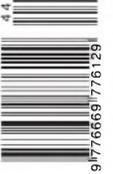


# MusicWeek

United Business Media



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## NEWS

### ROCKERS RETURN

AC/DC and Guns N' Roses are back – and sales are expected to rock retail



## LIVE

### TENT COPS

Festival security task force to be formed to combat criminal gangs



## FEATURES

### OUT OF THIS WORLD

Jeff Wayne and 30 years of The War Of The Worlds

## Birt slams pre-Terra EMI regime

EMI GROUP MADE LOSSES OF £757M, the company reported last Friday, when its annual review for the year ended March 31 2008 was finally published. That is a loss amounting to more than £166,000 for every employee.

In his comments summarising the performance of the company, Lord Birt, chairman of EMI parent company Maltby Capital, is highly critical of the way in which EMI Music was being managed prior to its takeover last year.

While the group reported EBITDA of £164m, down 5% on the previous year, the business was hit by various charges to send losses spiralling. These included: £192m arising from a balance sheet re-valuation; £123m restructuring costs; £109m depreciation; and £520m of net financing costs.

EMI Music Publishing increased revenues by 2% to £411m, but EMI Music's revenues declined 23% to £1.047bn, prompting Lord Birt to give a damning indictment of the record company's performance.

While admitting that the loss was mainly due to accounting factors, Lord Birt comments, "Close involvement with the company over the past year has exposed how internal factors within EMI Music had significantly eroded the group's profitability."

Birt cites three reasons for the major's troubles: the company accepted as normal costs that should have been substantially cut back; EMI Music's creative performance, as well as its financial performance, had begun to slide; and the company's internal reporting provided insufficient information for fundamental metrics, such as artist profitability.

However, Birt claims costs are now under control and the company "expects first-half results to demonstrate that EMI Music has begun its journey to recovery".

# Our destiny calling

UK Music's Sharkey exhorts industry to "control our own destiny"

## Industry bodies

By Robert Ashton

**UK MUSIC OPENS ITS DOORS TODAY** with a promise to deliver big, radical ideas by launching a music manifesto to help the industry regain control of its own destiny.

The group is planning to research and prepare the document – its own response to the Government's Creative Britain document – over the next few months in a bid to "provide long-term thinking and manage (an) agenda for the industry".

The ambitious launch strategy follows last Thursday's second board meeting of UK Music, which earlier this month brought the whole commercial sector under an umbrella to provide one industry voice on key issues.

The board meeting also tied up a pan-industry submission to the Government's consultation on legislative options to address illicit P2P filesharing (see box).

UK Music chief executive Feargal Sharkey says some big philosophical questions will be addressed by the research, which will also suggest how the Government, whose own DCMS and BERR departments came up with its blueprint for creative economy in February, can support the industry.

"The Government has shown it wants to support the creative industries, but the industry itself needs to ask, 'Where do we need to be in five years' time?' Do we need to clarify what help and support we need from Government?" says Sharkey.

"We now need to look at long-term thinking and manage the agenda for the industry. We need to look at the individual elements, for instance is IP and copyright serving the industry well enough? It all



UK Music's Andy Heath (left) and Feargal Sharkey

becomes about controlling our own destiny."

Sharkey also reveals that they are talking to the film industry. This means the manifesto may be widened to incorporate some, if not all, of the creative industries.

"We have been spending time forging close links with other creative industries," adds Sharkey. "If you are looking for financial support, for example, the same

things apply to music as film."

The manifesto is expected to be ready for early 2009, with the plan to take it to each party political conference later in the year and to inform Government policy.

In addition to the music manifesto and work on the pan-industry submission to the Department for Business Enterprise & Regulatory Reform, which opened the consultation on

legislative options to address illicit P2P filesharing in July, Sharkey and his chairman Andy Heath are also planning the world's first Creators' Conference.

This is expected to take place in December this year and UK Music has pulled off a coup by inviting Internal Markets commissioner Charlie McCreevy. See feature on p16.

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## JOINED-UP THINKING UK MUSIC ISSUES P2P RESPONSE

**UK MUSIC PASSED ITS FIRST REAL TEST** with flying colours after corraling its members last week and persuading them to produce an 11th-hour joint industry response to illicit filesharing.

The move comes as the deadline for the BERR consultation on how to deal with P2P draws rapidly near. It closes on Thursday (October 30), when UK Music will submit the final joint statement.

It is also a major coup for the nascent organisation, which officially opened its doors today (Monday).

A draft deal has been circulating the industry for a couple of weeks

and UK Music chief executive Feargal Sharkey has been confident a deal could be reached.

But, even late last week, there were some voices within the business who believed consensus would be difficult to find in last Thursday's UK Music board meeting because of different views about the level of punishments that should be meted out to rogue ISPs which allow illicit filesharing.

It would have been inconceivable if the industry had been unable to produce a joint document having issued pan-industry statements – at the behest of previous bodies the

Music Business Forum and Music Business Group – on copyright term and format shifting.

Individual groups are also expected to submit their own statements to BERR, which opened the consultation in July aiming "to set out and gather views on a proposal for a co-regulatory approach that could be adopted in order to facilitate and ensure co-operation between internet service providers and rights holders to address the problem of illicit use of peer-to-peer filesharing technology to exchange unlawful copies of copyright material".

# News

## THE PLAYLIST



**KANYE WEST**  
**Love Lockdown**  
Mercury

Defying the restrictions of genre, Kanye West has delivered one of the year's most innovative moments in pop. (single, December 1)



**FLORENCE AND THE MACHINE**  
**Dog Days Are Over**  
Moshi Moshi

Florence delivers her songs with an almighty punch and there's an urgency in that incredible voice that just won't take no for an answer. (single, December 1)



**LA ROUX**  
**Quicksand**  
Kitsune

The stunning debut from Elly Jackson, who signed to Seb Chew at Polydor earlier this year. A wonderful thing. (single, November 24)



**GUNS N' ROSES**  
**Chinese Democracy**  
Polydor

The general consensus is it's actually OK, which after 15 years, millions of dollars and a few broken friendships is all you can ask. (single, November 24)



**EMPIRE OF THE SUN**  
**Walking On a Dream**  
Virgin

Sleepy Jackson frontman Luke Steele and Nick Littlemore from Pnau collaborate on this psychedelic side project that blends killer pop hooks with clever, dreamy musicianship. (single, December 1)



**MASTER SHORTEE**  
**Dead End**  
Odd One Out

A slick, upbeat debut from UK artist Master Shortie who comes from the ATC Management stable. (single, November 10)



**SCHOOL OF SEVEN BELLS**  
**Half Asleep**  
Ghostly Int.

If a perfect pop song was a cloud and you could fall through it while you were slowly nodding off it would feel like this. Big fluffy clouds of melodic wonderfulness. (seven-inch single, out now)



**SUGAR & GOLD**  
**Neighborhood**  
unsigned

Hailing from San Francisco, Neighborhood by Sugar & Gold sounds like the bastard child of The Go! Team and Sesame Street. (demo)



**METRONOMY**  
**A Thing For Me**  
Because

Potential to give Metronomy their biggest cross-over success to date. A Thing For Me is a catchy, upbeat pop song with a sharp edge. (single, December 8)

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



## SIGN HERE

Hockey have signed a recording deal with Capitol in the US, and will be released by Virgin in the UK. They are the first signing by the new A&R team headed up by Nick Gatfield and LA-based Steven Melrose.

Full Time Hobby has signed School Of Seven Bells. The UK independent will release the trio's debut album next month (see p35).



## GIG OF THE WEEK

**Who:** Snow Patrol  
**When:** Monday, October 27  
**Where:** The Bloomsbury Theatre  
**Why:** It is the last night out of four relatively intimate shows for Snow Patrol across the UK and Ireland, and it will be a cracker.

Columbia ships 4.7m units for AC/DC album Black Ice...

# AC/DC lead rock's ph

## Retail

By Stuart Clarke

**COLUMBIA HAS DELIVERED EN MASSE** for one of 2008's biggest albums, clocking up a phenomenal worldwide ship of 4,706,201 physical albums for AC/DC's first album in eight years, Black Ice.

