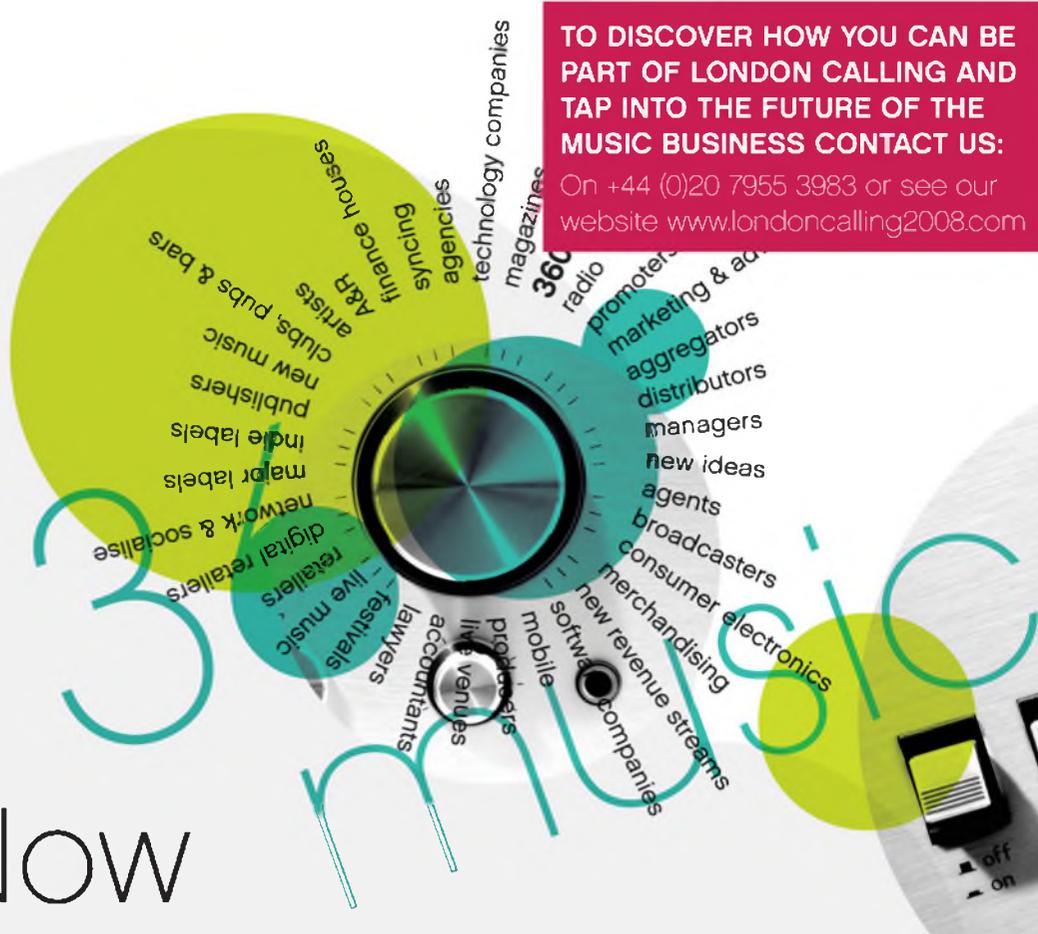
the opportunity to perform at the Go North Event at The Shore on Friday 6 June.  
Thurs, June 5 Music Tuition/Rehearsals  
Changing Horizons @ Mark Henderson Centre Budding musicians are invited to come down and

try an instrument of their choice. While bands will be offered free rehearsal/recording slots. Fri, June 6 Gig featuring performers who have won a place during the week's activities.

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# Music Upfront

Welcome to Music Upfront: three pages featuring key forthcoming releases and highlights from musicweek.com's rolling reviews section ([www.musicweek.com/reviews](http://www.musicweek.com/reviews)). New reviews will be posted online on a daily basis, as upfront as possible, while excerpts will be printed here each week along with media activity for selected releases.

## Out this week

### Singles

- **Guillemots** Falling Out Reach (Polydor)  
previous single: Get Over It (chart peak: 20)
- **Michael Jackson with Akon** Wanna Be Startin' Somethin' 2008 (Epic)  
previous single: The Girl Is Mine (chart peak: 32)
- **Joe Lean & The Jing Jang Jong** Where Do You Go (Mercury)  
previous single: Lonely Buoy (chart peak: 43)
- **Lykke Li** I'm Good, I'm Gone (LL Recordings/Atlantic)  
previous single: Little Bit (did not chart)
- **Alanis Morissette** Underneath (Warner Brothers)  
previous single: Crazy (chart peak: 65)
- **Paul Weller** Have You Made Up Your Mind? (Island)  
previous single: Wild Blue Yonder (chart peak: 22)

### Albums

- **The Futureheads** This Is Not The World (Nul)  
previous album (first-week sales/ total sales): News & Tributes (14,356/40,140)
- **Lil Mama** VYP (RCA)  
Debut album
- **Phantom Planet** Raise The Dead (Atlantic)  
previous album: Phantom Planet (1,408/8,686)
- **The Pigeon Detectives** Emergency (Dance To The Radio)  
previous album: Wait For Me (24,208/296,623)
- **Spiritualized** Songs In A&E (Sanctuary)  
previous album: Amazing Grace (9,311/39,490)
- **Sandi Thom** The Pink & The Lily (RCA)  
previous album: Smile...It Confuses People (51,149/352,006)
- **Usher** Here I Stand (RCA)  
previous album: Confessions (98,307/1,352,948)

## Out next week

### Singles

- **Bryn Christopher** The Quest (Polydor)
- **Does It Offend You, Yeah?** Epic Last Song (Virgin)
- **Elbow** One Day Like This (Fiction)
- **Alex Gaudino feat. Shena** Watch Out (Data)  
The follow-up to last year's Destination Calabria – which peaked at number four and has sold more than 160,000 copies – has already graced the *Music Week* Playlist and has been a regular feature in our Club Charts for weeks. The track has also been playlisted by Radio One, Kiss, Capital, Galaxy, The Box and Smash Hits, and looks likely to repeat the Europe-wide success of its predecessor.
- **Iglu & Hartly** Violent & Young (Another Music Another Kitchen)
- **Iron & Wine** Lovesong Of The Buzzard (Warner Bros)
- **Missy Elliott** Best Best (Atlantic)
- **Mystery Jets** Two Doors Down (sixsevenine)
- **Leona Naess** Heavy Like Sunday (Polydor)
- **Pin Me Down** Cryptic (Kitsune)
- **REM** Hollow Man (Warner Brothers)

### Albums

- **Alphabet** This Is Alphabet (Charisma)
- **Born Ruffians** Red, Yellow & Blue (Warp)  
Toronto-based Born Ruffians' Warp debut was produced by Animal Collective collaborator Rusty Santos, who helps give their no-wave spiky pop sound some ethereal depth. The trio have attracted a wealth of tastemaker attention, with Radio One's Colin Murray and Zane Lowe and

### Radio playlists

#### Radio 1

##### A list:

Alex Gaudino feat. Shena Watch Out, Alphabet Ten Thousand Nights, Coldplay Violet Hill, Duffy Warwick Avenue, Mystery

#### Jets Two Doors Down, One

Republic Say (All I Need), Pendulum Propane Nighmares, Rihanna Take A Bow, Sam Sparro Black & Gold, Sara Bareilles Love Song, September Cry For You, Taio Cruz I Can Be, The Fratellis Mistress Mabel,

#### The Pigeon Detectives This Is

An Emergency, The Ting Tings That's Not My Name, The Zutons Always Right Behind You, Vampire Weekend Oxford Comma, Wiley Wearing My Rolex, William feat. Cheryl Cole Hearbreaker

#### B list:

Bryn Christopher The Quest, Cage The Elephant Ain't No Rest For The Wicked, DJ Disciple feat. Dawn Tallman Work It Out, Elbow One Day Like This, Fall Out Boy feat. John Mayer Bear In Hand, Foxboro Hot Tubs Mother

## Album of the week



### Usher Here I Stand (LaFace)

Usher's fifth studio album packs in 17 tracks over more than 70 minutes and sees the R&B superstar treading Barry White/Stevie Wonder territory before jolting back to the Noughties with collaborations from Jay-Z and Beyonce. Timbaland, Polow Da Don and T-Pain are at the production helm and, with lead single Love In This Club raking in 150,000 sales, the album campaign is really taking off. Usher's worldwide partnership with Sony Ericsson kicked off with a sponsored gig at London's O2 last week and there is a full world tour planned for later this year. Album launch parties will be taking place in clubs nationwide this week, while Usher was a front page MySpace fixture last week, with an album preview 'leak' made available to fans.

## Single of the week



### Guillemots Falling Out Of Reach (Polydor)

This simple acoustic song that pairs lush strings with Fyfe Dangerfield's soulful melodies has massive crossover potential. Their sound has evolved since 2006's debut Through The Windowpane – Dangerfield admitted a love for R&B on Channel 4's Nokia Green Room last fortnight when handing Rihanna a demo backstage. The band have just embarked on their first proper tour in 18 months, taking in 11 UK dates before heading to Europe then finishing at Twickenham Stadium on August 30 as support to REM. B-sides to this release include the song Trick Of The Light – recorded for Q magazine – and The Face We Deserve, which was written for a competition winner who chose the title.

various Xfm jocks pushing recent single I Need A Life, but perhaps their biggest boost to date comes from Orange deciding to use their debut single Hummingbird as a sound bed for their multi-platform national ad campaign, which kicked off last week.

- **Fleet Foxes** Fleet Foxes (Bella Union)
- **Ladytron** Velocifero (Nettwerk)

### MusicWeek.com says...

#### The Notwist: The Devil, You + Me (City Slang)

The Notwist brothers have been responsible for much good in their 19 years as leftfield electronic/guitar trailblazers, so this long player is a welcome return after a six-year hiatus. The Devil, You + Me is dream pop perfection, shot through with all the melancholy you would expect from musicians steeped in the German tradition for understated melodies and quiet introspection. And it waxes and wanes at regular intervals, often halfway through songs, heightening the pull."

- **Alanis Morissette** Flavors Of Entanglement (Maverick)
- **Radiohead** Best Of (Parlophone)

### MusicWeek.com says...

#### Paul Weller: 22 Dreams (Island)

The pre-release hubbub surrounding Paul Weller's ninth solo album is a familiar one in this day and age, with the comebacks of REM and Oasis being heralded by many critics as 'a return to form'. However, removed from all the anticipation, 22 Dreams is an absorbing and completely unexpected set, and certainly deserves the listener's time and attention. And for once everyone is right about the return of an old favourite – this is by far Weller's best album for at least 15 years – honestly!"

## June 9

### Singles

- **The Cure** Freakshow (Geffen)
- **Alexx Barkley** Going On (Warner Brothers)

### MusicWeek.com says...

#### Alicia Keys: Teenage Love Affair (J)

With Teenage Love Affair, J will be hoping to re-ignite interest in Keys' As I Am album, which has shifted close to 300,000 UK copies since release last November. This track hits the same dizzy pop heights as the album's lead single No One, pairing classy harmonies with a smooth soul backing that sounds like classic Eighties-era Whitney Houston."

- **Denise Lopez** Don't You Wanna Be Mine (House-Trained)
- **Panic At The Disco** The Green Gentleman (Decaydance/Fueled By Ramen)
- **Portishead** The Rip (Island)
- **Sonny J** Handfree (If You Hold My Hand) (Stateside)
- **We Are Scientists** Chick Lit (Virgin)

### Albums

- **Nicole Atkins** Neptune City (Columbia)
- **Cathy Davey** Tales Of Silverleeve (Parlophone)
- **The Fratellis** Here We Stand (Fallout)
- **Joan As Policewoman** To Survive (Reveal)
- **Lykke Li** Youth Novels (LL Recordings/Atlantic)

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

New reviews this week include:

**Paul Weller: 22 Dreams (Island)**

**The Notwist: The Devil, You + Me (City Slang)**

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

This week's reviewers Anita Awbi, Ben Cardew, Stuart Clarke, Ed Miller and Simon Ward

Mary & She's A Saint Not A Celebrity; Gabriella Cilmi Sweet About Me; Guillemots Falling Out Of Reach; Infadels Free Things For Poor People; Justice Dvno; Ne-Yo Closer; Nelly & Fergie Party People; Panic At The Disco The Green Gentleman

(Things Have Changed); Potbelleez Don't Hold Back; Royworld Dust, The Music Sirength In Numbers

#### C list:

Black Kids Hurricane Jane; Buy Now! Bodycrash; Chris Brown Forever; Does It Offend You,

## Catalogue reviews

### Leon Russell: Retrospective

(Shelter/The Right Stuff/EMI 8597852)



Leon Russell is a severely underrated singer/

songwriter and the release of this album, 11 years after it appeared in America, should go some way to addressing that issue. Russell's subtle songs and understated delivery make this a sublime listening experience. Those who have not heard of him are likely to know his tunes, among them A Song For You (a hit for The Carpenters), This Masquerade (George Benson) and Delta Lady (Joe Cocker), all of which appear here in their original versions.

### Various: The Great Big Scottish Songbook (EMI TV/Virgin VTDCDX 909)



Looking to attract the same mass audience as

its 1997 forerunner The Best Scottish Album In The World – which sold 151,000 copies – The Great Big Scottish Songbook is a sprawling five-CD, 101-song set mixing traditional and contemporary Scottish music. Internationally acclaimed artists like Simple Minds, KT Tunstall and Gerry Rafferty sit alongside The Lone Piper, Juliette Taylor and Will Fyfe. The Proclaimers, meanwhile, score top marks with seven songs featured.

### Andy Abraham: The Very Best Of (Sony BMG 88697317572)



Released to coincide with Abraham's representation of the UK in this year's Eurovision, this compilation shows again that the personable former binman has an exceedingly pleasant singing voice.

Unfortunately for him, so have many others, and innocuous though this is, it is not going to win over any new converts, particularly as all the tracks present are lifted from Abraham's two 2006 albums, with seven from The Impossible Dream and eight from follow-up Soul Man.

- Jason Mraz We Sing We Dance We Steal Things (Atlantic)
- Sonny J Disastro (Stateside)
- Lil' Wayne The Carter III (Island)
- The Zutons You Can Do Anything (Deltasonic)

## June 16 Singles

- Chris Brown Forever (Jive)
- Mariah Carey Bye Bye (Def Jam)
- Cute is What We Aim For Practise Makes Perfect (Atlantic)
- Craig David Officially Yours (Warner Brothers)
- Newton Faulkner Gone In The Morning (Ugly Truth)
- The Game feat. Keyshia Cole, The Game's Pain (Universal)
- Jay Reatard Always Wanting More (Matador)
- The Subways Alright (Infectious)
- White Denim All You Really Have To Do (Full Time Hobby)

MusicWeek.com says...