Stateside the group's first album for Sony BMG had scanned almost 500,000 copies come Friday and was projected to nearly double that by end of play, taking it to the number one spot. In the UK, midweek sales of 82,000 copies looked set to echo the group's US chart placing and similar results were expected in other markets around the world.

That this has been achieved without digital sales – the group remaining true to their word that they do not want their songs sold individually – is testament to the pulling power of the Aussie band, whose catalogue continues to enjoy a permanent presence on the charts around the world. In 2008 alone, the group's catalogue has racked up physical sales of nearly 5m copies.

Columbia managing director Mike Smith says the result speaks volumes about the career path of the band. "You can get into an argument about the relevance of iTunes but the reason this has worked so well is because you have the greatest rock band in the world, delivering one of the greatest albums since Back In Black," he says.

The lead single from the album, Rock & Roll Train, was released in a limited physical form in the UK but Smith says Columbia made a conscious decision to avoid going for a full chart-eligible release because of the impact the band's invisibility on digital release platforms would have had on the chart result.

"That's where a digital presence does affect artists now," he explains.



## AC/DC's BLACK ICE WORLDWIDE SHIPMENT

COUNTRY	UNITS	AWARD
<b>Total shipment:</b>	<b>4,706,201</b>	
Germany	550,000	2x Platinum
Canada	344,000	4x Platinum
UK	227,000	Gold
France	209,000	Platinum
Australia	202,000	2x Platinum
Switzerland	86,000	3x Platinum
Italy	74,000	Platinum
Spain	69,000	Gold
Sweden	63,000	Platinum
Norway	35,000	Platinum
Finland	32,000	Platinum
Austria	31,000	Platinum
Netherlands	29,000	Gold
Belgium	29,000	Platinum
Argentina	28,000	Gold
Ireland	24,000	Platinum
New Zealand	21,000	Platinum
Denmark	19,000	Gold
Poland	15,000	Gold
Czech Republic	10,000	Platinum
Colombia	5,000	Gold



New AC/DC album Black Ice



Columbia's Mike Smith



AC/DC frontman Brian Johnson

Source: AC/DC Catalog 2008 / YTD: 4,952,282

# Digital sales help slow UK m

**A 45% INCREASE IN DIGITAL SALES** has helped slow the decline in the UK music market to just 4% in the first half of the year.

New interim trade delivery figures from the IFPI show that of the top five music territories, the UK was the best performer digitally with sales worth \$115.8m (£74.52m) already – they stood at \$169.5m (£109.02m) at the end of 2007.

Thus, although physical sales slumped 10% – the UK and US

markets combined accounted for a 60% loss of physical sales globally – in the same period, the digital growth prevented a total collapse.

Digital sales now account for 16% of the market in the UK, slightly lower than the 20% global average.

IFPI director of market research Gabriela Lopes explains that the UK has performed better than the overall global market, which saw a 12% decline in physical sales in the first half. This equates with

the 12% fall over the whole of 2007, indicating the decline in physical sales is pretty stable.

"The first half of the year is a pretty good indicator of what will happen over the whole year," she says.

Combined with the 25% increase in digital sales globally (up significantly from just 15% at the end of 2007), the global market has shrunk overall by 5% over the first six months of 2008. But that is actually a decent result in

# with Guns N' Roses album to follow Physical revival

Conquering the world - again: AC/DC's new Black Ice album sees the veteran rockers shipping nearly 5m physical albums around the globe



"With AC/DC I didn't want to release a single that would achieve anything less than a number one result and based on the numbers you need to sell to achieve that, there are simply not the physical retail outlets available to facilitate the sales."

The band themselves have been vocal about their objection to iTunes. In a recent press conference 61-year-old frontman Brian Johnson told Reuters, "Maybe I'm just being old fashioned, but this iTunes, God bless 'em, it's going to kill music if they're not careful. It's a monster, this thing. It just worries me. And I'm sure they're just doing it all in the interest of making as much cash as possible. Let's put it this way, it's certainly not for the love, let's get that out of the way, right away."

Smith says he is unaware of any talks to get the band's music onto the digital retailer. "I love the fact that if you want to get Hells Bells, you have to buy Back In Black which you get home and is the best album

you've ever heard. I don't think that's short-changing fans."

The global release of Black Ice has been spearheaded by Columbia's US label, and Smith is full of praise for their efforts. "The way that Columbia in the US have set up and managed the release around the whole world has shown an attention to detail that you don't often see on big albums. To me, this is the epitome of what you can achieve with a major label."

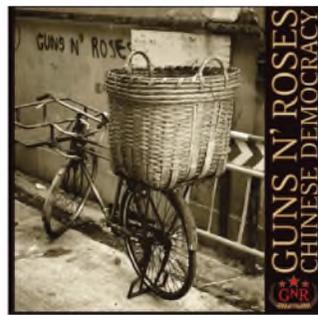
The Black Ice campaign is set to continue well into 2009, with a world tour and more singles to follow. It will also receive another boost come December with the release of the AC/DC Live: Rock Band Track Pack, featuring 18 live master recordings by the group. The US will lead the release of the game on November 2, with European released on December 12.

However, this release is set to go up against the long-delayed new album from Guns N' Roses, who make their return to the market this autumn (see cover below).

Chinese Democracy, the band's first album of new material since Use Your Illusion I and II in 1991, is released on November 24 (23 globally).

The new album will be released by Black Frog/Geffen Records, with distribution by Polydor in the UK. The 14-track album was produced by Axl Rose and Coram Costanzo, who has previously worked with Pearl Jam and Rage Against the Machine.

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# Music market decline

the current economic market because at the end of last year the rate of decline in physical and digital sales combined was 8%. "The rate of decline is slowing," adds Lopes.

Lopes also points out that the UK sector is now seeing strong gains in performance rights income and also from licensing. "YouTube, music in games, these are all sectors that are gaining quickly and becoming increasingly important," she adds.

Lopes has also identified more than a dozen major markets that are bucking the global trend of shrinking markets. Japan is a notable exception to the global malaise. This market saw a 1% gain in physical sales, which when combined with 40% increase in digital activity, saw an overall market increase of 4%.

The news comes in a week that has seen strong sales from both AC/DC's Black Ice and High School Music 3.

# Azoff in the frame

## Ticketmaster lines up new boss

### Live

By Gordon Masson

**ARTIST MANAGER IRVING AZOFF** (pictured) is being lined up as the new boss of Ticketmaster after the world's leading ticketing company announced a deal to acquire a controlling interest in his Front Line Management operation.

Ticketmaster will increase its holding in the company by paying \$123m (£78.63m) for Warner Music's estimated 30% stake in Front Line, with Azoff becoming CEO of the renamed Ticketmaster Entertainment.

Ticketmaster chairman Barry Diller says, "While the Ticketmaster name has been synonymous with live entertainment for some time, [we have now taken] a significant step in solidifying our position in the music business. And we will greatly benefit in having Irving Azoff lead Ticketmaster."

Since being founded by Irving Azoff and Howard Kaufman in 2004, Front Line has built up a roster of nearly 200 clients and more than 80 executive managers. The company represents a wide range of major artists, including the

Eagles, Christina Aguilera, Aerosmith and Guns N' Roses.

Azoff comments, "Now we have the opportunity to redefine the business at a time of great change and opportunity. Consumers, artists, teams and venues will all benefit from this exciting new Ticketmaster Entertainment platform going forward."

Meanwhile, Ticketmaster is axing about 300 employees or 5% of its global workforce as part of a previously announced plan to reduce operating expenses by about \$35m (£22.37m).



Ticketmaster's deal to sell tickets for Live Nation events expires in the

United States next year, with the world's biggest promoter launching its own rival service. The contract between Ticketmaster and Live Nation in the UK expires a year later.

Ticketmaster claims the job cuts are not related to the loss of its biggest client - which last year accounted for about 18% of the ticketing company's revenues - and the move to merge with Front Line is being seen as the first step in the company's strategy to become a major player in the music industry.

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# Gut lives on as it rises from Phoenix's flame

**THE GUT NAME WILL LIVE ON**, after Phoenix Music International bought the assets of the label from administrator BN Jackson Norton

Phoenix specialises in buying musical rights from companies that have gone into administration or liquidation. Its previous acquisitions include production company Unique Corp and Nineties dance label Neo Records, but Gut is by far its biggest asset to date.