### White Williams: Violator (Doublesix)

“Following Eugene McGuiness's excellent debut album, Domino's Double Six label has pulled in another gem with White Williams. At his best – and Violator is emphatically that – the Cleveland-based musician creates a lovably wonky pop mess not unlike Britain's own Hot Chip: detuned guitars rub up against a decidedly askew bassline, while random noises echo off a drum machine in the background.”

### Albums

- Sara Bareilles Little Voice (Columbia)
- Coldplay Viva La Vida (Parlophone)
- Feeder Silent Cry (Echo)
- Judas Priest Nostradamus (Columbia)
- Missy Elliott Phenomenal (Atlantic)
- The Music Strength In Numbers (Polydor)
- The Offspring Rise And Fall, Rage And Grace (Columbia)



### Annie Don't Stop (Island)

Island is to implement an intensive viral marketing campaign as it looks to transform Scandinavian singer Annie from underground secret to mainstream star.

The major debuted the video to forthcoming single I Know Ur Girlfriend Hates Me on celebrity blogger Perez Hilton's site last week, with the label targeting social networking sites such as MySpace and Facebook to preview further new material from the singer in the lead up to her major label debut.

“There was a groundswell of interest from the moment we announced the album,” says Island's general manager Jon Turner. “The

## The Panel

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



### Priya Elan (NME) Wave Machines: I Go I Go I Go (Chess Club)

Lo-fi psychedelic pop that has stolen Haircut 100's sunshine and CSS's keyboards to create something devilishly addictive, Liverpool's Wave Machines are like The Beta Band – a mysterious group of everymans who create a unique wall of suburban voodoo. Something special this way comes



### Sarah-Louise James (Daily Star) Mr Scruff: Donkey Ride (Ninja Tune)

More summery than a mule trek on Blackpool beach, the Stockporters' first single in six years is worth the wait. There are no vocals, but a funky, salsa-flavoured piano line, his trademark deep bass and a flurry of can't-help-but-join-in handclaps more than make up for it.



### Vic Galloway (BBC Radio Scotland) Brendan Campbell: Twilight Bird EP (Everybody's)

With a depth and resonance more associated with Nick Drake or Roy Harper, Brendan Campbell's songs are swooping, swooning, psychedelic acoustic pieces with strange, intriguing lyrics at their centre. This EP contains some excellent songs.



### Justin Stoneman (London Tour Dates) Merchandise: Sometimes (Cityscape)

This breath of fresh air is the perfect introduction to Merchandise's uplifting pop sound. A story told through stirring optimistic lyrics with a simple, catchy musical accompaniment, this radio-friendly treat has the potential to put Merchandise on the map.

MusicWeek.com says...

### The Courteeners: No You Didn't, No You Don't (A&M)

“Hot on the heels of their top five debut album St Jude comes The Courteeners' third single. Like many tracks this far down an album's pecking order, it doesn't contain many surprises, but the upbeat rhythm guitars and kitchen-sink-drama lyrics show affectations towards Manchester's most famous sons The Smiths, while Liam Fray and co drive the song forward like The Libertines with a Mancunian swagger.”

## June 23 Singles

- Capitol K Libertania (Faith & Industry)
- Dirty Pretty Things Tired Of England (Vertigo)
- Estelle No Substitute Love (Atlantic)
- Flo Rida feat. Timbaland Elevator (Atlantic)
- Hadouken! Crank It Up (Atlantic)
- The Kooks Shine On (Virgin)
- Pop Levi Never Never Love (Ninja Tune)

LA-based Pop Levi was in the UK last weekend to promote his new single Dita Dimone, lifted from this, his second album. The single has been Track Of The Day on [TheTimes.com](http://TheTimes.com) and he was in session with BBC 6 Music's George Lamb last week. Levi garnered support from unlikely quarters for debut album The Return To Form Black Magick Party, varying from *Mixmag* and *The Sun* to *Mojo*, while the new set is already attracting interest from *Q*, *Uncut* and *The Times*.

- Doug Walker Obstacles (Warner Brothers)
- Tricky Council Estate (Domino)
- Weezer Pork And Beans (Geffen)

### Albums

- Cute is What We Aim For Rotation (Atlantic)
- Free Kitten Inherit (Ecstatic Peace)
- Infadels Universe In Reverse (Wall Of Sound)
- The Rascals Rascalize (Deltasonic)
- Donna Summer Crayons (RCA)
- White Denim Workout Holiday (Full Time Hobby)

## June 30 Singles

- Attic Lights Bring You Down (Island)
- Gabriella Cilmi Save The Lies (Good To Me) (Island)
- Dizzee Rascal Dance Wiv Me (Dirtee Skank)
- Hercules & Love Affair You Belong (DFA/EMI)
- Natty July (Atlantic)
- Ne-Yo Closer (Mercury)
- Busta Rhymes We Made It (Interscope)
- Donna Summer I'm Your Fire (RCA)

### Albums

- Dirty Pretty Things Romance At Short Notice (Vertigo)
- Kid Carpet Casio Royale (Sunday Best)
- My Chemical Romance The Black Parade Is Dead! (Reprise)
- One Little Plane Until (Text)
- The Subways All Or Nothing (Infectious)
- Weezer Weezer (Geffen)

## Radio playlists

Yeah? Epic Last Song; **Foals** Red Sox Pudge; **Jonas Brothers** Sos; **Nickelback** Photograph; **We Are Scientists** Chick Lil; **Weezer** Park And Beans

### 1-Upfront:

**Fightstar** I Am The Message; **Go-Audio** Made Up Stories; **Ironik** Slay With Me; **Lil' Wayne** Lollipop; **MGMT** Electric Feel

### Radio 2

**A list:** **Bryn Christopher** The Quest; **Coldplay** Violet Hill; **Craig David** Officially Yours; **Dolly Parton** Better Get To Livin'; **Duffy** Warwick Avenue; **Elbow** One

Day Like This; **Julian Velard** Jimmy Dean & Steve McQueen; **Sara Bareilles** Love Song; **The Zutons** Always Right Behind You; **Tom Baxter** Miracle  
**B list:** **Amy Macdonald** Poison Prince; **Beth Rowley** So Sublime; **Bryan**

**Adams** Tonight; **We Have The Stars**; **Guillemots** Falling Out Of Reach; **Walter Lidell** Another Day; **Jason Mraz** I'm Yours; **Neil Diamond** Pretty Amazing Grace; **One Republic** Say (All I Need); **Paul Weller** Have You Made Up Your Mind?; **REM** Hollow Man;

**Rihanna** Take A Bow

### C list:

**Andy Abraham** Even If; **Emily Maguire** Keep Walking; **James** Waterfall; **James Hunter** The Hard Way; **Mama's Gun** Pois Of Gold; **Nicole Atkins** Maybe Tonight; **Sharon Shannon** &



## July 7 Singles

- **Annie** I Know Ur Girlfriend Hates Me (Island)
- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
- **James Blunt** I Really Want You (Atlantic)
- **Delays** Keep It Simple (Fiction)
- **The Feeling** Turn It Up (Island)
- **Hot Chip** Touch Too Much (EMI)
- **Linkin Park** Leave Out All The Rest (Warner Bros)
- **Madonna** Give It To Me (Warner Brothers)
- **Sharleen Spiteri** All The Times I Cried (Mercury)
- **The Ting Tings** Shut Up And Let Me Go (Columbia)

## Albums

- **Apse Spirit** (ATP)
- **Black Kids** Partie Traumatic (Almost Gold)
- **The Game** L.A.X (Polydor)
- **Albert Hammond Jr** ¿Cómo Te Llama? (Rough Trade)
- **Leila** Blood, Looms & Blooms (Warp)
- **Busta Rhymes** Blessed (Interscope)

MusicWeek.com says...

### Tricky: Knowle West Boy (Domino)

“Tricky's early output was so devastatingly brilliant that still, some 14 years after his debut *Maxinquaye*, the arrival of a new album is enough to raise the pulse in the faint hope that he might once again scale the heights of *Ponderosa*, *Aftermath* et al. But, while *Knowle West Boy* is no *Maxinquaye*, it's also no *Vulnerable* (his last, decidedly weak, album) either. Instead, it's an intriguing offer, fusing elements of post-punk, reggae and hip hop to create a very Bristolian mix, with razor-sharp production from MIA/Santogold collaborator Switch.”

## July 14 Singles

- **Captain** Echoes Of Fashion (EMI)
- **CSS** Left Behind (Sire)
- **Def Leppard** C'mon C'mon (Mercury)
- **Wiz Khalifa** Say Yeah (WEA)
- **Primal Scream** Can't Go Back (Atlantic)
- **Jordin Sparks** feat. **Chris Brown** No Air (RCA)

## Albums

- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
- **The Dodos** Visiter (Wichita)
- **Liam Finn** I'll Be Lightening (Transgressive)
- **Micah P Hinson** Micah P. Hinson And The Red Empire (Full Time Hobby)
- **Natty** Man Like I (Atlantic)
- **Pop Levi** Never Never Love (Ninja Tune) U
- **Port O'Brien** All We Could Do Was Sing (City Slang)

## July 21 Singles

- **Gavin DeGraw** In Love With A Girl (J)
- **The Fashion** Out Of Control (RCA)
- **Noah & The Whale** 5 Year's Time (Mercury)
- **One Night Only** You And Me (Vertigo)

## Albums

- **CSS** Donkey (Sire)
- **Lawrence Arabia** Lawrence Arabia (Honorary Bedouin)

MusicWeek.com says...

### The Little Ones: Morning Tide (Heavenly)

“Produced by James Ford, and with Andrew Weatherall, Jason Cox and former *Mighty Lemon Drop* Dave Newton also pushing the buttons, *Morning Tide* is a polished, shiny pop gem with warm melodies, crisp basslines and the kind of fun tunes that are Californian through and through, right down to the Beach Boys influences that this foursome wear on their sleeves.”

- **McFly** Radioactive (Super)

- **Primal Scream** Beautiful Future (Atlantic)
- **Sharleen Spiteri** Melody (Mercury)

## July 28 Singles

- **Make Model** Tbc (EMI)
- **Vector Lovers** Ping Pong (Soma)

## Albums

- **Ida Maria** Fortress Round My Heart (RCA)
- **Captain** Distraction (EMI)
- **Erykah Badu** New Amerykah Part Two (Motown)
- **The Fashion** The Fashion (RCA)
- **The Script** The Man Who Can't Be Moved (RCA)

## August 4 Singles

- **David Jordan** Set The Mood (Mercury)
- **Kelly Rowland** Broken (RCA)
- **Ashlee Simpson** Little Miss Obsessive (Geffen)

## Albums

- **Late Of The Pier** Fantasy Black Channel (Parlophone)
- **Noah & The Whale** Noah & The Whale (Vertigo)
- **Roots Manuva** Slime & Reason (Big Dada)
- **Rachael Sage** Chandelier (M Press)
- **The Script** The Script (RCA)
- **Robin Thicke** Somethin' Else (Polydor)

## August 11 Singles

- **Rihanna** Rehab (Def Jam)

## Albums

- **Grantura** In Dreams And Other Stories (Ruffa Lane)

- **Ne-Yo** The Year Of The Gentleman (Mercury)

## August 18 Singles

- **The Automatic** Steve McQueen (B Unique/Polydor)
- **Bryn Christopher** Smilin' (Polydor)
- **Joe Lean & The Jing Jang Jong** Lucio Starts Fires (Mercury)
- **The Virgins** Rich Girls (Atlantic)

## Albums

- **Stereolab** Chemical Chords (4AD)
- **The Week That Was** The Week That Was (Memphis Industries)

## August 25 and beyond Albums

- **Attic Lights** Friday Night Lights (Island) (15/09)
- **The Automatic** This Is A Fix (B Unique/Polydor) (25/08)
- **Bryn Christopher** My World (Polydor) (25/08)
- **Jamie Cullum** tbc (UCJ) (17/11)
- **The Cure** tbc (Geffen) (13/09)
- **Connie Fisher** From Connie With Love (Polydor) (01/09)
- **Glasvegas** tbc (Columbia) (01/09)
- **Katherine Jenkins** tbc (UCJ) (20/10)
- **Elton John** The Complete Elton John (Mercury) (01/10)
- **Joe Lean & The Jing Jang Jong** Joe Lean & The Jing Jang Jong (Vertigo) (25/08)
- **Metallica** tbc (Mercury) (15/08)
- **Nouvelle Vague** NV3 (Peacefrog) (01/09)
- **Lionel Richie** tbc (Mercury) (22/09)
- **Slipknot** tbc (Roadrunner) (11/08)
- **Robin Thicke** Somethin' Else (Polydor) (25/08)
- **The Virgins** The Virgins (Atlantic) (01/09)
- **Hayley Westenra** tbc (UCJ) (03/11)
- **White Lies** tbc (Polydor) (15/09)



**Tricky** Knowle West Boy (Domino)  
Domino will release a new studio album by Tricky on July 7, with the independent inviting fans to get involved by contributing their own remixes of lead single Council Estate.

Fans of the iconic British artist and founding member of Massive Attack can download Council Estate's individual song parts via the recently-launched album website [www.knowlewestboy.com](http://www.knowlewestboy.com) and email their finished remix to Domino, with the best remix scheduled for inclusion on the commercial release of the track.

Knowle West Boy sees Tricky in bed with both a new label in Domino and new management in CEC.

**CAST LIST:** A&R: Laurence Bell, Domino. Product manager: Jonny Bradshaw, Domino. Manager: Matt Willis, CEC. National press: Jodie Banaszkiwicz and Colleen Maloney, Domino. National radio: Hungry & Woods and Domino Records. TV: Big Sister. Regional press: Alison Miller, Hermana. Online: Paul Sandell, Domino. Regional radio: Paddy O'Neill, Domino.

## Catalogue reviews

### Bobby Womack: The Best Of Bobby Womack – The Soul Years (Capitol 5094912)



2008 marks Bobby Womack's 40th year in

the music industry, and Capitol celebrates with the release of seven original albums plus a previously unreleased 1972 concert via digital delivery and this collection of classic soul. It is a compilation of rare quality, and Womack's soulful, slightly gritty vocal style makes for marvellous versions of California Dreamin' (Mamas & Papas) and Fire & Rain (James Taylor) but it is his own songs that really impress, with the tremendous title track to the movie *Across 110th Street* and I Can Understand It among many highlights.

### Various: Booze & The Blues (SPV Blue SPV 91732 CD)



The latest in SPV's Roots N' Blues series examines the relationship between angst and alcohol, as expressed in song. The State Street Singers state simply You Drink Too Much, while Jack Newman extols the virtues of Blackberry Wine, Big Bill Broonzy explains what happens When I've Been Drinking and Leadbelly declares Honey, I'm All Out And Down.

### Various: Gregorian Chants (The Intro Collection INTROTCD13)



Gregorian chants are back in vogue thanks to the hit video game Halo 3, in which they feature prominently. With The Cistercian Monks in the Top 10, this release from Union Square Music – featuring a variety of first rate interpreters, among them the monks of Santa Domingo and Saint Michel De Kargonan – should do very well. Containing 65 suitably sacred and spiritual tracks of ethereal beauty, the album's price tag of around £8 should relax punters even further.