Phoenix Music International director John Carnell says that his company will first sort out various problems with the stricken record label, which went into administration in August, then will "move forward with the rights and artists."

"Generally speaking we are interested in the catalogue," he says "Obviously with Gut there are a lot of live artists. We are not a record company as such but we will look to move these artists on to other labels

or they may be in a position where we actively exploit them."

As a result, Carnell says that the Gut name will live on "We don't need to rush out there and brand everything with Phoenix Music. Often the labels [we acquire] have a name and it is relevant, like Neo and Deviant and Gut, it will continue to have Gut on there. If we were to release things then the Gut name will live on."

Carnell says Phoenix has sent out letters to people involved with Gut and is keen the "the right message" goes out.

However, it is understood that creditors of the label are unlikely to receive much of their money back.

The Gut catalogue includes Gut Records, Gut Recordings, Institute Recordings, Gusto, Tug Records and GI Recordings. Gut was set up by former Island Records pluggier Guy Holmes in 1988.

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# News

## Editorial Paul Williams



### Music's newest organisation limbers up for action

WHOEVER WINS NEXT WEEK'S US PRESIDENTIAL ELECTION will no doubt, post-inauguration in January, come under the usual media scrutiny of what they manage to achieve in their first 100 days in office.

If a similar analysis is carried out on UK Music and it can deliver on its early aims it could make very positive reading indeed. The umbrella organisation only officially opens its doors today (Monday), but its packed early agenda immediately tells us this will be an outfit with real ambition and a drive to get things done. But then what else would you expect from an organisation which has that energetic doer Feargal Sharkey as its chief executive?

Getting UK Music off the ground in the first place is an achievement

in itself, given the industry's many contrasting and disparate voices, as well as the previous failed attempts at trying to unite the business in such a way.

But, now they have pulled that off, Sharkey and chairman Andy Heath are clearly not going to simply sit back and dwell on making this important step forward, a point emphasised by the aims they have announced to coincide with this launch.

Sharkey has long made the valid point that the industry lacks detailed research, a vital tool when trying to persuade government and others, so it is no surprise addressing this point figures early on. The planned music manifesto will similarly become an important weapon in the industry's lobbying arsenal.

It is eminently sensible, too, to look at striking liaisons with other creative sectors, such as the film industry, which share many issues, concerns and problems. Having a unified music business lobbying in the same direction is great, but any points of views/arguments put forward by the industry will only become more powerful and convincing if it is in combination with other industries as well.

Among all this activity there will be the ongoing important issues to deal with such as illegal P2P and copyright extension, while – if that were all not enough – UK Music is also planning a Creators' Conference in December, placing the industry's greatest assets – the artists, songwriters and composers – in front of UK and European legislators.

Of course, nothing can please everyone and even at launch there are already concerned voices that UK Music is not representative enough. Although eight key industry organisations will be sat around the table, important sectors including live and producers are not part of the set-up at the moment.

In trying to launch UK Music it has no doubt been a hugely-difficult balancing act in looking to have different parts of the industry properly represented, while at the same time ensuring the new organisation is not too cumbersome to actually work.

It is understandable those sectors presently not invited to the party are not happy, but the bigger picture is the industry has to finally get over this damaging problem of not being able to present a united, cohesive voice to government. We have to start somewhere and UK Music provides that opportunity.

Other groups and sectors will be able to join UK Music at a later date but, as Heath himself notes, having a body representing everything has "proven very difficult... let's keep it sensible, sane and manageable".

So, although it is by no means perfect, UK Music does herald a new era of industry representation and lobbying, offering the best possible prospect yet of the business winning the argument on so many important topics.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will the new Coalition chart help Sister Ray and other indie retailers to thrive?

YES 62% NO 38%

### THIS WEEK'S QUESTION:

Which will be the biggest seller, Guns N' Roses' new album or AC/DC's?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

## High School Musical 3 sales outstrip predecessors

# An all-time High

### Sales

By Ben Cardew

THE SUCCESS OF DISNEY'S HIGH SCHOOL MUSICAL BRAND appears to be gathering momentum, with the latest album in the teen-pop series outstripping the sales of both its predecessors combined.

The sales of High School Musical 3 have been bolstered by the massive interest in its accompanying cinema release, which has been timed to coincide with the half term school holidays. On its opening night in the UK last Wednesday, the movie raked in £1.6m across 485 cinema box offices.

By the end of last Thursday the album, which is released in the UK by EMI, had sold 62,797 copies, eclipsing High School Musical 2's first-week total of 41,529 and volume one's 18,531.

HSM2, the biggest-selling album in the world last year with 6m units sold, has gone on to sell 692,000 copies to date in the UK and HSM1, which topped the global sellers in 2006, has sold more than 1.1m units in the UK.

EMI suggests that the mid-week figures make HSM3 on track to become the fastest-selling soundtrack since the Official Charts Company chart began in 1994. And the major is obviously confident that the success will grow because shipments in the UK for HSM3 reached 341,000 last Thursday.

"The film takes the High School Musical brand to a new and unprecedented level and anyone seeing this movie with their children can't fail to be swept away by the colour and energy of the set pieces. We are confident this will be a must-have Christmas present," says EMI senior vice president, commercial marketing and catalogue Steve Pritchard.

What is more, with advance ticket sales of HSM3 breaking box office records globally, including in the UK, as well as the ongoing school holidays, EMI believes that these strong sales are set to continue.

"The performance points to the fact that, as with the film, the songs are even stronger and have a broader appeal than for HSM1 and HSM2. HSM fans have been eagerly waiting for the soundtrack and there is no doubt that this phenomenon is now spreading demographically," adds Disney Music Group executive director Martin Morales.

"I hope this shows that Disney Music Group is continually striving for quality in incredible content and creativity. We focus on working closely with our Motion Pictures,



Disney Channel and other Disney companies in creating content, synergy, marketing and promotional opportunities when developing new

franchises such as Camp Rock and when developing new artists such as Jonas Brothers and Miley Cyrus."

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or call Jos Hurst 0161 295 4520



School of Computing,

# Ambassador role for Grainge

## Government

By Robert Ashton

**THE GOVERNMENT IS CALLING ON LUCIAN GRAINGE** to help shape its thinking – as well as the global creative economy.

The Universal Music Group International chairman and CEO has been appointed as an “ambassador” alongside a number of other very high profile businessmen. The group are expected to meet for the first time in Liverpool next month to agree on the biggest challenges and opportunities facing the global creative industries and also to set the agenda for a major new forum that is being planned for next year.

The move is one of the first responses from February’s Creative Britain joint departmental document from the DCMS, Department for Business Enterprise and Regulatory Reform and Department for Innovation Universities and Skills, which, in its bid to promote the UK as the world’s creative hub, promised to initiate a conference for world leaders in this sector.

Grainge has been hand-picked by



## CEO asked for global creative input

Culture Secretary Andy Burnham and will work alongside an influential international panel that has been tasked to set the agenda for the inaugural Creativity & Business International Network (C&binet) next autumn. This is designed to bring together people from around the world with the power to shape the future of a global creative economy.

Grainge and his fellow ambassa-

dors, who so far include Lionhead Studios managing director Peter Molyneux, twofour54 CEO Tony Orsten and Sina.com president Charles Chao, will also be called on to identify the challenges facing the music, film and other creative sectors.

Burnham says that UK creative industries employ more than 2m people and contribute some £60bn to the economy each year but there

are pressures from international competitors.

He says he wants the Government to support key growth sectors and he believes C&binet will give people from different creative fields and from commercial and business communities the opportunity to do business, share ideas and work together to secure success for creative industries around the world.

He adds, “Britain has always been the natural home of the creative industries and we aim to cement that by establishing this prestigious international conference, which in time we hope will be the Davos for creative businesses.”

C&binet takes place at The Grove in Hertfordshire from October 26–28 2009.

In addition to creating the international conference C&binet, when it was published in February the Government’s Creative Britain: New Talents for the New Economy also proposed the ongoing consultation on how to deal with P2P illegal file-sharing and promised to work with Mayor Boris Johnson to protect London’s live music venues.

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## NEWS IN BRIEF

● HMV is to open its first “next-generation” store in London this Thursday, when London Mayor Boris Johnson cuts the ribbon on the new Westfield Shopping Centre in White City. The 7,500 sq ft HMV store places a strong emphasis on technology and from November will be among the first in the chain to feature interactive digital kiosks, allowing customers to download music in MP3 format to USB sticks.

Customers will be able to sample tracks before buying via chip and pin enabled self-service.

● Promoter Harvey Goldsmith, musician and broadcaster Tom Robinson, manager Peter Jenner and producer Steve Levine are among around 200 names who have now lined up to support **Robin Millar’s elevation** to the House of Lords.

● The **Association of Independent Music** annual members’ survey has shown indies are bearing up well in the credit crunch. Chairman and chief executive Alison Wenham says that of around 300 companies, which responded, some 75% of them have reported increased turnover year-on-year, despite the worsening economic conditions. Further, Wenham says that a similar number expect that improved trend to continue in the next year.

## Long calls for black recruitment

**THE UK MUSIC INDUSTRY NEEDS TO RECRUIT MORE BLACK EMPLOYEES** if it is to continue to serve black British artists, according to one leading executive.

Westbury Music’s director Paulette Long became the first black person to sit on the PRS board earlier this year. This move, she says, opened up “a bag full of questions”.

“People will find this fact uneasy,” she says. “[PRS chairman] Ellis Rich was talking at the AGM about promoting diversification in the PRS membership. That shows there is something not quite right. Musically, creatively and artistically we have never had a problem. So the problem must be on the business side.”

And the problem, she says, which she is drawing attention to as Black History Month draws to an end, is not just with publishing but industry-wide.

“[The industry] is seen as being a closed shop and an old boys’ network,” she says. “You will be competing against people whose fathers work in the company.”

In order to address the situation, Long believes that companies need to look at their “overall vision”. She adds, “It would be about changing the dynamics of the company in order to better service the artists that come



Paulette Long

through. It is not just about signing two A&R guys. You need somebody at the top who believes in the music.”

Long acknowledges that black British artists such as Estelle and Leona Lewis are currently having a great deal of success internationally. But she claims that the UK still has a problem with taking black artists from sales of a few thousand to international success.

“It is about people letting them know how the industry works and how they can move on from selling their mixtapes to the next level,” she says. “There are some gems out there.”

“It is also about understanding the different languages they speak,” he says. “Unless there is somebody there who understands then it is hard to do.”

Long joined Brixton-based Westbury Music in 1988, becoming director in 2003. She was first elected to the board of the Music Publishers Association in 2004.



● The prospect of Brighton music venue and pub **The Pressure Point** (above) being sold to retail or residential developers has come a step closer after owners decided to sell their freehold on the business. The 150-capacity venue had previously been offered on a leasehold basis at £150,000, but the owners have been unable to find anyone to take over the lease and have now put the £330,000 freehold up for sale.

● Nominations for the inaugural **Music Producers Guild Awards** have opened. Anyone wanting to nominate a recording professional for an award in any of the categories – they include awards for engineers, mixers, re-mixers and programmers – can do so at [www.mpgawards.co.uk](http://www.mpgawards.co.uk)

● The **Southbank Centre**, home to the Royal Festival Hall, has appointed Alan Bishop as its new chief executive. Bishop is chief executive of the Central Office of Information (COI) and former chairman of Saatchi & Saatchi International.

● **Woolworths** has announced a management shake-up, with the appointment of new chief financial officer Robert McDonald, previously group finance director of Punch Tavern, replaces Stephen East.

# News

## NEWS IN BRIEF

- **Apple** has posted strong third-quarter results thanks to booming iPhone sales, although the technology giant warned of gloomy economic times ahead. In the three months to September 27, the company made a net profit of \$1.14bn (£683m), compared with \$904m (£551m) for the same period in 2007. Revenue was up 8% on last year at \$7.9bn (£4.8bn). Despite selling 6.89m iPhones over the period and 11.05m iPods, CEO Steve Jobs warned against complacency.
- Sports to TV management company **Merlin Elite** has created a new dedicated music wing, **The Merlin Music Company**. The company is headed by managing director Giles Baxendale, who has worked with acts such as U2 and Bush. Merlin Music's clients include, Vanessa-Mae, Russell Watson, Lee Mead and new signing Only Men Aloud, who won BBC show Last Choir Standing and recently signed to UCI.
- Revenue at **Microsoft's Entertainment and Devices Division**, home to both Xbox and Zune, fell in the company's first fiscal quarter. Revenue fell to \$1.81bn (£1.14bn) from \$1.93bn (£1.22bn) last year, the company announced. Microsoft's income as a whole was up to \$15.06bn (£9.53bn), a rise of 9%, and its earnings rose to \$4.37bn (£2.76bn).
- Warner Music Entertainment has signed Welsh opera singer **Katherine Jenkins** to a deal that incorporates revenue from brand endorsements and merchandise.
- **Andrew Lloyd Webber** is to write the UK's entry for the next Eurovision Song Contest. The composer will audition six singers before writing the song; candidates have until November 21 to post their auditions on to the BBC website and the broadcaster will then screen a series of live shows to select the winner.

Activity next May to be organised with Island founder Chris Blackwell

# Island to mark 50th year with festival in London

## Events

By Ben Cardew

**ISLAND IS TO MARK ITS 50TH ANNIVERSARY** next year with a London festival staged in collaboration with record company founder Chris Blackwell.

Blackwell, who started the company in Kingston, Jamaica, in 1959 with capital of just £1,000, is to oversee a festival planned for May 2009 comprising live music, cinema, photography and memorabilia. Island artists past and present will be represented.

The anniversary celebrations will centre on Island 50 Live, a week-long festival of live shows by Island artists at London's Shepherd's Bush Empire. All proceeds from the shows will be donated to Amnesty International and the Oracabessa Foundation in Jamaica. For the moment the company is keeping tight-lipped on the line-up, although Island general manager Jon Turner says it is setting its sights high.

As well as live performances, there will also be an Island 50 Film Festival, screening related films such as *The Harder They Come* and *Bob Marley Live At The Lyceum* at art cinemas around the country; a travelling exhibition of photos, artwork and memorabilia; a TV documentary; and an Island 50 book edited by Chris Salewicz, author of recent Joe Strummer biog *Redemption Song*.



Chris Blackwell: excited to be collaborating on Island's 50th anniversary celebrations



The Island 50 Film Festival will screen movies such as *Bob Marley Live At The Lyceum*

On the retail side, Island will be re-issuing classic albums from its 50-year history, as well as new compilations, deluxe boxed sets and digital bundles. There will also be a range of Island 50 merchandise on sale.

"We have chosen 50 albums from over the years," says Turner. "It gives the diversity and breadth of the label from Bob Marley's *Catch A Fire* to Grace Jones' *Nightclubbing*."

In addition, Island's history is to be included in the national curriculum for music and music business students during 2008/09 and will be taught at more than 50 universities and colleges in the UK.

"We were very keen for that to happen," Turner explains. "It gives a good insight into how people thought and why they did things."

Blackwell says, "When I recorded

Lance Hayward At The Half Moon in 1959 at Federal Records Studio in Kingston, Jamaica, I had no inkling what path this had set me on. It has been an honour and a privilege to work with some of the greatest musical artists of all time.

"It was always my intention at Island to make records that stood the test of time, and I'm proud that Island is still a potent force in music 50 years since that first release. I'm very excited to be collaborating with the label to organise a number of events to celebrate Island's 50th birthday in 2009."

"We need to be celebrating our industry," Turner concludes. "We hope to produce something that will be a historical event."

After relocating to London in the early Sixties, Blackwell built the

label's roster from its roots in ska and rocksteady to include genres such as progressive rock by the latter part of the decade. In 1989, Blackwell sold Island to PolyGram, later to become part of Universal Music Group.

Over its 50-year history, Island has been home to artists including U2, Bob Marley, Nick Drake, Roxy Music and Grace Jones. Its current roster includes PJ Harvey, DJ Shadow, Sugababes, Keane, The Fratellis, Scott Matthews, Paul Weller, The Feeling, Portishead and Amy Winehouse, whose second album, *Back To Black*, was 2007's biggest seller.