Alan Jones

Steve Earle The Galway Girl.  
Van Morrison Soul

## Capital

Adele Cold Shoulder. Alex Gaudino Feat. Shena Waich Out. Alphabeat Ten Thousand Nights. Annie I Know Ur Girlfriend

Hates Me; Cassie Is It You. Coldplay Violet Hill; David Jordan Move On. Duffy Warwick Avenue. Estelle Feat. Kanye West American Boy. Fragma Toca's Miracle 2008. Gusto Disco's Revenge 2008. Jonas Brothers Sos. Kat Deluna Feat.

Busta Rhymes Run The Show. Kelly Rowland Feat. Travis McCoy Daylight. Kylie Minogue In My Arms. Madonna Feat. Justin Timberlake 4 Minutes; Michael Jackson With Akon Wanna Be Startin' Somethin' 2008. Miley Cyrus See You

Again; Mystery Jets Two Doors Down. Ne-Yo Closer. Nickelback Rockstar. Rihanna Take A Bow. Robyn Who's That Girl. Royworld Dust. Sam Sparro Black & Gold. Sandi Thom The Devil's Beat. Sara Bareilles Love Song. Scouting For Girls

Heartbeat. September Cry For You; Taio Cruz I Can Be. The Feeling Without You; The Hoosiers Cops And Robbers. The Kooks Always Where I Need To Be. The Script We Cry. The Ting Tings That's Not My Name. The Zutons Always Right

Behind You; Usher Feat. Young Jeezy Love In This Club. Wiley Wearing My Rolex. will.i.am Feat. Cheryl Cole Heartbreaker



# Exposure.

by Alan Jones

**Coldplay still have street cred as their Violet Hill address continues to lead the airplay chart from Duffy's Warwick Avenue** – but like many house owners, their stock is falling, and Violet Hill's formerly wide 11.44% victory margin has been squeezed to just 0.36% by Duffy. Violet Hill is Coldplay's fourth straight number one on the chart, and Warwick Avenue would be Duffy's second.

It's only eight weeks since Taio Cruz reached number 12 on the radio airplay chart with Come On Girl, and already follow-up I Can Be is nearly as big. The latter song leaps 42-17 on the chart this week, with 818 plays bringing it an audience of more than 26.39m. More than half of its listeners come courtesy of Radio One, where I Can Be was aired 20 times last week – a total beaten by only 10 songs.

This week's highest debut comes from 62-year-old country legend Dolly Parton, whose Better Get To Livin' arrives at number 32 with an audience of more than 20m. But Dolly would be nowhere without the support of Radio Two – literally, as the nation's top station granted each and every one of the 17 plays that provide Better Get To Livin' with its audience last week.

Parton's single station support is in stark contrast to second highest new entry Bryn Christopher's The Quest, which arrives at number 39 with an audience of more than 17m generated by 333 plays, with support from 42 stations. A soulful debut from the Birmingham youngster, it is being played on Radio One by Jo Wiley, and is Scott Mills' record of the week.

Sandi Thom's introductory sales smash, I Wish I

Was A Punk Rocker had to settle for a number eight airplay chart peak. Nearly three years on, Thom is struggling for sales with current single Devil's Beat inching up 59-58, even though fully released. But radio support, particularly from Radio Two, is excellent, with the song up 16-14, thanks to an audience of more than 29m derived from 354 plays.

Madonna and Justin Timberlake's Four Minutes spends its sixth straight week atop the TV airplay chart, with support for its videoclip dipping from 525 to 469 spins last week. That's still too much for Wiley's Wearing My Rolex clip, which is runner-up for the third week in a row, with 431 airings.

alan@musicweek.com

## TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	1	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	469	21	14	The Kooks Always Where I Need To Be / Virgin	202
2	2	Wiley Wearing My Rolex / Asylum	431	22	Re-entry	Leona Lewis Better In Time / Syco	192
3	6	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M	383	22	19	Nickelback Rockstar / Roadrunner	192
4	4	Sam Sparro Black & Gold / Island	370	24	29	Sara Bareilles Love Song / Columbia	188
5	3	Usher Feat. Young Jeezy Love In This Club / RCA	365	25	46	Panic At The Disco The Green Gentleman / Atlantic	186
5	5	Estelle Feat. Kanye West American Boy / Atlantic	365	26	50	Alex Gaudino Feat. Shena Watch Out / Data	183
7	12	Rihanna Take A Bow / Def Jam	338	27	16	Chris Brown With You / Jive	181
8	8	Kelly Rowland Feat. Travis Mccoy Daylight / RCA	311	28	40	Alphabeat Ten Thousand Nights / Charisma	180
9	443	Ne-Yo Closer / Def Jam	294	29	33	Fall Out Boy Beat It / Mercury	179
10	7	Flo-Rida Feat. T-Pain Low / Atlantic	286	29	35	Taio Cruz I Can Be / 4th & Broadway	179
11	27	The Ting Tings That's Not My Name / Columbia	276	31	21	One Republic Stop And Stare / Interscope	175
12	10	September Cry For You / Hard2beat	264	32	13	The Script We Cry / RCA	174
13	9	Nelly & Fergie Party People / Island	258	33	23	Gusto Disco's Revenge 2008 / AATW	172
14	30	Alicia Keys Teenage Love Affair / J	251	34	198	Chris Brown Forever / Jive	170
15	New	Coldplay Violet Hill / Parlophone	244	35	23	Adele Cold Shoulder / XL	169
16	15	Scouting For Girls Heartbeat / Epic	228	36	19	Robyn Who's That Girl / Konichiwa	158
17	97	Ironik Stay With Me / Atlantic	223	36	48	Flo Rida Feat. Timbaland Elevator / Atlantic	158
18	11	Kylie Minogue In My Arms / Parlophone	221	38	30	Alphabeat Fascination / Charisma	155
19	37	Mariah Carey Bye Bye / Def Jam	212	38	41	Kids In Glass Houses Give Me What I Want / Roadrunner	155
20	18	Duffy Warwick Avenue / A&M	206	40	42	Pendulum Propane Nightmares / Warner Brothers	154

© 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: Ashlee Simpson, Russell Watson, Sandi Thom, Spiritualized, The Pigeon Detectives, Usher
- Borders**  
Instore Display: Carly Simon, Paul Waller, Radiohead, Royworld, The Zutons, Tam Patty
- CWNN**  
Album of the week: Willard Grant Conspiracy  
Instore Display: Bon Iver, Cajun Dance Party, Dan La Sac Vs Siroobius Pip, Jamie Lidell, Shantwave Set, Tokyo Police Club, Valtier
- HMV**  
Instore Display: Alanis Morissette, Alphabeat, Lil' Wayne, One Republic, Opat, Paul Weller, Rem, Sara Bareilles, Tia Zolons

- Morrisons**  
Album of the week: Paul Simon, Radiohead  
Instore Display: Hall & Oates
- Pinnacle**  
MOJO: Blank Angels, No-Man, Pineapple Thief, Silver Jaws, Solomon Burke, Walter Trout  
Selecta: Damien Dempsay, Lajylon, Patter & The Pix, We Are The Physics
- Sainsburys**  
Album of the week: Russell Watson, The Pigeon Detectives  
Instore Display: Sandi Thom, The Futureheads
- WH Smith**  
Instore Display: Paul Simon, Radiohead
- Woolworths**  
Instore Display: Alanis Morissette, Alphabeat, Billy Fury, Coldplay, Joe Brown, Marty Wilde, Radiohead, The Fratellis, The Zutons
- Zavvi**  
Instore Display: Alanis Morissette, Paul Weller, Radiohead, The Zutons

### MTV2 Top 10

This	Last	Artist Title / Label
1	2	Paramore That's What You Get / Fueled By Ramen
2	3	Kids In Glass Houses Give Me What I Want / Roadrunner
3	22	Panic At The Disco The Green Gentleman (Things Have Changed) / Atlantic
4	1	The Pigeon Detectives This Is An Emergency / Dance To The Radio
4	28	Bullet For My Valentine Waking The Demon / Columbia
6	14	Go:Audio Made Up Stories / Epic
7	IN	Coldplay Violet Hill / Parlophone
7	4	The Kooks Always Where I Need To Be / Virgin
7	8	The Fratellis Mistress Mabel / Fallout
7	R	Pendulum Propane Nightmares / Warner Brothers

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

### Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	5	Fall Out Boy Beat It / Mercury
2	1	Pendulum Propane Nightmares / Warner Brothers
3	3	Kids In Glass Houses Give Me What I Want / Roadrunner
4	R	Foo Fighters Long Road To Ruin / Columbia
5	3	Simple Plan Your Love Is A Lie / Lava
5	10	30 Seconds To Mars A Beautiful Lie / Virgin
7	2	Paramore That's What You Get / Fueled By Ramen
8	9	Panic At The Disco The Green Gentleman (Things Have Changed) / Atlantic
8	11	Nickelback Photograph / Roadrunner
10	7	Nickelback Rockstar / Roadrunner

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

### Radio Playlists (cont)

#### XFM

**Daytime list:**  
Coldplay Violet Hill, Elbow One Day Like This, Feeder We Are The People, Foxboro Hot Tubs Mother Mary & She's A Saint

Not A Celebrity, Guillemots Falling Out Of Reach, James Waterfall, Joe Lean & The Jing Jang Jong Where Do You Go, Kids In Glass Houses Give Me What I Want, Morrissey All You Need Is Me, Mystery Jets Two Doors Down, One Night Only It's

About Time, Paul Weller Echoes Round The Sun, REM Hollow Man, Scouting For Girls Heartbeat, Supergrass Rebel In You, The Fratellis Mistress Mabel, The Futureheads Radio Heart, The Kooks Always Where I Need To Be, The Pigeon

Detectives This Is An Emergency, The Ting Tings That's Not My Name, The Wombats Rockfire At The Disco, The Zutons Always Right Behind You, Vampire Weekend Oxford Comma, Young Knives Turn Tail

#### 6Music

**A List:**  
Coldplay Violet Hill, CSS Rat Is Dead (Rage), Elbow One Day Like This, Justice Dvno, Lykke Li I'm Good, I'm Gone, Morrissey All You Need Is Me, Mystery

Jets Two Doors Down, Supergrass Rebel In You, The Cure The Only One, The Futureheads Radio Heart, The Pigeon Detectives This Is An Emergency, The Ting Tings We Started Nothing, The Zutons Always Right Behind You



# The UK Radio Airplay Chart



This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %±or-	Total Aud (m)	Aud % ±or-
1	1	4	10	<b>Coldplay</b> Violet Hill Parlophone	1535	4.92	59.84	-1.24
2	2	4	7	<b>Duffy</b> Warwick Avenue A&M	1342	19.4	59.63	9.8
3	5	4	16	<b>Sara Bareilles</b> Love Song Columbia	1453	13.16	55.42	22.18
4	3	10	3	<b>Madonna Feat. Justin Timberlake</b> 4 Minutes Warner Brothers	1947	7.51	52.13	1.11
5	4	11	5	<b>Sam Sparro</b> Black & Gold Island	2397	10.06	43.42	-13.35
6	13	6	28	<b>The Zutons</b> Always Right Behind You DeLuxe	717	10.48	42.6	15.14
7	10	5	1	<b>Rihanna</b> Take A Bow Def Jam	1442	40.14	41.96	11.39
8	9	8	9	<b>September</b> Cry For You Hard2beat	1479	10.29	38.8	0.65
9	7	11	17	<b>Scouting For Girls</b> Heartbeat Epic	2091	-0.85	37.78	-6.3
10	19	8	8	<b>Usher Feat. Young Jeezy</b> Love In This Club RCA	855	0.59	34.35	15.15
11	12	13	11	<b>Estelle Feat. Kanye West</b> American Boy Atlantic	1859	-10.19	33.95	-8.39
12	14	5	4	<b>Will.i.am Feat. Cheryl Cole</b> Heartbreaker A&M	1666	-1.24	33.93	-7.07
13	8	5	29	<b>Royworld</b> Dust Virgin	1184	5.43	31.41	-19.73
14	16	5	58	<b>Sandi Thom</b> The Devil's Beat RCA	954	25.86	29.22	-13.81
15	15	9	6	<b>Wiley</b> Wearing My Rolex Asylum	817	10.26	28.81	-15.36
16	22	2	2	<b>The Ting Tings</b> That's Not My Name Columbia	853	34.76	27.75	13.45
17	42	2	19	<b>Taio Cruz</b> I Can Be 4th & Broadway	818	4.74	26.39	65.45
18	20	19	21	<b>Duffy</b> Mercy A&M	1227	-12.79	26.31	-11.5
19	11	11	37	<b>Leona Lewis</b> Better In Time/Footprints In The Sand 1228 -15.43 25.01 -32.77 Syco				
20	24	4	27	<b>The Fratellis</b> Mistress Mabel Fallout	496	-11.27	24.96	10.83
21	21	5	34	<b>Gusto</b> Disco's Revenge 2008 AATW	487	-6.17	23.55	-16.61
22	29	5		<b>Amy Macdonald</b> Poison Prince Vertigo	366	12.96	23.11	6.2
23	33	6	30	<b>The Pigeon Detectives</b> This Is An Emergency Dance To The Radio	426	0.24	22.59	21.71
24	23	18	40	<b>One Republic</b> Stop And Stare Interscope	1324	1.46	22.49	-2.77
25	25	2	95	<b>One Republic</b> Say (All I Need) Interscope	232	8.92	22.39	77.42