In 2008, Island won the Music Week A&R Award in recognition of the success of artists such as Winehouse and Mika.

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## Singles booming but without physical help

### PHYSICAL SINGLES SALES

**JUMPED** by 48% two weeks ago to reach their highest level for five weeks, yet it seems little more than a blip in the sector's painful decline.

While both seven- and 12-inch vinyl sales slipped in week 42, CD sales improved 51.4% week-on-week, primarily due to the release of *The Winner's Song* by Geraldine and Leon Jackson's *Don't Call This Love*, tracks associated with TV reality shows which traditionally generate more physical sales than downloads.

And despite the lift their CDs gave, physical sales as a whole in week 42, at 72,302, were just under 3.5% of the overall total of 2,078,903, according to data from The Official Charts Company.

While current X Factor champion Leon Jackson's latest single secured little more than one in four of its first-week sales in physical form, it is exactly a year this week since his predecessor Leona Lewis' *Bleeding Love* powered to first-week sales of 218,805, 112,776 (51.54%) units of which were physical, a total that eclipses the entire physical sector combined two weeks ago.

The ongoing shrinkage of the physical singles sector has both precipitated and been accelerated by its desertion by high street retailers, including Woolworths, Boots, WH Smith and Sainsbury's, despite record company initiatives, including the launch of a 99p single-track CD. It reached an

all-time low of 2.1% in week 33.

The only single to sell more than 100,000 copies in physical form this year to date is *Now You're Gone* by Basshunter, which has sold 100,715 copies – 23.31% of its 431,977 total.

Just six singles have sold more than 50,000 physical units in 2008, with Duffy's *Mercy* coming second with 75,843 (15.02% of its overall tally of 504,718). Cliff Richard's *Thank You For A Lifetime* – a recording with the bulk of its appeal for older record buyers made available physically by Woolworths in an exclusive deal – sold 48,478 copies in physical form.

A decade ago, in 1998, when the physical market was all there was,

the top 123 singles had sold more than 100,000 copies at this stage of the year, with a further 100 exceeding 50,000 sales. Top of a list that included three million-sellers was *My Heart Will Go On* by Celine Dion, with sales of 1,300,647.

The physical singles market's rapid decline is more symptomatic of a change in the form of delivery than demand for singles per se. More than 2m singles have been sold in each of the last three weeks – albeit the vast majority in digital form – something that has never happened before, and overall 2008 singles sales are certain to eclipse the previous high tide mark set in 1979, when the disco boom generated sales of 89.1m.

# News publishing

## Manett turns to Mama for ideas

### New ventures

By Paul Williams

THE HEAD OF MAMA GROUP and Nettwerk Music Group's new music publishing venture, Manett Publishing, is looking to tap into Mama's myriad interests – from venues to artist and producer management – to build up the new business.

Joint-venture company Manett further strengthens the relationship between Mama and Nettwerk following an equity swap deal last November. Nettwerk UK's Blair McDonald will oversee the new publishing venture, which will be run alongside Nettwerk's existing publishing business, Nettwerk One Music, which he also oversees.

McDonald says, "We've been developing Nettwerk One as our publishing arm since 2005 and Nettwerk and Mama joined forces at the end of last year, so this is an obvious move and a positive thing to create."



McDonald positive move

Prior to joining Nettwerk, McDonald was managing director of Columbia Records and has a long history in music publishing that includes a stint as MD of Sony/ATV. He says in the initial stages Nettwerk One will globally administer Manett Publishing, while the new company will also be able to utilise Nettwerk's film and TV licensing teams.

But potentially the most exciting opportunity will be to utilise the parent companies' business interests. The plan is to try and exploit Mama Group's empire, which includes live music venues such as the Barfly network and the Hammersmith Apollo; the Lovebox

festival; and artist services such as Europe's largest producer management company Stephen Budd Management and Supervision Management, whose acts include Franz Ferdinand and Kaiser Chiefs. Nettwerk's interests include managing Dido, Avril Lavigne and Stereophonics.

"What the Mama Group has through its many different businesses is an A&R source. It has access to writers and bands and artists that will open up conversations about publishing rights," he says. "They have got these people out there who come across new music and established acts and we can offer them a publishing service that's across the board from admin to full publishing."

Mama Group co-CEO Adam Driscoll says launching a joint-venture publishing company was always part of the rationale after his company formally linked up with Nettwerk last year.

"We met so many times and Nettwerk have similar ideas of working with artists and we talked about management areas and publishing," he says.

How the new publishing venture can tap into Mama's other business interests is illustrated by some of its first signings, including a deal with Super Furry Animals and Gruff Rhys solo projects.

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## Sony/ATV signs Brit producer

**SONY/ATV MUSIC PUBLISHING HAS CONCLUDED A LANDMARK DEAL** with the British producer Mike Spencer, in an agreement in which the publisher will represent the future songwriting interests of Spencer and his production company.

As a producer Spencer has been behind hits for artists including Jamiroqui, Kylie Minogue and Newton Faulkner. The ever-shrinking income from mechanical royalties, however, drove him to look for new ways to get involved with developing artists without signing them up to a complicated production deal that he believes often gets in the way of artists' relationships with labels, publishers and management.

His solution was to lend his production expertise to developing artists in return for a share of their publishing income, thus creating a clean interest in their careers without the need for unnecessary involvement in other areas. "Over the past few years the returns on mechanical income have been dwindling and that hits me. So I came up with this idea. It buys me a certain proportion of writing credits, which doesn't affect other areas, in return for producing the

record," he says.

Spencer will continue in his role as producer and mixer to established artists. Most recently he has produced Alphabeat and is working on mixes for the forthcoming Julian Peretta debut. Sony/ATV will also filter its global roster of artists and writers into Spencer for production work.

"Sony/ATV seized on the idea. I can bring them start-up projects as they are plugged into me and vice versa. It may seem unconventional but in a few years it may well be quite normal," says Spencer.

The first act signed up to the agreement are Glaswegian group Rosco, with whom Spencer is currently working. The band do not have a recording deal.

Sony/ATV UK managing director Rak Sanghvi says the deal opens up opportunities for his company. "I'm happy we've found an arrangement in which we can look after the songwriting interests of the new artists he develops, along with his own writing. Mike has an old-school work ethic with great attention to every detail in the recording process. He also knows how to work in any genre, which is a rare gift in today's environment."

## Album focus: Sugababes

### CATFIGHTS AND SPOTLIGHTS

- GIRLS** by Allen Toussaint, Anna McDonald, Nicole Jenkinson / EMI, Reverb, Traxstarz
- YOU ON A GOOD DAY** by Klas Ahlund, Keisha Buchanan / Universal, EMI
- NO CAN DO** by Jason Pebworth, Jon Shave, George Astasio, Geeki / Universal, Sony ATV, EMI, Carlin
- HANGING ON A STAR** by Jason Pebworth, Jon Shave, George Astasio, Geeki / Universal, Sony ATV, EMI
- SIDE CHICK** by Klas Ahlund, Alex Purple, Keisha Buchanan / Universal, CC, EMI
- UNBREAKABLE HEART** by Klas Ahlund, Max Martin / Universal, EMI, Maratone adm. by Kobalt
- SUNDAY RAIN** by Steve Booker, Karen Poole, Sugababes / Universal, EMI
- EVERY HEART BROKEN** by Klas Ahlund / Universal
- NOTHING'S AS GOOD AS YOU** by Jason Pebworth, Jon Shave, George Astasio, Geeki / Universal, EMI
- BEWARE** by Klas Ahlund, Amelle Berrabah / Universal, Sony ATV, Universal, EMI
- SOUND OF GOODBYE** by Steve Booker, Karen Poole, Keisha Buchanan / Universal, EMI
- TRUCE** by Klas Ahlund, Alex Purple, Deanna, Keisha Buchanan / Universal, EMI, CC

### IN APPROACHING SUGABABES' SIXTH STUDIO ALBUM,

Island co-president and A&R for the trio Darcus Beese made a conscious decision to reduce the number of writers and producers involved, instead looking for a handful of names that would bring a coherent shine to one of the fastest-made albums for the group to date.