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %±or-	Total Aud (m)	Aud % ±or-
26	17	14	42	<b>The Kooks</b> Always Where I Need To Be Virgin	1101	2.71	22.21	-28.1
27	31	12	20	<b>Chris Brown</b> With You Jive	806	-3.82	21.68	7.38
28	25	5	15	<b>Pendulum</b> Propane Nightmares Warner Brothers	209	-15.73	21.22	-5.35
29	6	6	25	<b>Kelly Rowland Feat. Travis McCoy</b> Daylight RCA	1377	-9.29	20.57	-50.16
30	27	19	26	<b>Nickelback</b> Rockstar Roadrunner	1073	-6.61	20.49	-7.41
31	18	6	32	<b>Kylie Minogue</b> In My Arms Parlophone	1587	1.15	20.2	-32.33
32	New			<b>Dolly Parton</b> Better Get To Livin' Dolly	17	0	20.07	0
33	52	1	87	<b>Mystery Jets</b> Two Doors Down sixsevenine	821	0	19.49	0
34	36	11	13	<b>Flo-Rida Feat. T-Pain</b> Low Atlantic	638	0.16	18.68	4.18
35	37	2	12	<b>Ne-Yo</b> Closer Def Jam	630	21.15	18.52	11.16
36	98	1		<b>Julian Velard</b> Jimmy Dean & Steve McQueen Charisma	67	0	18.23	0
37	Re-entry			<b>Gabriella Cilmi</b> Sweet About Me Island	707	0	17.96	0
38	39	2	23	<b>Alphabeat</b> Ten Thousand Nights Charisma	619	19.96	17.62	7.37
39	48	1		<b>Bryn Christopher</b> The Quest Polydor	333	0	17.09	0
40	Re-entry			<b>Elbow</b> One Day Like This Fiction	441	0	16.82	0
41	48	55		<b>Take That</b> Shine Polydor	583	7.76	16.78	27.41
42	28	5	50	<b>Neil Diamond</b> Pretty Amazing Grace Columbia	84	21.74	16.69	-24.48
43	40	20	47	<b>Rihanna</b> Don't Stop The Music Def Jam	884	-3.28	16.41	0.31
44	34	2		<b>Beth Rowley</b> So Sublime Universal	141	-2.76	16.41	-10.86
45	34	72		<b>Mark Ronson Feat. Amy Winehouse</b> Valerie Columbia	753	8.66	16.37	0.37
46	26	8	41	<b>Adele</b> Cold Shoulder XL	1416	-0.49	16.23	-27.32
47	44	12	46	<b>Girls Aloud</b> Can't Speak French Fascination	638	6.62	14.68	2.23
48	Re-entry			<b>Utah Saints</b> Something Good 08 Data	262	0	14.5	0
49	32	17	22	<b>Alphabeat</b> Fascination Charisma	1091	-4.55	14.25	-25.78
50	47	65	79	<b>Snow Patrol</b> Chasing Cars Fiction	562	25.73	13.56	0.82

## Radio Growers Top 10

This	Artist Title	Plays	Total	Incr
1	<b>Rihanna</b> Take A Bow	1442	413	
2	<b>Gabriella Cilmi</b> Sweet About Me	707	395	
3	<b>Bryn Christopher</b> The Quest	333	282	
4	<b>Jamie Lidell</b> Another Day	225	225	
5	<b>The Ting Tings</b> That's Not My Name	853	220	
6	<b>Sam Sparro</b> Black & Gold	2397	219	
7	<b>Duffy</b> Warwick Avenue	1342	218	
8	<b>Alicia Keys</b> Teenage Love Affair	311	199	
9	<b>Sandi Thom</b> The Devil's Beat	954	196	
10	<b>The Kooks</b> Shine On	171	171	

Nielsen Music Control 2008 Covers period from last Sunday to Saturday

## Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	<b>Dolly Parton</b> Better Get To Livin' / Dolly	20.07
2	<b>Julian Velard</b> Jimmy Dean & Steve McQueen / Charisma	18.23
3	<b>Bryn Christopher</b> The Quest / Polydor	17.09
4	<b>Elbow</b> One Day Like This / Fiction	16.82
5	<b>Alex Gaudino Feat. Shena</b> Watch Out / Data	13.39
6	<b>Paul Weller</b> Have You Made Up Your Mind? / Island	12.98
7	<b>DJ Disciple Feat. Dawn Tallman</b> Work It Out / House-Trained	11.27
8	<b>Tom Baxter</b> Miracle / Charisma	10.27
9	<b>Craig David</b> Officially Yours / Warner Brothers	9.88
10	<b>Black Kids</b> Hurricane Jane / Almost Gold	7.81
11	<b>Tift Merritt</b> Broken / Fantasy	7.12
12	<b>Nickelback</b> Photograph / Roadrunner	7.09
13	<b>The Music</b> Strength In Numbers / Polydor	7.09
14	<b>The Raconteurs</b> Salute Your Solution / XL	6.12
15	<b>Jack McManus</b> Back On The Piano / UMRL/Polydor	6.08
16	<b>Jason Mraz</b> I'm Yours / Atlantic	5.98
17	<b>Panic At The Disco</b> That Green Gentleman (Things Have Changed) / Atlantic	5.85
18	<b>Alicia Keys</b> Teenage Love Affair / J	5.76
19	<b>Radiohead</b> House Of Cards / XL	5.73
20	<b>Bruce Springsteen</b> Waitin' On A Sunny Day / Columbia	5.24

Nielsen Music Control 2008 Covers period from last Sunday to Saturday

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

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.6 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, Orishad FM, D102.9 FM, D103, D95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9



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# Datafile. Exposure

## Top 10 Play.com Pre-order

This	Artist / Title
1	Coldplay / Viva La Vida
2	Paul Weller / 22 Dreams
3	The Fratellis / Here We Stand
4	Disturbed / Indestructible
5	Opheth / Watershed
6	The Zutons / You Can Do Anything
7	Feeder / Silent Cry
8	My Chemical Romance / The Black Parade Is Dead: Live
9	Judas Priest / Nostradamus
10	Alphabeat / This Is Alphabeat

## Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Coldplay / Viva La Vida
2	Paul Weller / 22 Dreams
3	Spiritualized / Songs in A&E
4	Dennis Wilson / Pacific Ocean Blue
5	The Fratellis / Here We Stand
6	Disturbed / Indestructible
7	Usher / Here I Stand
8	The Pogues / Just Look Them Straight In The Eye.
9	Opheth / Watershed - Special Edition
10	The Pigeon Detectives / Emergency

## Top 10 Shazam Pre-order

This	Artist / Title
1	Ne-Yo / Closer
2	Alex Gaudino feat. Shena / Watch Out
3	Sara Bareilles / Love Song
4	Taio Cruz / I Can Be
5	Prycia / Pjanoo
6	Duffy / Warwick Avenue
7	Iranik / Stay With Me
8	Tikaro & J. Louis & Fernan feat. Clarence / Shine On Me
9	Elbow / One Day Like This
10	Lil' Wayne / Lollipop

## Radio One Top 30

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	7	Coldplay Violet Hill / Parlophone	25	22	21885	
2	2	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	24	27	23195	
2	3	Pendulum Propane Nightmares / Warner Brothers	24	24	19569	
2	7	The Ting Tings That's Not My Name / Columbia	24	22	19244	
2	7	Usher Feat. Young Jeezy Love In This Club / RCA	24	22	19130	
6	10	The Fratellis Mistress Mabel / Fallout	23	19	20727	
7	6	September Cry For You / Hard2beat	22	23	17740	
7	11	The Pigeon Detectives This Is An Emergency / Dance To The Radio	22	18	19315	
9	1	Wiley Wearing My Rolex / Asylum	21	28	18059	
9	16	Duffy Warwick Avenue / A&M	21	14	16194	
11	23	Taio Cruz I Can Be / 4th & Broadway	20	9	16858	
12	15	Rihanna Take A Bow / Def Jam	19	15	16419	
13	3	Gusto Disco's Revenge 2008 / AATW	18	24	17266	
13	23	Sara Bareilles Love Song / Columbia	18	9	16528	
15	12	The Zutons Always Right Behind You / Deltasonic	17	17	14388	
16	47	One Republic Say (All I Need) / Interscope	16	4	11735	
17	3	Sam Sparro Black & Gold / Island	15	24	10856	
17	23	Paramore That's What You Get / Fueled By Ramen	15	9	11237	
19	13	Alphabeat Ten Thousand Nights / Charisma	14	16	11534	
19	21	DJ Disciple Feat. Dawn Tallman Work It Out / House-Trained	14	10	11039	
19	23	Mystery Jets Two Doors Down / sixsevenine	14	9	11887	
19	27	Vampire Weekend Oxford Comma / XL	14	8	11014	
23	19	Ne-Yo Closer / Def Jam	13	13	9406	
23	34	The Futureheads Radio Heart / Nul	13	6	8996	
25	16	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M	12	14	8607	
25	27	Kids In Glass Houses Give Me What I Want / Roadrunner	12	8	7702	
27	27	Utah Saints Something Good 08 / Data	11	8	10206	
27	16	Nelly & Fergie Party People / Island	11	7	9068	
27	16	The Raconteurs Salute Your Solution / XL	11	6	6005	
30	31	Foxboro Hot Tubs Mother Mary & She's A Saint... / Warner Brothers	10	7	7436	

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

## Radio Two Top 30

This	Last	Artist Title / Label
1	2	Coldplay Violet Hill / Parlophone
2	12	The Zutons Always Right Behind You / Deltasonic
3	1	Duffy Warwick Avenue / A&M
4	89	Dolly Parton Better Get To Livin' / Dolly
5	3	Sandi Thom The Devil's Beat / RCA
6	6	Sara Bareilles Love Song / Columbia
6	7	Amy Macdonald Poison Prince / Vertigo
6	28	Julian Velard Jimmy Dean & Steve McQueen / Charisma
9	8	Neil Diamond Pretty Amazing Grace / Columbia
10	3	Royworld Dust / Virgin
10	12	Elbow One Day Like This / Fiction
12	24	Paul Weller Have You Made Up Your Mind? / Island
13	5	Beth Rowley So Sublime / Universal
13	12	Tom Baxter Miracle / Charisma
13	19	Hucknall Poverty / Simplyred.com
13	89	Bryn Christopher The Quest / Polydor
17	12	Rihanna Take A Bow / Def Jam
17	12	One Republic Say (All I Need) / Interscope
17	24	Tift Merritt Broken / Fantasy
20	11	Emily Maguire Keep Walking / Shakti
20	10	Craig David Officially Yours / Warner Brothers
20	22	Rem Hollow Man / Warner Brothers
23	11	Kaiser Chiefs The Angry Mob / B Unique/Polydor
23	19	Jason Mraz I'm Yours / Atlantic
25	17	Guillemots Falling Out Of Reach / Polydor
25	24	Mariah Carey Bye Bye / Def Jam
25	42	Andy Abraham Even If / B-Line
28	11	James Waterfall / Mercury
28	19	Sparks Good Morning / Gut
28	89	Radiohead House Of Cards / XL

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

## Last.fm chart

This	Last	Artist Title / Label
1	New	Pendulum Propane Nightmares / Warner Bros.
2	7	MGMT Time to Pretend / Columbia
3	New	The Ting Tings That's Not My Name / Columbia
4	New	Paramore Misery Business / Fueled by Ramen
5	New	Vampire Weekend A-Punk / XL
6	New	Pendulum Granite / Warner Bros.
7	New	Foals Cassius / Transgressive
8	New	Radiohead Nude / XL
9	New	Muse Supermassive Black Hole / Helium 3/Warner Bros
10	New	Death Cab for Cutie I Will Possess Your Heart / Atlantic

Source: Last.fm.

## Commercial Radio

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	Sam Sparro Black & Gold / Island	2375	2138	32566	
2	2	Scouting For Girls Heartbeat / Epic	2037	2059	29478	
3	4	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	1904	1752	26771	
4	3	Estelle Feat. Kanye West American Boy / Atlantic	1769	1958	25202	
5	5	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M	1645	1657	25274	
6	6	Kylie Minogue In My Arms / Parlophone	1584	1548	18829	
7	8	Coldplay Violet Hill / Parlophone	1466	1399	18795	
8	12	September Cry For You / Hard2beat	1457	1317	21068	
9	20	Rihanna Take A Bow / Def Jam	1399	994	18025	
10	14	Sara Bareilles Love Song / Columbia	1398	1244	19018	
11	10	Adele Cold Shoulder / XL	1374	1373	15076	
12	7	Kelly Rowland Feat. Travis Mccoy Daylight / RCA	1318	1448	18973	
13	13	One Republic Stop And Stare / Interscope	1274	1251	19685	
13	18	Duffy Warwick Avenue / A&M	1274	1065	19208	
15	9	Leona Lewis Better In Time/Footprints In The Sand / Syco	1173	1394	20929	
16	11	Duffy Mercy / A&M	1162	1339	23383	
17	17	Royworld Dust / Virgin	1156	1098	14367	
18	19	The Kooks Always Where I Need To Be / Virgin	1088	1055	15485	
19	16	Alphabeat Fascination / Charisma	1079	1131	12594	
20	15	Nickelback Rockstar / Roadrunner	1064	1142	17520	
21	26	Sandi Thom The Devil's Beat / RCA	980	731	9774	
22	21	Rihanna Don't Stop The Music / Def Jam	881	911	16346	
23	25	Girls Aloud Can't Speak French / Fascination	813	748	13264	
24	36	The Ting Tings That's Not My Name / Columbia	812	600	7133	
25	23	Usher Feat. Young Jeezy Love In This Club / RCA	807	798	14864	
26	22	Chris Brown With You / Jive	800	830	19596	
27	27	Mystery Jets Two Doors Down / sixsevenine	796	721	7489	
28	29	Wiley Wearing My Rolex / Asylum	777	687	10452	
29	24	Taio Cruz I Can Be / 4th & Broadway	776	768	9183	
30	30	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	729	673	14504	

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

## Adult Contemporary Top 10

This	Last	Artist Title / Label
1	2	Scouting For Girls Heartbeat / Epic
2	3	Sam Sparro Black & Gold / Island
3	1	Leona Lewis Better In Time / Syco
4	5	Duffy Mercy / A&M
5	6	Madonna Feat. Justin Timberlake 4 Minutes / Warner Bros
6	7	Duffy Warwick Avenue / A&M
7	4	Estelle Feat. Kanye West American Boy / Atlantic
8	8	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M
9	9	One Republic Stop And Stare / Interscope
10	12	Sara Bareilles Love Song / Columbia

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

## Contemporary Hit Radio Top 10

This	Last	Artist Title / Label
1	2	Scouting For Girls Heartbeat / Epic
2	1	Sam Sparro Black & Gold / Island
3	3	Madonna Feat. Justin Timberlake 4 Minutes / Warner Bros
4	6	Kylie Minogue In My Arms / Parlophone
5	4	Estelle Feat. Kanye West American Boy / Atlantic
6	7	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M
7	10	September Cry For You / Hard2beat
8	5	Kelly Rowland Feat. Travis Mccoy Daylight / RCA
9	9	Nickelback Rockstar / Roadrunner
10	11	Sara Bareilles Love Song / Columbia

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

## Rhythmic Top 10

This	Last	Artist Title / Label
1	1	Flo-Rida Feat. T-Pain Low / Atlantic
2	3	Sam Sparro Black & Gold / Island
3	5	Madonna Feat. Justin Timberlake 4 Minutes / Warner Bros
4	2	Usher Feat. Young Jeezy Love In This Club / La Face
5	4	Estelle Feat. Kanye West American Boy / Atlantic
6	7	Wiley Wearing My Rolex / Asylum
7	6	Cahill Feat. Nikki Belle Trippin' On You / AATW
8	11	September Cry For You / Hard2beat
9	10	Rihanna Don't Stop The Music / Def Jam
10	8	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M

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

Key  
■ Highest new entry  
■ Highest climber

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

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

# Club charts

by Alan Jones

The oldest dance music label in Britain, if not the world, returns to the top of the Upfront Club chart this week, some 28 years after its inception.

Set up by Mel Medallie in 1980, Champion Records justifies its name again this week, with the latest incarnation of its classic Robin S hit Show Me Love reaching the summit 15 years after the original did likewise.

Originally a number five hit on the US Hot 100 on the Big Beat label, Show Me Love is one of the evergreens of club culture and has been a success here for Champion on multiple occasions, reaching number six on the OCC sales chart in 1993, returning in new mixes to peak at number nine in 1997, number 61 in 2002 and number 118 in 2006. The

latest incarnation of Show Me Love earns Champion its first number one club hit of the 21st century, with mixes by Stonebridge, GRN and Tyrell.

Meanwhile, in an era when remakes of former hits dominate, it's good to report that Need You Tonight, which moves to the top of the Commercial Pop chart this week, is NOT a revamp of the INXS song but a new, commercial pop/house track by SW14. In mixes by Car. Ryder, Riot Act, Corenell and Mark Wilkinson, it is the latest chart-topper for Gut Records' dance imprint Gusto, which provided last week's number one Upfront Chart topper, Shine On Me by Taito Tikaro and friends.

No change on the urban chart, where Usher and Young Jeezy's Love In This Club spends a fifth

week on top. After three weeks at number two, Madonna and Justin Timberlake's 4 Minutes falls a notch, allowing will.i.am and Cheryl Cole's Heartbroken to take runners-up slot.

**UPFRONT CLUB CHART BREAKERS:** 1 Apologize - Dee Grees Vs. The Real Booty Babes, 2 Closer - Ne-Yo, 3 Run The Show - Kat De Luna, 4 C'est La Vie - Martin Solveig, 5 Miracle Cure - Blank & Jones, 6 Never Gonna Give You Up - Rickrollerz, 7 Show Me Happiness - 23 Deluxe feat. Daniel Joe, 8 Angel In My Pocket - Change, 9 Take A Bow - Rihanna., 10 No Substitute Love - Estelle.



Champion sounds: Robyn S returns to the Upfront Chart

## Upfront Club Top 40

This	Last	Wks	Artist Title / Label
1	4	3	Robin S Show Me Love / Champion
2	11	3	DJ Jean The Launch Relunched / House-Trained
3	26	2	Ian Carey Keep On Rising / Spinnin'
4	13	3	SW14 Need You Tonight / Gusto
5	18	3	Buy Now! Bodycrash / Lamode/Positiva
6	1	4	Taito Tikaro feat. Clarence Shine On Me / Gusto
7	35	2	Freemasons feat. Katherine Ellis When You Touch Me / Loaded
8	16	8	Denise Lopez Don't You Wanna Be Mine / House-Trained
9	32	2	Audiostar Break It Off / Spinnin'
10	19	3	The Presets This Boy's In Love / Modular
11	3	3	Valeriya The Party's Over / white label
12	5	5	K-Klass Getting Ready / AATW
13	2	5	Ricki-Lee U Wanna Little Of This / Hed Kandi
14	10	3	Corey Gibbons Chocolate Loving / Kawa Music
15	14	3	Lorraine When I Return To The World / Waterfall
16	15	5	DJ Lapell feat. QD Drinking Chardonnay / AATW
17	12	5	Happy Clappers Believe / Art & Craft
18	6	3	Andy Hunter Stars / Camel Rider
19	9	6	Madonna feat. Justin Timberlake 4 Minutes / Warner Brothers
20	17	6	Sarah Mcleod White Horse / white label
21	N	N	DJ Q feat. MC Bonez You Wat? / Maximum Bass
22	N	N	Denis The Menace & Big World Fired Up / 3 Beat Blue
23	7	5	Lexter Freedom To Love / Hit!
24	20	4	Junkie XL Cit es In Dust / Nettwerk
25	8	5	Julie Dennis Fever / Petulant
26	N	N	TWM feat. Carrie Harrington Rock Da House / Lugano
27	25	7	Kylie Minogue In My Arms / Parlophone
28	22	5	Oakenfold feat. One Republic Not Over / Perfecto
29	21	5	Morgan Page feat. Lissie The Longest Road / Nettwerk
30	27	7	DJ Disciple feat. Dawn Tallman Work It Out / House-Trained
31	24	6	Adele Cold Shoulder / XL
32	23	11	Kirsty Hawkshaw V Kinky Roland Fine Day 2008 / Loverush Digital
33	28	8	Alex Gaudino feat. Shena Watch Out / Oala
34	29	9	Gusto Disco's Revenge 2008 / AATW
35	N	N	Chicane Vs Natasha Bedingfield Bruised Water / Modena
36	33	7	Alphabeat Ten Thousand Nights / Charisma
37	N	N	Daruso Closest Thing To Heaven / white label
38	31	8	Wiley Wearing My Rolex / Asylum
39	N	N	Donna Summer I'm Your Fire / RCA
40	36	9	The Mac Project feat. Therese Another Love / Hed Kandi

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## Commercial Pop Top 30

This	Last	Wks	Artist Title / Label
1	5	3	SW14 Need You Tonight / Gusto
2	16	3	Daruso Closest Thing To Heaven / white label
3	13	2	DJ Jean The Launch Relunched / House Trained
4	9	2	Taito Tikaro feat. Clarence Shine On Me / Gusto
5	N	N	Freemasons feat. Katherine Ellis When You Touch Me / Loaded
6	17	3	Rickrollerz Never Gonna Give You Up / Strangers 2 Love
7	22	2	Dee Grees Vs The Real Booty Babes Apologize / AATW
8	14	2	Ne-Yo Closer / Def Jam
9	7	3	DJ Lapell feat. QD Drinking Chardonnay / AATW
10	18	3	Valeriya The Party's Over / white label
11	15	3	Maximum Spell I See U / AATW
12	2	4	Taio Cruz I Can Be / 4th & Broadway
13	N	N	Ian Carey Keep On Rising / Spinnin'
14	1	4	Ricki-Lee U Wanna Little Of This / Hed Kandi
15	N	N	DJ Q feat. MC Bonez You Wat? / Maximum Bass
16	N	N	Michael Jackson with Akon Wanna Be Startin' Somethin' 2008 / Epic
17	N	N	23 Deluxe feat. Daniel Joe Show Me Happiness / RCA
18	29	2	Eye Witness feat. Charlene Oliver I've Never Been To Me / white label
19	6	8	Madonna feat. Justin Timberlake 4 Minutes / Warner Brothers
20	N	N	Audiostar Break It Off / Spinnin'
21	11	3	Manian Hold Me Tonight / AATW
22	N	N	Vula If U Want It / Divageek
23	N	N	Shanie You're Still The One / NuHope
24	12	3	K-Klass Getting Ready / AATW
25	20	5	Wiley Wearing My Rolex / Asylum
26	3	4	Lexter Freedom To Love / Hit!
27	19	6	Kelly Rowland feat. Travis McCoy Daylight / RCA
28	4	5	Kristine W The Boss / Fly Again
29	10	5	Jesse Leavin' / EMI
30	N	N	Yazoo In Your Room (Sample) / Mute

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## Urban Top 20

This	Last	Wks	Artist Title / Label
1	1	8	Usher feat. Young Jeezy Love In This Club / LaFace
2	4	7	will.i.am feat. Cheryl Cole Heartbreaker / A&M
3	2	9	Madonna feat. Justin Timberlake 4 Minutes / Warner Brothers
4	5	5	Taio Cruz I Can Be / 4th & Broadway
5	3	18	Flo-Rida feat. T-Pain Low / Atlantic
6	9	10	Wiley Wearing My Rolex / Asylum
7	14	6	Lil' Wayne Lollipop / Island
8	17	3	Ne-Yo Closer / Def Jam
9	8	4	Lil Mama feat. Chris Brown & T-Pain Shawty Get Loose / Jive
10	19	6	Cassie Is It You / Bad Boy
11	12	5	Flo Rida feat. Timbaland Elevator / Atlantic
12	15	12	Mariah Carey Touch My Body / Def Jam
13	11	11	Jay Sean Maybe / 2Point9/Jayded
14	6	12	Estelle feat. Kanye West American Boy / Atlantic
15	18	5	Nelly & Fergie Party People / Island
16	10	28	Keyshia Cole feat. Missy Elliott & Lil' Kim Let It Go / Geffen
17	20	4	Craig David Officially Yours / Warner Brothers
18	N	N	Busta Rhymes We Made It / Interscope
19	13	10	Kelly Rowland feat. Travis Mccoy Daylight / RCA
20	N	N	Estelle No Substitute Love / Atlantic

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Going nowhere: Usher remains at the top of the Urban rundown

## Cool Cuts Top 20

This	Artist / Title
1	Fedde Le Grand & Funkerman / 3 Minutes To Explain
2	Moby / I Love To Move In Here
3	The Fashion / Out Of Control
4	Michael Woods / Café Del Mar
5	Chicane V Natasha Bedingfield / Bruised Water
6	Annie / I Know Ur Girlfriend Hates Me
7	Underworld / Ring Road
8	Soul Seekerz V Judy Cheeks / Reach For The Love
9	Haji & Emanuel feat. Erice / Take Me Away
10	Chromeo / Fancy Footwork
11	Ladyhawke / Paris Is Burning
12	Darius Syrossian & Mundyke / Caspian Man
13	Marcella presents Unisex Inc / Bouncing Nipples
14	Kidda / Smile
15	Goodwill & Tommy Trash / It's A Swee Thing
16	Tronik Youth / Laugh Cry Live Die
17	Cosmic Gate / A Day That Fades
18	The Body Snatchers / Call Me
19	The Whip / Blackout
20	Denis The Menace & Big World / Fired Up

## Go online for more chart data [www.musicweek.com](http://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](http://www.musicweek.com)



Hear the Coolcuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anyth'ng Goes radio show on MINISTRY OF SOUND RADIO 3 across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)

Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Calapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kahua (Middleborough) Basso vision (Belfast) and XPRESSBEATS/CD PDDL, BEATPORT, JUNO, UNIQUE, DYNAMIC

# Datafile. Singles

# Rihanna's new entry at number one sets her up for another hot summer

by Alan Jones



SARA BAREILLES

**16. Sara Bareilles**  
Ascending to number three on its third week in the Top 10 of the airplay chart, Sara Bareilles' Love Song also continues to climb the sales chart, where it has progressed 52-30-23-16 to date. It sold 9,662 copies last week, increasing its overall sales to 26,553, and is set to rise further when physically released next Monday (June 2). The track has been an even greater success in the US, where it peaked at number four. Bareilles' album, Little Voice - out in the UK on June 16 - has sold 720,999 copies to date in the US.



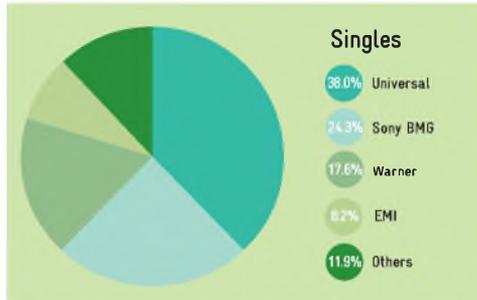
**22. Alphabeat**  
London-based Danish sextet Alphabeat made a considerable splash with debut UK single Fascination, which peaked at number six in March. On the chart for 14 weeks, it holds at number 22 on sales of 6,648, lifting its career tally to 148,409, and is a place ahead of follow-up 10,000 Nights, which debuts at number 23 on sales of 6,627. The latter track should climb further still next week, when physical sales of two different CDs kick in. Both singles are on the group's introductory album, This Is Alphabeat, out next Monday (June 2).

A year ago this week, Rihanna was sitting pretty atop the singles chart with her first number one, Umbrella. This week she scores her second, with Take A Bow climbing to pole position on sales of 41,005 copies, following its physical release. In the year between Umbrella being released and Take A Bow topping the chart, Rihanna sold 1,341,228 singles and spent an unbelievable 113 weeks in the Top 75, with even her least durable release in that period - Hate That I Love You - persisting for 19 weeks.

Rihanna's success means that The Ting Tings' That's Not My Name slips to second place after only a week at the top. Each of the past five number ones had longer runs at the summit, while the last to spend just seven days at the top of the chart was Katie Melua and the late Eva Cassidy's What A Wonderful World duet last December.

The Ting Tings' single suffered a minor 6.4% dip in sales to 37,621, primarily because attention switched instead to their debut album, We Started Nothing, which enters the albums chart at number one. They also score two further debuts on the Top 75, entering at number 33 with Great DJ (4,531 sales), and at number 49 with Shut Up And Let Me Go (2,852).

For only the second time in the competition's history, the UK finished last in the Eurovision Song Contest, which was won on Saturday by the Russian



entry, Believe, by Dima Bilan. X Factor discovery Andy Abraham's Even If secured support from just two other juries, earning six points from San Marino and eight points from Ireland. The German and Polish entries also polled 14 points but are ranked higher than Abraham's song, due to the competition's tie-breaker rule. Britain's only previous experience of finishing last came in 2003, when Javine's Cry Baby technically fared worst, scoring no points at all, and finishing 26th.

Even if gains a toehold on the singles chart this week, debuting at number 57 on sales of 2,109, Abraham's third chart single, it may follow the example of Scooch's Flying The Flag and Daz Simpson's Teenage Life by climbing despite its poor showing, as the publicity given to its failure will generate some new exposure. It is, however, way below the positions that Scooch and Simpson held before their defeat, and is in great danger of becoming the lowest charting UK Eurovision entry since 1989, when Live Report - who actually fared very well in the competition itself, finishing second to The Yugoslavian entry, Rock Me by Riva - reached only number 73 with Why Do I Always Get It Wrong.