Beese, who alongside the group's management at Crown Music has played a key role in shaping their albums since they signed to Island in 2002, says the decision to release a new album in 2008 meant turning it around in record time.

"The girls didn't think they were going to make a new album this year so the process had to be really

quick. Because of that, I stuck my flag in the ground at the involvement of one person in particular, who I saw as someone who could anchor the heart of the record, and then build the rest around it," says Beese.

That person was Swedish writer and producer Klas Ahlund, former guitarist with the Teddybears and a co-writer, alongside fellow Swedes Bloodshy & Avant, on the Britney Spears hit Piece Of Me. Ahlund also worked with Robyn.

Ahlund, who is published by Universal Publishing MGB Scandinavia, co-writes You On A Good Day, Side Chick and Truce, all of which feature songwriting credits with the group's Keisha Buchanan, who is published by EMI. Ahlund also

teams up with Max Martin for one song, and self-published Sugababe Amelle Berrabah on the song Beware.

Browsing the credits of the album also highlights some familiar names in the shape of Jason Pebworth and George Astasio of Mercury Records/Universal Publishing outfit Orson, who, alongside former Xenomania writer Jon Shave, have reinvented themselves as producer/songwriters under the pseudonym of The Invisible Men. They have four songs on the album. A fourth name, Geeki, also appears on the four songs, a pseudonym for EMI Music Publishing writer VV Brown, who is also signed to Island as an artist.

Sugababes: album turned around in record time



### PRS TOP 10: RETAIL STORES

Pos Song Writer / Publisher

- MERCY** by Aimee Duffy, Stephen Booker / EMI, Universal
- AMERICAN BOY** by Estelle Swaray, Kanye West, Keith Harris, John Stephens, Will Adams, Kewli Washinton, Caleb Speir, Joshua Lopez / Chrysalis, Carlin, Cherry Lane, EMI
- HEARTBEAT** by Roy Stride / EMI
- BETTER IN TIME** by Jonathan Rotem, Andrea Martin / Sony/ATV, IQ
- STOP AND STARE** by Ryan Tedder, Andrew Brown, Tim Myers, Zachary Filkins, Eddie Fisher / Sony/ATV, Kobalt
- LOVE SONG** by Sarah Bareilles / Sony/ATV
- WARWICK AVENUE** by Aimee Duffy, Eg White, James Hogarth / EMI, Universal, Dalmation
- 4 MINUTES** by Madonna Ciccone, Timothy Mosley, Floyd Hills, Justin Timberlake / Warner/Chappell, Imagem
- CAN'T SPEAK FRENCH** by Miranda Cooper, Brian Higgins, Timothy Powell, Nick Coler, Carla Williams / Warner/Chappell
- SWEET ABOUT ME** by Miranda Cooper, Brian Higgins, Timothy Powell, Nick Coler, Gabriella Cilmi / Warner/Chappell/EMI

Source: The Performing Right Society – www.prs.co.uk

### MUSIC STORES OPT FOR DUFFY



Duffy's hit Mercy has been playing its own role in helping stores try to fight off the high street economic downturn, finishing as the most-played song in retail shops for the period April to June this year.

PRS research reveals the song, written by the EMI Music Publishing-signed artist and Universal-signed Stephen Booker, is one of two Duffy songs to finish in the Top 10 with its follow-up Warwick

Avenue – penned by the artist, Eg White and James Hogarth – slotting into seventh position.

Estelle's American Boy, which replaced Mercy at the top of the UK singles chart in March, takes runners-up spot with the Scouting For Girls hit Heartbeat – written by the band's frontman Roy Stride – finishing third.

There are two tunes penned by Warner/Chappell-signed hit songwriting team Xenomania on the list – the Girls Aloud hit Can't Speak French at nine and Gabriella Cilmi's breakthrough Sweet About Me at 10.

# News publishing

## Low pound boosts MCPS-PRS

### Royalties

By Paul Williams

**THE MCPS-PRS ALLIANCE** is cashing in on sterling's declining value abroad with rising overseas income helping to make up the shortfall from falling physical music sales.

While physical product is set to slip by year's end to being only the Alliance's fourth biggest income contributor, international income is heading the other way and is forecast to rise by 11.6% across the entire year from £121m in 2007 to £135m. This would put it £4m ahead of physical product, where annual revenues are predicted to drop from £152m to £131m.

Figures announced last week revealed international income increased in the first nine months of the year by around 13% from £83m to £94m with the sharpest growth coming from the smaller societies. Revenue from the top 20 societies rose 11%, but the rise was 39% from more than 150 other societies the Alliance collects from.

Alliance CEO Steve Porter says exchange rates were the biggest factor in this 13% jump. "Yes, we're getting lots of money coming in from all the usual suspects and the rate of growth in the smaller

### MCPS-PRS revenues

	2008	2007	Change
Broadcast/online	£173m	£155m	+11.7%
Physical product	£131m	£152m	-13.8%
Public performance	£143m	£134m	+6.7%
International	£135m	£121m	+11.6%
<b>Total</b>	<b>£582m</b>	<b>£562m</b>	<b>+3.6%</b>

Table shows projected revenues.

Source: MCPS-PRS Alliance

territories is higher than the larger ones, but we're benefiting from weak sterling," he says.

The part the diminished value of the pound is playing in these improved figures is coupled with what Porter describes as a "continued focus in making sure we're getting as much money as we can from all the places we can".

He add, "With the larger societies we're making sure we get the right amounts coming through and the right share of the revenue and sharing some initiatives and this is extended to some of the smaller territories."

The rise in international income helped overall revenues for the first nine months of the year rise 4.1% from £418m to £435m. For the entire year, the rise across all business activity is expected to slow

but is still forecast to improve by around 3.6% to £582m.

Having last year overtaken physical product for the first time, broadcast and online continues to assert itself as the biggest revenue stream, rising around 6% between January and September to £123m with online income alone up 20% to £10m.

In the public performance field revenue rose between January and September from £100m to £110m and is expected to hit £143m by year's end. Among the biggest rises was income from hairdressers, which was up 25%, while income from industrial premises rose 43% and from shops and stores by 15%. All this more than helped to offset a 4% decline in revenue from pubs, the Alliance's biggest source of public performance income.

These increases come on the back of what Porter describes as a series of "hard-to-sell" campaigns reminding small businesses of the need for licences to play music.

"At the moment we're generating a certain amount of less-than-positive press as we are trying to sell into establishments that have probably used music for quite a long time and never had to pay for it and it's a hard thing to sell," he says.

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## EMI Publishing signs Priests in bid for Christmas success story

**EMI MUSIC PUBLISHING** is aiming for a Christmas success story after penning a deal with Sony BMG fourth-quarter priorities The Priests.

The tie-up with father Martin O'Hagan, his brother Eugene and their one-time school friend David Delargy includes the 16 works on their forthcoming self-titled debut album, which will be released by Epic on November 24.

Although the album includes such hymns as Abide With Me and O Holy Night, rather than any new compositions, the trio can claim the songwriting as the works' authorship is described as "traditional".

"Basically, they're down as the writers of the songs, even though they didn't write them," says EMI Music Publishing senior vice president A&R administration and catalogue co-ordination Fran Malyan (pictured fourth from left) who describes the deal as "quite possibly

the oddest signing I've ever done, but they're the nicest people".

She adds, "I thought it was a bit too way out there to start with, but the more I looked into it, the more I was convinced and there's a very good chance that it will be successful".

The tie-up came about through Ian Brown, who manages The Priests with Sam Wright at Bright Artist Management and has been involved with a number of diverse successes in recent years, including Sandi Thom, Gordon Haskell and Erin Rocha. "He's got a very good track record; he doesn't get involved in anything conventional," says Malyan.

As part of the promotion for the album, The Priests, who all hold parishes in the Northern Ireland diocese of Down and Connor, will be the subject of a prime-time ITV documentary around release.