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## Hit 40 UK

This	Last	Artist	Title / Label
1	2	Rihanna	Take A Bow / Def Jam
2	1	The Ting Tings	That's Not My Name / Columbia
3	3	Madonna Feat. Justin Timberlake	4 Minutes / Warner Brothers
4	4	Will.I.Am Feat. Cheryl Cole	Heartbreaker / Interscope
5	6	Sam Sparro	Black & Gold / Island
6	5	Wiley	Wearing My Rolex / Asylum
7	12	Duffy	Warwick Avenue / A&M
8	7	Usher Feat. Young Jeezy	Love In This Club / LaFace
9	10	September	Cry For You / Hard2beat
10	8	Coldplay	Violet Hill / Parlophone
11	9	Estelle Feat. Kanye West	American Boy / Atlantic
12	11	Scouting For Girls	Heartbeat / Epic
13	18	Sara Bareilles	Love Song / Columbia
14	14	Duffy	Mercy / A&M
15	13	Flo-Rida Feat. T-Pain	Low / Atlantic
16	31	Ne-Yo	Closer / Def Jam
17	16	Chris Brown	With You / Jive
18	15	Kelly Rowland Feat. Travis McCoy	Daylight / RCA
19	20	Nickelback	Rockstar / Roadrunner
20	19	Leona Lewis	Better In Time/Footprints In The Sand / Syco
21	17	Kylie Minogue	In My Arms / Parlophone
22	30	Gabriella Cilmi	Sweet About Me / Island
23	21	One Republic	Stop And Stare / Interscope
24	22	Alphabeat	Fascination / Charisma
25	35	Taio Cruz	I Can Be / 4th & Broadway
26	27	Royworld	Dust / Virgin
27	36	Nelly & Fergie	Party People / Universal
28	26	Rihanna	Don't Stop The Music / Def Jam
29	24	The Kooks	Always Where I Need To Be / Virgin
30	25	Adele	Cold Shoulder / XL
31	23	Pendulum	Propane Nightmares / Warner Brothers
32	N	Alphabeat	Ten Thousand Nights / Charisma
33	N	The Zutons	Always Right Behind You / DeLatonic
34	28	Girls Aloud	Can't Speak French / Fascination
35	33	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia
36	32	The Hoosiers	Cops And Robbers / RCA
37	29	Timbaland Presents One Republic	Apologize / Interscope
38	N	The Fratellis	Mistress Mabel / Fallout
39	N	Gusto	Disco's Revenge 2008 / AATW
40	37	Sandi Thom	The Devil's Beat / RCA

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	The Futureheads	Radio Heart / Nul (PIAS)
2	1	The Pigeon Detectives	This Is An Emergency / Dance To The Radio (PIAS)
3	1	Andy Abraham	Even If / B-Line (TBC)
4	5	The Last Shadow Puppets	The Age Of The Understatement / Domino (PIAS)
5	4	Lightspeed Champion	Galaxy Of The Lost / Domino (PIAS)
6	6	Adele	Cold Shoulder / XL (PIAS)
7	1	Garage Jams Feat. Clare Evers	Snowflake / Gusto (P)
8	1	Sons & Daughters	This Gift / Domino (PIAS)
9	3	Ladytron	Ghosts / Nettwerk (P)
10	1	Dillinja	Grimey / V (TBC)

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

## Dance Singles Top 10

This	Last	Artist	Title / Label
1	1	Wiley	Wearing My Rolex / Asylum
2	N	Justice	DVNO / Because Music
3	10	Utah Saints	Something Good '08 / Data
4	3	Wideboys Feat. Shaznay Lewis	Daddy-O / All Around The World
5	14	Fragma	Toca's Miracle 2008 / Positiva
6	1	Fedde Le Grand	Get This Feeling / CR2
7	7	Pendulum	Propane Nightmares / WEA
8	5	H Two O Feat. Platinum	What's It Gonna Be / Hard2beat
9	11	Funkerman	Speed Up / Defected
10	1	Garage Jams Feat. Clare Evers	Snowflake / Gusto

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

## Downloads Top 10

This	Last	Artist	Title / Label
1	N	Rihanna	Take A Bow / Def Jam
2	N	The Ting Tings	That's Not My Name / Columbia
3	R	Madonna Feat. Justin Timberlake	4 Minutes / Warner Brothers
4	R	Will.I.Am Feat. Cheryl Cole	Heartbreaker / Interscope
5	R	Sam Sparro	Black & Gold / Island
6	R	Wiley	Wearing My Rolex / Asylum
7	7	Coldplay	Violet Hill / Parlophone
8	R	Usher Feat. Young Jeezy	Love In This Club / LaFace
9	R	Estelle Feat. Kanye West	American Boy / Atlantic
10	14	Duffy	Warwick Avenue / A&M

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

## SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week	1,842,484	1,496,280	396,935	1,893,215
Sales	1,836,184	1,449,205	360,878	1,810,083
vs prev week	+0.3%	+3.2%	+10.0%	+4.6%
% change				
Year to date	39,787,140	34,532,888	10,153,245	44,586,133
Sales	21,646,379	38,846,866	10,085,281	48,932,147
vs prev year	+83.8%	-11.1%	+0.7%	-8.6%
% change				

Titles A-Z	Can't Speak French
4 Minutes	46
Chasing Pavements	69
Closer	12
Cold Shoulder	41
Come On Girl	55
Cops And Robbers	48
Cry For You	9
Daylight	25
Defying Gravity	60
Disco's Revenge 2008	34
Don't Stop Me Now	59



MusicWeek. 31.05.08

# The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
1	2	2	<b>Rihanna</b>	Take A Bow	(Stargate) EMI/Sony ATV (Smith/Eriksen/Hermansen) / Def Jam 1773577 (ARV)
2	1	2	<b>The Ting Tings</b>	That's Not My Name	(De Martino) Playwrite/Warner Chappell/Sony ATV (De Martino/White) / Columbia 88697293792 (ARV)
3	3	10	<b>Madonna Feat. Justin Timberlake</b>	4 Minutes	(Timbaland/Timberlake/Hills) Various (Timberlake/Mosley/Hills/Madonna) / Warner Brothers WB33CD2 (CIN)
4	4	9	<b>Will.I.Am Feat. Cheryl Cole</b>	Heartbreaker	(Will I Am) Catalyst/Cherry Lane Music (Adams) / Interscope 1771789 (ARV)
5	6	10	<b>Sam Sparro</b>	Black & Gold	(Rogg/Falson) EMI (Rogg/Falson) / Island 1766R41 (ARV)
6	5	5	<b>Wiley</b>	Wearing My Rolex	(Wiley) EMI/Level Songs/Chrysalis/Sony ATV (Klein/Stone/Davis/Cowie/Keane) / Asylum ASYLJ1M1C2 (CIN)
7	13	5	<b>Duffy</b>	Warwick Avenue	(Hogarth) Universal/EMI/Dalmon (Hogarth/White/Duffy) / A&M 1766149 (ARV)
8	7	9	<b>Usher Feat. Young Jeezy</b>	Love In This Club	(Polow Da Don) Various (Taylor/Dalton/Jones/Lovett/Jenkins/Thomas) / LaFace 88697312982 (ARV)
9	10	7	<b>September</b>	Cry For You	(Bhagavan/J Von Der Burg/N Von Der Burg) EMI/Universal (Bhagavan/J Von Der Burg/N Von Der Burg) / Hardbeat H2803CDS (TBC)
10	8	3	<b>Coldplay</b>	Violet Hill	(Colt/Play/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCD138084578 (E)
11	9	11	<b>Estelle Feat. Kanye West</b>	American Boy	(West) Chrysalis/Carlin/Catalyst/Cherry Lane/EMI (Lopez/Spear/Harris/Adams/Estelle/West) / Atlantic AT0304CIN (CIN)
12	24	3	<b>Ne-Yo</b>	Closer	(Stargate) EMI/Sony ATV (Smith/Eriksen) / Def Jam CATCD138240880 (ARV)
13	11	16	<b>Flo-Rida Feat. T-Pain</b>	Low	(T-Pain) Sony ATV (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)
14	16	7	<b>Nelly &amp; Fergie</b>	Party People	(Polow Da Don) Universal/EMI/CC (Haynes Jr/Ferguson/Garrett/Jones) / Universal CATCD137208235 (ARV)
15	12	5	<b>Pendulum</b>	Propane Nightmares	(Swire) Warner Chappell/Chrysalis (Swire/Burhoff/Deltrich/Franning) / Warner Brothers CATCD135415390 (CIN)
16	23	4	<b>Sara Bareilles</b>	Love Song	(Rosse) Sony ATV (Bareilles) / Columbia 88697315932 (ARV)
17	20	10	<b>Scouting For Girls</b>	Heartbeat	(Green) EMI (Stride) / Epic 88697271242 (ARV)
18	18	12	<b>Gabriella Cilmi</b>	Sweet About Me	(Higgins) EMI/Warner Chappell (Cooper/Higgins/Powell/LaCombs/Coler/Cilmi) / Island 1764472 (ARV)
19	30	3	<b>Taio Cruz</b>	I Can Be	(Cruz) Kobalt (Cruz) / 4th & Broadway 1772004 (ARV)
20	17	17	<b>Chris Brown</b>	With You	(Stargate) Sony ATV/EMI/Chrysalis (Eriksen/Bjorklund/Austin/Hermansen) / Jive 88697291522 (ARV)
21	18	15	<b>Duffy</b>	Mercy	(Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)
22	22	14	<b>Alphabeat</b>	Fascination	(Westberg/Alphabeat) Global Talent (Alphabeat) / Charisma CASDX18 (E)
23	New		<b>Alphabeat</b>	Ten Thousand Nights	(Westberg/Spencer) Global Talent (Boenloekke) / Charisma CASDX25 (E)
24	26	5	<b>Ashlee Simpson</b>	Outta My Head (Ay Ya Ya)	(Timbaland/Logan/Harmon) Various (Mosley/Logan/Harmon/Washington/Zemedkun/Simpson) / Geffen 1733683 (U)
25	15	4	<b>Kelly Rowland Feat. Travis Mccoy</b>	Daylight	(S*A*M/Slugge) EMI/Abkco (Womack/Payne) / RCA 88697288752 (ARV)
26	25	32	<b>Nickelback</b>	Rockstar	(Nickelback) Warner-Chappell (C Kroeger/M Kroeger/Peake/Aclair) / Roadrunner RR39323 (CIN)
27	New		<b>The Fratellis</b>	Mistress Mabel	(The Fratellis) EMI (Lawler) / Fallout 1773039 (U)
28	New		<b>The Zutons</b>	Always Right Behind You	(Drakoulis) EMI (The Zutons) / DeLatone DLTC0076 (ARV)
29	35	2	<b>Royworld</b>	Dust	(Tbc) TBC (Tbc) / Virgin VSCD11962 (E)
30	14	3	<b>The Pigeon Detectives</b>	This Is An Emergency	(Street) Universal (Main/Bowman/Best/Naylor/Wilson) / Dance To The Radio DTRD043CD (PIAS)
31	40	6	<b>Fall Out Boy Feat. John Mayer</b>	Beat It	(Fall Out Boy) Warner Chappell (Jackson) / Mercury CATCD137483250 (ARV)
32	17	6	<b>Kylie Minogue</b>	In My Arms	(Stannard/Harris) EMI/Sony ATV/Chrysalis (Stannard/Harris/Peake/Minogue/Wiles) / Parlophone CDRS3753 (E)
33	New		<b>The Ting Tings</b>	Great DJ	(De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia GBARL0701283 (ARV)
34	54	2	<b>Gusto</b>	Disco's Revenge 2008	(Tbc) TBC (Tbc) / AATW CDGLDBE891 (AMD)
35	61	15	<b>Utah Saints</b>	Something Good 08	(Utah Saints) EMI/Notting Hill (Willis/Bush) / Data DATA183CDS (ARV)
36	71	2	<b>Snap!</b>	Rhythm Is A Dancer	(Benites/Garrett In) Universal/Warner Chappell (Benites/Garrett/Austin) / Logic DEAB19500433 (ARV)
37	29	11	<b>Leona Lewis</b>	Better In Time/Footprints In The Sand	(Mac) Various (Magnusson/Kreuger/Paye/Cowell/Rotem/Martini) / Syco 88697272002 (ARV)
38	38	6	<b>Lil' Wayne</b>	Lollipop	(Weezer/Jonsin) EMI/CC (Carter) / Island CATCD136879981 (ARV)

This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
39	34	8	<b>Mariah Carey</b>	Touch My Body	(Stewart/The-Dream/Caray) Universal/Parlophone/EMI (Stewart) / Def Jam 1766285 (ARV)
40	32	15	<b>One Republic</b>	Stop And Stare	(Wells/Tedder) Sony ATV/Kobalt/CC (Tedder/Brown/Myers/Filkins/Fisher) / Interscope 1763784 (ARV)
41	28	7	<b>Adele</b>	Cold Shoulder	(White) Universal (Adele/Francis/White) / XL XLS358CD (PIAS)
42	31	9	<b>The Kooks</b>	Always Where I Need To Be	(Hoffer) Sony ATV (Pritchard) / Virgin VSCDX1967 (E)
43	38	9	<b>Britney Spears</b>	Break The Ice	(Danja) Universal/Warner Chappell/CC (Washington/Hills/Hilson/Araica) / Jive 88697290262 (ARV)
44	52	2	<b>Vampire Weekend</b>	Oxford Comma	(Balmanglij) Zomba (Vampire Weekend) / XL 68RKS0700526 (PIAS)
45	41	5	<b>Jay Sean</b>	Maybe	(Sampson) 2Point9/CC (Sampson/Sean) / 2Point9/Jayded CXJAY2P92 (TRC)
46	43	14	<b>Girls Aloud</b>	Can't Speak French	(Xenomania/Higgins) Various (Cooper/Higgins/Powell/Coler/Le/Cowling) / Fascination 1764157 (ARV)
47	45	25	<b>Rihanna</b>	Don't Stop The Music	(Stargate) Sony ATV/Warner Chappell/EMI (Jackson / Eriksen / Dabney / Her) / Def Jam 1762161 (ARV)
48	36	7	<b>The Hoosiers</b>	Cops And Robbers	(Smith) Sony ATV (Sparkes/Sharland/Skarendahl) / RCA 88697300752 (ARV)
49	New		<b>The Ting Tings</b>	Shut Up And Let Me Go	(De Martino) Sony ATV/Warner Chappell (De Martino/White) / Columbia CATCD137205632 (ARV)
50	49	2	<b>Neil Diamond</b>	Pretty Amazing Grace	(Rubin) Sony ATV (Diamond) / Columbia USSM10800959 (ARV)
51	Re-entry		<b>Flo Rida Feat. Timbaland</b>	Elevator	(Timbaland) Sony ATV/Warner Chappell (Mosley/Lane/Dillard) / Atlantic CATCD139213919 (CIN)
52	50	15	<b>H Two O Feat. Platnum</b>	What's It Gonna Be	(Parmar) EMI (Rabha/Modellit/Poli/Evers/Mckenna) / Hardbeat H2802CDS (TBC)
53	27	4	<b>Santogold</b>	Les Artistes	(Switca) EMI/CC (White/Hill) / Lizard King/Atlantic CATCD13771389 (CIN)
54	46	21	<b>Basshunter Feat. Dj Mental Theos</b>	Now You're Gone	(Basshunter) Warner Chappell/Collect/Nick's Music (Altberg/Nabuurs) / Hardbeat H2801CDS (TBC)
55	62	15	<b>Taio Cruz Feat. Luciana</b>	Come On Girl	(Cruz) Kobalt/CC/Clow (Cruz/Clow/Caporaso) / 4th & Broadway 1764408 (ARV)
56	New		<b>Mariah Carey</b>	Bye Bye	(Tbc) EMI/tbc (Tbc) / Def Jam USJM70809439 (ARV)
57	51	6	<b>Scoter</b>	The Question Is What Is The Question	(Baxter/Jordan/Simon/Thee) Various (Baxter/Jordan/Simon/Thee/Hemert) / AATW CDGL08E769 (AMD)
58	59	2	<b>Sandi Thom</b>	The Devil's Beat	(Fields) EMI/P&P (Thom/Field/Thompson) / RCA 88697280362 (ARV)
59	56	8	<b>Queen</b>	Don't Stop Me Now	(Queen/Baker) Queen/EMI (Mercury) / Parlophone CATCD112883822 (E)
60	New		<b>Kristen</b>	Defying Gravity	(Tbc) TBC (Tbc) / tbc USJUMCD300219 (TBC)
61	33	5	<b>The Script</b>	We Cry	(The Script) CC (Sheehan/O Donoghue/Power) / RCA 88697291572 (ARV)
62	New		<b>Kids In Glass Houses</b>	Give Me What I Want	(Dodangoda) CC (Kids In Glass Houses/Philips) / Roadrunner RR38522 (CIN)
63	65	38	<b>Scouting For Girls</b>	She's So Lovely	(Green) EMI (Stride) / Epic 88697147742 (ARV)
64	55	3	<b>Paramore</b>	That's What You Get	(Bendeth/Janick) Warner Chappell/CC (Farro/Williams/York) / Fueled By Ramen AT0312CD (CIN)
65	New		<b>The Futureheads</b>	Radio Heart	(Youth) Big Lite (The Futureheads) / Nul NULO2CD (PIAS)
66	44	7	<b>Black Kids</b>	I'm Not Gonna Teach Your Boyfriend How To...	(Butler) CC (Black Kids) / Almost Gold AGUK001CDS (ARV)
67	New		<b>Andy Abraham</b>	Even If	(Wright) CC (Watkins/Wilson/Abraham) / B-Line 3LINE001 (TBC)
68	66	34	<b>Timbaland</b>	Presents One Republic Apologize	(Wells/Tedder) Sony ATV (Tedder) / Interscope 1750152 (ARV)
69	58	19	<b>Adele</b>	Chasing Pavements	(White) Universal (Adkins/White) / XL XLS321CD (PIAS)
70	57	20	<b>Kelly Rowland</b>	Work	(Storch) Windswept/Hitco/K Gal/Catalyst/Cherry Lane (Rowland/Storch/Boyd) / Columbia 3369728332 (ARV)
71	70	23	<b>Britney Spears</b>	Piece Of Me	(Bloodshy & Avant) Universal/Crosslow (Karlsson / Winnberg / Ahlund) / Jive 88697221762 (ARV)
72	72	36	<b>Mark Ronson Feat. Amy Winehouse</b>	Valerie	(Ronson) EMI (Payne/Mccabe/Harding/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
73	73	50	<b>Rihanna Feat. Jay-Z</b>	Umbrella	(Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (ARV)
74	69	3	<b>Lil Mama Feat. Chris Brown &amp; T-Pain</b>	Shawty Get Loose	(T-Pain) Zomba/Nappypub/CC (Kirkiand/Najm) / Jive CATCD137061414 (ARV)
75	Re-entry		<b>Timbaland Feat. Keri Hilson/Nicole Scherzinger</b>	Scream	(Timbaland/Uanja) Various (Mosley/Hills/Hilson/Scherzinger) / Interscope 1764136 (ARV)

**ASHLEE SIMPSON**  
"OUTTA MY HEAD (AY YA YA)"



24. Ashlee Simpson  
Not a big hit in the US, where it fell short of the Hot 100 earlier this year, Ashlee Simpson's Outta My Head (Ay Ya Ya) is faring better in the UK, having moved 34-30-36-26-24 thus far. The introductory single from Simpson's third album, Bittersweet World, it is still the smallest of her four hits to date however it is judged, with current sales totalling 23,851, including 5,935 last week), compared to Pieces Of Me (number four, 2004, 70,878 sales), La La (number 11, 2005, 41,089 sales) and Boyfriend (number 12, 2006, 45,364 sales).



36. Snap!  
Number one for six weeks in 1992, Snap!'s Rhythm Is A Dancer is back on the chart, thanks to the TV campaign for Britvic's new spring water, Drench. A 30-second segment of the track is accompanied by footage of Brains from Gerry Anderson's classic mid-sixties sci-fi TV series Thunderbirds dancing and taking a swig of Drench. Normally selling around 300 copies a week, Rhythm Is A Dancer gained a foothold on the chart at number 71 last week, and now jumps to number 36 on sales of 3,930.

Don't Stop The Music 47	How To Dance With You 66	Outta My Head (Ay Ya Ya) 24
Dust 29	In My Arms 32	Oxford Comma 44
Elevator 51	Les Artistes 53	Party People 14
Even If 67	Lollipop 38	Piece Of Me 71
Fascination 22	Love In This Club 8	Pretty Amazing Grace 50
Give Me What I Want 62	Love Song 16	Propane Nightmares 15
Great DJ 33	Low 13	Radio Heart 65
Heartbeat 17	Maybe 45	Rhythm Is A Dancer 36
Heartbreaker 4	Marcy 21	Rockstar 26
I Can Be 19	Mistress Mabel 27	Scream 75
I'm Not Gonna Teach Your Boyfriend	Now You're Gone 54	Shawty Get Loose 74

She's So Lovely 63	This Is An Emergency 30
Shut Up And Let Me Go 49	Touch My Body 39
Something Good 08 35	Umbrella 73
Stop And Stare 40	Valerie 72
Sweet About Me 18	Violet Hill 10
Take A Bow 1	Warwick Avenue 7
Ten Thousand Nights 23	We Cry 61
That's Not My Name 2	Wearing My Rolex 6
That's What You Get 64	What's It Gonna Be 52
The Devil's Beat 58	With You 20
The Question Is What Is... 57	Work 70

<b>Key</b>
● Platinum (600,000)
● Gold (400,000)
● 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.

# The Ting Tings make their mark, ousting Neil Diamond from the top

by Alan Jones


**02. Neil Diamond**

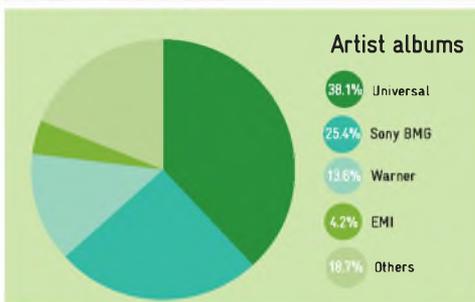
Number one last week, Neil Diamond's *Home Before Dark* dips to number two but is joined in the Top 10 by *The Best Of Neil Diamond*. Released 12 years ago, the latter album consists of 21 classic Diamond recordings from his career prior to joining Columbia in 1974, and is being re-promoted to capitalise on the release of his new album. *The Best Of* reached number 68 in 1996, number 30 in 2006 and number 44 last year. To-date sales of 278,766 include the 13,601 copies it sold to re-enter the chart at number eight this week.

With *The Ting Tings* replacing Neil Diamond at the top of the artist albums chart, there are consecutive number ones for the Columbia label for the first time since Beyoncé's *Dangerously In Love* dethroned Evanescence's *Fallen* in 2003.

Diamond's *Home Before Dark* suffers a 7.9% second-week dip in sales to 43,659, but *The Ting Tings* – who debuted atop the singles chart with *That's Not My Name* last week – surge to the summit with first album *We Started Nothing* enjoying sales of 47,907. The eighth different album to top the chart in as many weeks, it is the first by a male/female duo since 1994, when *Two Unlimited's* *Real Things* reached number one.

Though not quite matching the top two, Duffy's *Rockferry* had another good week, increasing sales by 30% to 40,572, to climb back to third place. Helped by *Warwick Avenue*, which is number two on the airplay chart and climbs 13-7 on the singles chart, *Rockferry* sold more copies last week than in any of its seven previous frames, and lifts its 12-week sales tally to 656,628. The album has remained in the top four throughout its career.

Achieving worldwide sales of 8.1m between its release on September 25, 2007 and the end of last year, *Halo 3* was a phenomenally successful Xbox video game. The fact it included a fair amount of Gregorian chanting resulted in considerable interest in the medieval genre of music, and led Universal to launch a search for a recording act to capitalise on it. From more than 200 responses, it signed up The Cistercian Monks of The Holy Cross Monastery in Stift Heiligenkreuz. Their album, *Chant: Music For Paradise*, a 31-track selection of traditional dirges,



debuts this week at number nine on sales of 12,958, becoming the first album of its kind to make the Top 75 since 1994, when *The Benedictine Monks of Santo Domingo De Silos* (*The Monks of Silos*) reached number seven with *Canto Gregoriano*. That album first appeared in Europe in 1993, has sold more than 5m copies worldwide, and has itself just been issued in a 15th anniversary edition, which debuts this week at number 196 on sales of 900.

Veteran fraternal duo Sparks – Ron Mael (60) and 59-year-old brother Russell – achieve their highest chart position in 33 years, debuting at number 54 (3,312 sales) with their 21st album, *Exotic Creatures Of The Deep*. They last charted in 2006, when *Hello Young Lovers* reached number 66, although with slightly higher first-week sales of 3,458. They last charted higher in 1975, when *Indiscreet* got to number 18. The new album is only the sixth Sparks album to make the Top 75 and is being helped by the Mael's current UK media blitz, and their current, unique concert schedule which sees them performing their 20 previous albums in their entirety, in a series of concerts at the Carling Islington Academy between May 16 and June 11, and the new album at The Shepherd's Bush Empire on June 13.

The solid top three on the artist albums chart – and new entries at one and two on the compilations chart from *Chilled 1991-2008* (24,480 sales) and *R&B Collection* (22,901) – helped overall sales to climb for the second week in a row, improving 4.6% to 1,893,215. Even so, that's 6.25% below same week sales of 2,019,290 last year.

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**06. Beth Rowley**

The Blue Thumb label was established in 1968, and reactivated in 1995, since when its highest-charting album has been Courtney Pine's *Back In The Day* (number 106 in 2000). Now part of Universal Classics, Blue Thumb is also home to Beth Rowley, whose first album, *Little Dreamer*, debuts at number six on sales of 17,451. Born in Peru to British parents, the 26-year-old singer-songwriter's new single *So Sublime* is getting massive airplay support from Radio Two, where it was aired 10 times last week, making it the station's 13th most-played song.

**BPI Awards**
**Albums**

*Vampire Weekend* *Vampire Weekend* (silver) *Pendulum* *In Silico* (silver) *The Polyphonic Spree* *The Beginning Stages Of* (silver) *Various* *Kiss presents The Mixtape* (silver) *The Platters* *The Very Best Of* (silver) *Neil Diamond* *Home Before Dark* (gold) *The Ting Tings* *We Started Nothing* (gold) *Calvin Harris* *I Created Disco* (gold) *One Night Only* *Started A Fire* (gold) *Razorlight* *Up All Night* (4xpl)

**Compilations Top 20**

This Last Artist Title / Label (Distributor)

1	N	Various	<i>Chilled 1991-2008</i> / Ministry (ARV)
2	N	Various	<i>R&amp;B Collection</i> / Universal TV (ARV)
3	1	Various	<i>Clubland Classics</i> / AATW/UMTV (ARV)
4	2	Various	<i>Now That's What I Call Music!</i> 69 / EMI Virgin/UMTV (E)
5	3	Various	<i>Cream – 15 Years</i> / Ministry (ARV)
6	4	Various	<i>Dave Pearce Trance Anthems 2008</i> / Ministry (ARV)
7	7	Various	<i>101 Driving Songs</i> / EMI Virgin (E)
8	5	Various	<i>Smash Hits – The '80s</i> / EMI TV/Rhino (E)
9	12	Various	<i>Ultimate Eurovision Party</i> / EMI TV/Sony BMG (E)
10	6	Various	<i>Here And Now – The Very Best Of The 80s</i> / UMTV (ARV)
11	8	Various	<i>Addicted 2 Bassline</i> / AATW/UMTV (ARV)
12	9	OST	<i>Step Up 2 – The Streets</i> / Atlantic (CIN)
13	N	Various	<i>New Classix 2008</i> / UCIJ (ARV)
14	11	Various	<i>Kiss Pts The Mixtape</i> / Rhino (CINR)
15	10	Various	<i>101 Driving Anthems</i> / EMI TV (E)
16	R	Various	<i>Ministry Of Sound – Anthems 1991-2008</i> / Ministry (ARV)
17	20	Various	<i>Mos Presents Garage Classics</i> / Ministry (ARV)
18	16	Original TV Soundtrack	<i>High School Musical 2</i> / Walt Disney (E)
19	18	Various	<i>Dreamboats &amp; Petticoats</i> / EMI TV/UMTV (ARV)
20	15	Various	<i>The Edge Of The Eighties</i> / Sony BMG (ARV)

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

**Classical Albums Top 10**

This Last Artist Title / Label (Distributor)

1	N	Cistercian Monks	<i>Chant – Music For Paradise</i> / UCIJ (ARV)
2	1	Blake Blake	/ UCIJ (ARV)
3	3	Mike Oldfield	<i>Music Of The Spheres</i> / UCIJ (ARV)
4	4	Monks Of Silos	<i>Gregorian Chant</i> / EMI Classics (E)
5	2	Andrea Bocelli	<i>Sacred Arias</i> / Philips (ARV)
6	N	Monks Of Santo Domingo De Silo	<i>Sacred Chants</i> / Metro
7	7	All Angels	<i>Into Paradise</i> / UCIJ (ARV)
8	5	Katherine Jenkins	<i>Living A Dream</i> / UCIJ (ARV)
9	10	Royal Scots Dragoon Guards	<i>Spirit Of The Glen</i> / UCIJ (ARV)
10	9	Luciano Pavarotti	<i>Icons</i> / Icons

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BPI Awards are made on combined unit sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: silver (120,000), gold (200,000) and platinum (600,000). Current dealer prices are defined as: budget (£4.50-£4.24), mid-price (£4.25-£5.99) and full price (£6.00 or over).