The Priests' signing: (l-r) Brown, lawyer Martin Dellar, Father David, Malyan, Father Martin, Father Eugene, EMI's Kenny McGoff and Simon Golding

# Music Week

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# News live

## BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
£2,233,600	<b>IRON MAIDEN</b> Twickenham Stadium, London	44,672	Live Nation
£1,801,225	<b>KYLIE</b> Odyssey Arena, Belfast	37,526	Aiken Promotions
£1,502,830	<b>KYLIE</b> SECC, Glasgow	31,000	JA Entertainment
£1,360,000	<b>JACK JOHNSON</b> Hyde Park, London	34,000	Live Nation
£1,200,000	<b>NEIL YOUNG</b> Malahide Castle, Dublin	20,000	Aiken Promotions
£607,650	<b>ERIC CLAPTON</b> Harewood House, Leeds	12,600	JA Entertainment
£308,120	<b>DOLLY PARTON</b> Cardiff International Arena	4,910	Live Nation
£300,000	<b>NEIL YOUNG</b> Live At The Marquee, Cork	5,000	Aiken Promotions
£260,000	<b>PAUL SIMON</b> Live At The Marquee, Cork	5,000	Aiken Promotions
£220,000	<b>MEAT LOAF</b> Live At The Marquee, Cork	5,000	Aiken Promotions
£183,780	<b>JACK JOHNSON</b> NIA, Birmingham	6,126	Live Nation
£168,000	<b>MASSIVE ATTACK</b> Live At The Marquee, Cork	5,000	Aiken Promotions
£62,465	<b>BECK</b> Manchester Apollo	1,992	Live Nation
£59,255	<b>MICK HUCKNALL</b> Wolverhampton Civic	1,693	Kilmarjaro Live Ltd
£53,340	<b>MICK HUCKNALL</b> Manchester Apollo	1,524	Kilmarjaro Live Ltd
£52,150	<b>MICK HUCKNALL</b> New Theatre, Oxford	1,490	Kilmarjaro Live Ltd
£51,030	<b>MICK HUCKNALL</b> Colston Hall, Bristol	1,458	Kilmarjaro Live Ltd
£47,460	<b>MICK HUCKNALL</b> Newcastle City Hall	1,356	Kilmarjaro Live Ltd
£42,878	<b>GOLDFRAPP</b> Royal Concert Hall, Glasgow	2,044	DF Concerts
£39,588	<b>BECK</b> Guildhall, Southampton	1,218	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week June 29–July 5. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

Task force to share intelligence on criminal gangs

## AIF action plan aims to combat festival thieves

### Promoters

By Gordon Masson

**A SPECIALISED SECURITY TASK FORCE** is being put together to help eliminate tent theft and other crime from festivals.

The idea is the brainchild of the Association of Independent Festivals (AIF) and punters should start benefiting from the additional security next year, when the squad is deployed at various outdoor events around the country.

As the AIF's first initiative, the security task force has already been put out to tender to firms with experience in outdoor event security and the organisation anticipates the new team will be ready by March.

AIF co-founder and Bestival promoter Rob Da Bank explains, "Tent theft at our festivals has always been very low, but any theft at all is really upsetting for the promoter and the people involved. This was one of the main reasons I wanted to set up AIF and I really believe we can make a difference with this initiative."

With just a small number of criminal gangs thought to be responsible for the majority of on-site theft, the new task force will allow festival



organisers to share intelligence and effectively target the gangs involved. These gangs are known to follow the festival circuit around the country, normally targeting the campsites on the first night when people have all their weekend's money.

The task force's remit will be to reduce instances of crime by maintaining a constant presence at participating festivals and by working with event security companies and police services throughout the UK to identify known thieves before they enter festival sites.

"It's ridiculous that there are now so many festivals in the UK, but nothing like this to combat theft," says Da Bank.

"When I started Bestival it had not even crossed my mind that there are people out there who would use that

as an opportunity to steal," he adds. "But people who go to festivals often take expensive equipment such as iPods with them, as well as hundreds of pounds in cash and these thieves are ruthless."

"It's not just the big festivals that are targeted. There are a lot of boutique and family-friendly festivals now and if you look at the likes of the Larmer Tree Gardens, I know they were hit hard by the thieves this year."

Each participating festival would pay their share of the total bill, but AIF is confident that many promoters will want to take advantage of the security task force because the problem of theft affects all festivals. As a result, the AIF is inviting non-members to participate in the scheme, especially the larger events, which are often hit the hardest.

AIF board member Jim King, who is a director of Loud Sound Event, notes, "We want to ensure that customers have a great time at our events without experiencing the upsetting scenario of being a victim of crime."

Da Bank adds, "A lot of theft is avoidable, so if this works well, we could almost eradicate tent theft." [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Monkey set for journey to west (and east)

Damon Albarn and Jamie Hewlett's project to go on the road after requests flood in

**DAMON ALBARN AND JAMIE HEWLETT'S LATEST PROJECT, Monkey: Journey To The West,** will take up residency in a tent adjacent to The O2 in London next month before embarking on an overseas tour during 2009 that is set to include Europe, the US and the Far East.

The show has won rave reviews everywhere it has played since launching at the Manchester International Festival last year, but the latest incarnation of the opera show is allowing its producers to step outside the confines they have had to deal with in theatres to construct a purpose-built stage inside a made-to-measure marquee.

"The marquee will have a 2,000-plus capacity, but the main changes will be that the arena that we are building will allow a lot more audience participation," reveals Chris Morrison, who as well as being Albarn's manager



Monkey magic: the evolving show includes more audience participation

is a partner in the Monkey production.

To date, the show has been seen by more than 100,000 people at Manchester Opera House, Chatelet Opera House, Spoleto Festival in Charleston, South Carolina and the Royal Opera House in London.

At the Royal Opera House 85% of the audience had never been to an opera before, but Morrison points out, "The word 'opera' sometimes puts people off, but the show appeals to everyone from the age of eight to 80, so we're determined to take it to a much bigger audience."

As a result, the show's London run, from November 8 to December 5, will involve 31 performances, but with tickets selling well, that schedule could be extended, while the use of the marquee is allowing Morrison and the show's production crew to look at opportunities to take it

on the road. "We're already getting requests to go to different countries with the tent," says Morrison.

"The show progresses all the time and in the new production the cast will be flying over the audience and the stage is being designed so that the whole show is much more interactive," he continues.

"What we are doing is unheard of in traditional theatrical circles because we're taking our experience from putting on live music tours and applying it to Monkey. For instance, people in opera have suggested that there should be an understudy for each part, but when you have 30-plus people involved on stage, our approach has been that everyone is able to step up to the next level."

Monkey is performed in Mandarin, with screens providing the English translation. Indeed,

the entire cast is travelling from China especially for the shows at the O2 marquee, including 27 acrobats from the Dalian Acrobatic Troupe, two specialist martial artists and nine principal actors.

In keeping with the theme, the venue will resemble a Chinese circus housing Monkey's World with its own restaurant, bar, VIP area and even foot massage – an important part of Chinese culture observed by Albarn and Hewlett on their travels in China, particularly in Szechuan province.

"Certain artists retire to regenerate, but Damon doesn't need to do that. He needs to keep on the go the whole time by stretching the envelope and that's resulted in us also having to operate outside our comfort zone – we're evolving from managers to executive producers. It's very exciting," adds Morrison.

# GuilFest survives, as AEG backs out

## Festivals

By Rachel Johnson

A FACEBOOK GROUP SET UP TO "SAVE GUILFEST" is celebrating victory after a rival promoter's plans to take over the outdoor venue were shelved.

The pressure group sprang up on the social networking site at the end of September when news broke that Guildford Borough Council was speaking to a consortium, including AEG Europe, about a new music festival on Stoke Park, the same site as GuilFest.

Jim Miles, strategic director at the council, states that the local authority has a legal obligation to receive best value, but acknowledges that GuilFest was under threat because, "only one festival of this type would be allowed on the park per year to minimise the impact on local residents".

Numbers on the Facebook site swelled from 200 to almost 2,000 in a week, prompting the administrator of the group, Ade Goldsmith, to note, "That is pretty significant when you consider it's nearly 10% of the number of visitors to the festival each year. It shows that people in the town care about their local festival."

Any decision by the council to stage an alternative event in the same location would have pushed out the independent festival that was founded 17 years ago by organiser Tony Scott who says, "I



was shocked to hear that Guildford Borough Council was talking to another party. GuilFest has been built up by local people and has a very local feel. A lot of people were upset when they realised they might lose the home-grown aspect of the festival."