**Music DVD Top 20**

This Last Artist Title / Label (Distributor)

1	N	The Osmonds	<i>50Th Anniversary – Reunited Live In Las</i> / Osmond Entertainment (TBC)
2	N	Paul McCartney	<i>Put It There</i> / Siam Dunk (V/THE)
3	4	Neil Diamond	<i>Greatest Hits Live</i> / Columbia (ARV)
4	N	Various	<i>Driving Anthems</i> / Warner Music Ent (CIN)
5	2	Original Cast Recording	<i>Jerry Springer – The Opera</i> / Pathe (CINR)
6	3	Celine Dion	<i>A New Day Has Come – Deluxe Edition</i> / Sony BMG (ARV)
7	1	Runrig	<i>Year Of The Flood</i> / Ridge (ARV)
8	5	Take That	<i>Beautiful World Live</i> / Polydor (U)
9	8	Original Cast Recording	<i>High School Musical – The Concert</i> / Walt Disney (E)
10	7	Metallica	<i>The Videos 1989-2004</i> / Vertigo (U)
11	10	Meat Loaf	<i>Storytellers</i> / Universal Pictures (ARV)
12	9	Guns N' Roses	<i>Welcome To The Videos</i> / Polydor (U)
13	N	Various	<i>Later With Jools Holland – The First 15</i> / Warner Brothers (CIN)
14	6	Led Zeppelin	<i>The Song Remains The Same</i> / Warner Home Video (CINR)
15	N	Deep Purple	<i>Around The World Live</i> / Eagle Vision (P)
16	15	Dire Straits	<i>Sultans Of Swing</i> / Mercury (ARV)
17	18	Pink Floyd	<i>Pulse – 20.10.94</i> / EMI (E)
18	17	Bad Company	<i>Merchants Of Cool – In Concert</i> / Sanctuary Visual Ent (TBC)
19	11	Eagles	<i>Hell Freezes Over</i> / Geffen (U)
20	N	Thin Lizzy	<i>Greatest Hits</i> / Mercury (ARV)

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**Rock Albums Top 10**

This Last Artist Title / Label (Distributor)

1	1	Iron Maiden	<i>Somewhere Back In Time</i> / EMI (E)
2	3	Paramore	<i>Riot</i> / Fueled By Ramen (CIN)
3	5	Aerosmith	<i>The Very Best Of</i> / Columbia (ARV)
4	4	Nickelback	<i>All The Right Reasons</i> / Roadrunner (CIN)
5	2	Def Leppard	<i>Songs From The Sparkle Lounge</i> / Mercury (ARV)
6	R	Linkin Park	<i>Minutes To Midnight</i> / Warner Brothers (CIN)
7	10	Guns N' Roses	<i>Appetite For Destruction</i> / Geffen (U)
8	6	Muse	<i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CIN)
9	7	Paramore	<i>All We Know Is Falling</i> / Fueled By Ramen (CIN)
10	9	Foo Fighters	<i>In Your Honour</i> / RCA (ARV)

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

**Artists A-Z**

Adele 24  
Bon Iver 42  
Brown, Chris 36  
Bubie, Michael 60  
Carey, Mariah 49, 58  
Clm, Gabriella 16  
Cistercian Monks 9  
Cruz, Taio 52  
Death Cab For Cutie 74  
Diamond, Neil 2, 8

**D'ion, Celine 62**

Duffy 3  
Enemy, The 69  
Faulkner, Newton 66  
Flight Of The Conchords 61  
Foxboro Hot Tubs 37  
Girls Aloud 31  
Groban, Josh 41  
Hadouken! 65  
Hoosiers, The 43  
Hucknall 18



# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label (Distributor)
1	New		<b>The Ting Tings</b> We Started Nothing (De Martino) / Columbia 8869713342 (ARV)
2	1	2	<b>Neil Diamond</b> Home Before Dark (Rubin) / Columbia 88697154652 (ARV)
3	4	12	<b>Duffy</b> Rockferry (Butler/Hogarth/Booker) / A&M 1756423 (ARV)
4	3	3	<b>Scoter</b> Jumping All Over The World (Raxxter/Jordan/Simon/Thele) / AATW/IJMTV 1772192 (ARV)
5	2	2	<b>Pendulum</b> In Silico (Swire/Mcgrillen/Gwynedd/Harding/Kodish) / Warner Brothers 2564695276 (CIN)
6	New		<b>Beth Rowley</b> Little Dreamer (Power/Bacon/Duarmby) / Blue Thumb 1754713 (ARV)
7	5	4	<b>Madonna</b> Hard Candy (Timberlake/Timbaand/The Neptunes/Danja/Madonna) / Warner Brothers 9362498849 (CIN)
8	Re-entry		<b>Neil Diamond</b> The Best Of (Various) / UMTV 9838711 (ARV)
9	New		<b>Cistercian Monks</b> Chant – Music For Paradise (Various) / IJC 1766016 (ARV)
10	7	36	<b>Scouting For Girls</b> Scouting For Girls (Green) / Epic 88697155192 (ARV)
11	New		<b>The Osmonds</b> The Very Best Of (Various) / UMTV 9808355 (ARV)
12	9	4	<b>The Platters</b> The Very Best Of (Ram/Dixon/Various) / UMTV JMTV7944 (ARV)
13	12	29	<b>Amy Winehouse</b> Back To Black – The Deluxe Edition 2 (Ronson/Salaamremi Com) / Island 1749097 (ARV)
14	6	2	<b>Jay Sean</b> My Own Way (Grant/Stuart/Sampson/Various) / 2Point9/Jayded JAY2P9CD1 (TBC)
15	42	11	<b>Vampire Weekend</b> Vampire Weekend (Ratmanglij) / XL XLCD318 (PIAS)
16	8	8	<b>Gabriella Cilmi</b> Lessons To Be Learned (Xenomania) / Universal 1763307 (ARV)
17	11	2	<b>The Searchers</b> The Very Best Of (Nightingale/Hatch/Various) / Universal TV 5308616 (ARV)
18	New		<b>Hucknall</b> Tribute To Bobby (Wright) / Simplyred.com SRA004CDX (V/THE)
19	19	28	<b>Leona Lewis</b> Spirit (Mac/Rotem/Stargate/Tedder/Steinberg/Various) / Syco 88697025542 (ARV)
20	13	4	<b>Sam Sparro</b> Sam Sparro (Marcussen) / Island 1769065 (ARV)
21	15	30	<b>Robert Plant &amp; Alison Krauss</b> Raising Sand (Burnett) / Decca/Rounder 4759382 (ARV)
22	18	2	<b>Bobby Vee</b> The Very Best Of (Various) / EMI 2132292 (E)
23	17	6	<b>The Kooks</b> Konk (Hoffer) / Virgin 2146120 (E)
24	16	17	<b>Adele</b> 19 (Abbiss/White/Ranson) / XL XLCD313 (PIAS)
25	33	43	<b>Amy Macdonald</b> This Is The Life 2 (Wilkinson) / Vertigo 1732124 (U)
26	36	9	<b>The Raconteurs</b> Consolers Of The Lonely (White/Benson) / XL XLCD359 (PIAS)
27	27	11	<b>One Republic</b> Dreaming Out Loud (Wells/Tedder/Mikal Blue) / Interscope 1754743 (ARV)
28	25	25	<b>Nickelback</b> All The Right Reasons (Nickelback/Kroeger) / Roadrunner RR83002 (CIN)
29	30	3	<b>Willie Nelson</b> Legend: The Best Of Willie Nelson (Various) / Sony BMG 88697271642 (ARV)
30	10	2	<b>Frank Sinatra</b> Nothing But The Best (Various) / Reprise 8122799331 (CIN)
31	44	26	<b>Girls Aloud</b> Tangled Up (Higgins/Xenomania/Beetham) / Fascination 1750580 (ARV)
32	20	4	<b>Portishead</b> Third (Portishead) / Island 1764013 (ARV)
33	14	2	<b>Iron Maiden</b> Somewhere Back In Time (Various) / EMI 2147071 (E)
34	21	5	<b>The Last Shadow Puppets</b> The Age Of The Understatement (Ford) / Domino WIGCD208 (PIAS)
35	35	94	<b>Amy Winehouse</b> Frank 2 (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 5303428 (ARV)
36	40	13	<b>Chris Brown</b> Exclusive (West/T-Pain/Will.I.Am/Various) / Jive 88697160592 (ARV)
37	New		<b>Foxboro Hot Tubs</b> Stop Drop And Roll (Cavallaro/Green Day) / Warner Brothers 9362498647 (CIN)
38	41	5	<b>Pendulum</b> Hold Your Colour (Pendulum) / Breakbeat Kaos BBK002CDR (SRD)

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label (Distributor)
39	29	2	<b>Martha Wainwright</b> I Know You're Married But... (Albeta/Terefa/Johansson/Trott/Mcgarrrigle) / Drowned In Sound DIS0039 (PIAS)
40	23	2	<b>Kelly Rowland</b> Ms Kelly – Deluxe Edition (Various) / Columbia 88697288112 (ARV)
41	22	2	<b>Josh Groban</b> Awake Live (Various) / Reprise 9362498871 (CIN)
42	43	2	<b>Bon Iver</b> For Emma, Forever Ago (Vernon) / 4AD CAN2R09 (V/THE)
43	34	31	<b>The Hoosiers</b> The Trick To Life (Grafty-Smith) / RCA 88697156912 (ARV)
44	48	26	<b>Kylie Minogue</b> X (Chambers/Dennis/Various) / Parlophone 5139522 (E)
45	58	22	<b>Robyn</b> Robyn (Robyn/Ahlund/Klearup/The Knife/Kronlund) / Konichiwa 1744780 (ARV)
46	26	2	<b>Santogold</b> Santogold (Diplo/Disco D/Hill/Switch/Santi/Davis/Freq Nasty) / Lizard King/Atlantic 5144283082 (CIN)
47	54	68	<b>Mika</b> Life In Cartoon Motion 4 (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (ARV)
48	37	11	<b>David Jordan</b> Set The Mood (Lipson/Horn) / Mercury 1725566 (ARV)
49	46	6	<b>Mariah Carey</b> E=MC² (Stargate/Will.I.Am/Carey/Cox/Swizz Beatz/Various) / Def Jam 1750758 (ARV)
50	45	20	<b>Paramore</b> Riot (Bendeth) / Fueled By Ramen 7567899805 (CIN)
51	55	9	<b>Bob Marley &amp; The Wailers</b> Legend (Marley/Various) / Tuff Gong 5301640 (ARV)
52	Re-entry		<b>Taio Cruz</b> Departure (Cruz) / 4th & Broadway 1761182 (ARV)
53	51	27	<b>Britney Spears</b> Blackout (Various) / Jive 88697190732 (ARV)
54	New		<b>Sparks</b> Exotic Creatures Of The Deep (R Mael/R Mael) / Lit Beethoven LBRC0111 (TBC)
55	New		<b>Elvis Presley</b> Hitstory (Various) / RCA 82876739352 (ARV)
56	66	51	<b>Rihanna</b> Good Girl Gone Bad 2 (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (ARV)
57	50	25	<b>The Wombats</b> A Guide To Love Loss & Desperation (Robertson/The Wombats/Southern/Lovellace/Harris/Ath) / 14th Floor 5144233372 (CINR)
58	Re-entry		<b>Mariah Carey</b> Greatest Hits (Various) / Columbia 5054612 (ARV)
59	28	2	<b>Moby</b> Last Night (Moby) / Mute CDSTJMM275 (E)
60	59	33	<b>Michael Buble</b> Call Me Irresponsible – Special Edition 2 (Foster/Gattica) / Reprise 9362499111 (CIN)
61	32	2	<b>Flight Of The Conchords</b> Flight Of The Conchords (Petralia) / Warner Brothers 5144281482 (CIN)
62	73	16	<b>Celine Dion</b> All The Way – A Decade Of Song & Video 2 (Foster/Roche/Kelly/Various) / Columbia 4960942 (ARV)
63	Re-entry		<b>Kaiser Chiefs</b> Yours Truly Angry Mob (Street) / B Unique/Polydor BUN122CD (ARV)
64	New		<b>Scarlett Johansson</b> Anywhere I Lay My Head (Sitek) / Rhino 8122799258 (CINR)
65	47	3	<b>Hadouken!</b> Music For An Accelerated Culture (Hadouken/Jacknie Lee) / Surface Noise 5144279342 (CIN)
66	52	43	<b>Newton Faulkner</b> Hand Built By Robots 2 (McKim/Spencer) / Ugly Truth 88697113062 (ARV)
67	New		<b>Johnnie Ray</b> Just Walkin' In The Rain – Very Best Of (Various) / Sony BMG 88697312092 (ARV)
68	62	32	<b>Kanye West</b> Graduation (West/Various) / Roc-A-Fella 1741220 (ARV)
69	57	45	<b>The Enemy</b> We'll Live And Die In These Towns (Barny/Morris/Terry/Davis) / Warner Brothers 2564695670 (CIN)
70	Re-entry		<b>The Pigeon Detectives</b> Wait For Me (Jackson) / Dance To The Radio DTR030 (PIAS)
71	71	88	<b>Take That</b> Never Forget – The Ultimate Collection 3 (Various) / RCA 82876748522 (ARV)
72	49	12	<b>One Night Only</b> Started A Fire (Lilywhite) / Vertigo 1751839 (U)
73	53	15	<b>Michael Jackson</b> Thriller: 25Th Anniversary Edition (Jones/Various) / Epic 88697179862 (ARV)
74	24	2	<b>Death Cab For Cutie</b> Narrow Stairs (Waltia) / Atlantic 7567899465 (CIN)
75	Re-entry		<b>Will.I.Am</b> Songs About Girls (Various) / Interscope 1747675 (ARV)

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



**11. The Osmonds**  
The Osmonds are back in town and celebrating their 50th anniversary with a tour and TV dates, so naturally IJMTV is re-promoting their 2003 Very Best Of set. The album peaked at number four, spent 11 weeks in the Top 75 and sold 224,391 copies prior to last week. Returning to the list at number 11, it adds a further 11,602 sales to that tally. It is competing with a flurry of Osmonds releases from other labels – Cherry Red's 7Ts imprint has just released 16 Donny/Osmonds albums on eight CDs, and a live Las Vegas album on their own label was issued last Monday.



**18. Hucknall**  
Since Simply Red star Mick Hucknall set up his own simplyred.com label in 2003, his group has had a number two album with Home, a number three album with Simplified and a number four album with Stay, selling a combined 936,000 copies. For his first solo release, ahead of Simply Red's 2009 split, Hucknall turns to the catalogue of American blues and soul legend Bobby 'Blue' Bland, releasing the 12-song selection Tribute To Bobby as a CD/DVD combination. It debuts this week at number 18 on sales of 7,482.

I Am, Will 75  
Iron Maiden 33  
Jackson, Michael 73  
Johansson, Scarlett 64  
Jordan, David 48  
Kaiser Chiefs 63  
Kooks, The 23  
Last Shadow Puppets, The 34  
Lewis, Leona 19  
Macdonald, Amy 25  
Madonna 7

Marley, Bob & The Wailers 51  
Mika 47  
Minogue, Kylie 44  
Moby 59  
Nelson, Willie 29  
Nickelback 28  
One Night Only 72  
One Republic 27  
Osmonds, The 11  
Paramore 50  
Pendulum 5

Pendulum 38  
Pigeon Detectives, The 70  
Plant, Robert & Alison Krauss 21  
Platters, The 12  
Portishead 32  
Presley, Elvis 55  
Raconteurs, The 26  
Ray, Johnnie 67  
Rihanna 56  
Robyn 45  
Rowland, Kelly 40

Rowley, Beth 6  
Santogold 46  
Scoter 4  
Scouting For Girls 10  
Sean, Jay 14  
Searchers, The 17  
Sinatra, Frank 30  
Sparks 54  
Sparro, Sam 20  
Spears, Britney 53  
Take That 71

Ting Tings, The 1  
Vampire Weekend 15  
Vee, Bobby 22  
Wainwright, Martha 39  
West, Kanye 68  
Winehouse, Amy 13, 35  
Wombats, The 57

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

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital bundles, CDs, LPs and cassettes. © The Official UK Charts Company 2008.

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