Thanks in part to the Save GuilFest Facebook group, however, Scott's worries dissipated when the AEG bid was withdrawn.

AEG Europe CEO David Campbell says, "We are saddened to confirm that as a result of petitions being organised against our company, we have decided to withdraw from any further discussions with the council."

Scott adds, "I am really pleased and relieved that we can now get on with the job of organising next year's festival."

GuilFest 2009 will go ahead on July 10-12 with tickets going on sale early next year.

# Redevelopment may sink Ginglyk

THE OWNERS OF GINGLIK, ONE OF LONDON'S most unusual venues, are stepping up their campaign to save it from extinction, as the redevelopment of its parkland setting next year could see this much-loved club encased in a concrete tomb.

The 200-capacity Ginglyk is located beneath Shepherd's Bush Green, but its future is now in doubt after its landlords, Hammersmith and Fulham Council, said the venue would have to come up with £300,000 to comply with its redevelopment of the area.

"The club was originally built as a toilet in 1908, to cater for the crowds making their way to White City for the Olympics," explains Ginglyk co-owner Colin Welsh. "It was a snooker club for the 15 years before we moved in, back in 2001. Unfortunately, there are no original features inside, but above ground there are still the iron railings from when it was first built."

A campaign, supported by local MP Andy Slaughter, has been running to save the club, but in reality, if Welsh and partner Tammi Willis do not come up with the cash, the council will simply fill the venue in with concrete at a cost of £50,000.

"We dispute the £300,000 costs, so we've asked to see their survey to get a proper idea of what the costs might be," says Welsh. "The council keep telling the press that they are working overtime to help us and that they are working closely with us, but in reality, we've had very little contact with them."

Nevertheless, Welsh is still remaining optimistic "We were initially told we would have to be out by March, but they have to give us six months notice to quit and that hasn't happened yet, so we're hopeful that we can still come up with a solution to save the Ginglyk," he adds.

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Going underground: Ginglyk, underneath London's Shepherd's Bush Green

## NEWS IN BRIEF

● Glastonbury Festival founder Michael Eavis is to receive the outstanding contribution award at this year's UK Festival Awards as organiser Virtual Festivals.com pays tribute to "the godfather of the UK festival industry". The ceremony takes place this Thursday at London's Indigo2 venue with events such as Bestival, End Of The Road, T In The Park and many more battling it out to be honoured on the night, while in the performer categories nominees include MGMT, The Tingis Tings, The Verve, Elbow and Rage Against The Machine. Anyone who buys a ticket for the UK Festival Awards will also receive entry to the first UK Festival Conference, which is being held in the Gibson Showroom prior to the evening awards bash.



● The Big Chill, Bestival (pictured) and the Electric Picnic were among the latest eco-friendly events named by A Greener Festival in its programme for 2008. The accolades, which recognise environmentally friendly music festivals, are based on a survey that looks at aspects such as fair trade, greenhouse gas emissions, travel plans, waste management and recycling. The award has now been given to 24 UK events, with Summer Sundae Weekend, Reading, Leeds, and Hydro Connect among the latest festivals to be added to the list. A Greener Festival co-founder Claire O'Neill says, "More and more festivals are making the effort to adopt environmentally friendly practices. The festival scene is now making a concerted effort to be leaders in changing behaviour to protect the environment."

● The Association of Secondary Ticket Agents (ASTA) has welcomed the closure of [www.paperticket.co.uk](http://www.paperticket.co.uk) by the Metropolitan Police. The website was taken down on October 16 after concerns about low ticket prices. A message on the site now reads: "On 16 October, the Metropolitan Police Service's Computer Crime Unit requested the de-hosting of the [www.paperticket.co.uk](http://www.paperticket.co.uk) website under the Proceeds of Crime Act." ASTA chairman Graham Burns says, "We have been concerned for weeks that Paperticket was selling tickets at unrealistically low prices and we made our concerns known to the authorities." Anyone who bought tickets from Paperticket can contact Consumer Direct on 0845 4040506.

## TIXDAQ TICKET SALES QUANTITY CHART

current	previous	artist	number of dates
1	2	The Killers	17
2	1	Oasis	13
3	NEW	AC/DC	5
4	3	Coldplay	17
5	4	Kings Of Leon	13
6	8	Depeche Mode	1
7	11	Razorlight	11
8	6	Kanye West	8
9	19	Boyzone	13
10	NEW	Pussycat Dolls	11
11	18	Bryan Adams	9
12	13	Leonard Cohen	11
13	14	Simply Red	11
14	16	Slipknot	9
15	9	Tina Turner	11
16	NEW	Scouting For Girls	19
17	10	Kaiser Chiefs	11
18	15	The Last Shadow Puppets	6
19	20	Stereophonics	11
20	7	The Courteeners	7

## HITWISE SECONDARY TICKETING CHART

current	previous	artist
1	8	AC/DC
2	2	Oasis
3	1	The Killers
4	3	Kings of Leon
5	NEW	Pink
6	NEW	Tina Turner
7	7	Coldplay
8	5	Depeche Mode
9	4	Pussycat Dolls
10	NEW	Take That
11	6	Simply Red
12	NEW	Queen
13	10	Snow Patrol
14	NEW	Will Young
15	NEW	Scouting For Girls
16	NEW	Slipknot
17	11	Kanye West
18	20	Jonas Brothers
19	NEW	Pendulum
20	NEW	Duffy

# Media news

## TV AIRPLAY CHART

This	Last	Artist Title Label	Plays
1	1	<b>KINGS OF LEON</b> Sex On Fire / Hand Me Down	502
2	2	<b>RIHANNA</b> Disturbia / Def Jam	465
3	19	<b>BEYONCE</b> If I Were A Boy / RCA	450
4	6	<b>PINK</b> So What / LaFace	420
5	30	<b>BRITNEY SPEARS</b> Womanizer / Jive	401
6	3	<b>LEONA LEWIS</b> Forgive Me / Syco	400
7	4	<b>SUGABABES</b> Girls / Island	387
8	8	<b>GIRLS ALoud</b> The Promise / Fascination	379
9	12	<b>KANYE WEST</b> Love Lockdown / Mercury	366
10	7	<b>NE-YO</b> Miss Independent / Def Jam	363
11	35	<b>CHRIS BROWN</b> Superhuman / RCA	353
12	40	<b>KATY PERRY</b> Hot N Cold / Virgin	330
13	5	<b>PUSSYCAT DOLLS</b> When I Grow Up / Interscope	326
14	9	<b>BASSHUNTER</b> Angel In The Night / Hard2beat	314
15	10	<b>PLATNUM</b> Love Shy / Hard2beat	304
16	14	<b>SNOW PATROL</b> Take Back The City / Fiction	274
17	17	<b>FALL OUT BOY</b> I Don't Care / Mercury	271
18	26	<b>ALESHA DIXON</b> The Boy Does Nothing / Asylum	268
19	28	<b>THE SATURDAYS</b> Up / Polydor	261
20	18	<b>JENNIFER HUDSON</b> Spotlight / RCA	256
21	21	<b>SASH! FEAT. STUNT</b> Raindrops (Encore Une Fois) / Hard2beat	249
22	15	<b>JORDIN SPARKS</b> Tattoo / Jive	247
23	34	<b>LEON JACKSON</b> Don't Call This Love / Syco	246
24	23	<b>JACK WHITE &amp; ALICIA KEYS</b> Another Way To Die / RCA	234
25	<b>GYM CLASS HEROES FEAT. THE DREAM</b> Cookie Jar / Decaycancel/Fueled By Ramen	233	
26	16	<b>MADCON</b> Beggin / RCA	227
27	24	<b>KAISER CHIEFS</b> Never Miss A Beat / B Unique/Polydor	219
28	<b>NEW N-DUBZ</b> Papa Can You Hear Me / AATW	217	
29	<b>NEW THE KILLERS</b> Human / Mercury	217	
30	33	<b>SCOOTER VS STATUS QUO</b> Jump That Rock / AATW	216
31	11	<b>KATY PERRY</b> I Kissed A Girl / Virgin	204
32	25	<b>N-DUBZ</b> Ouch / AATW	198
33	38	<b>BOYZONE</b> I Love You Anyway / Polydor	189
34	<b>NEW THE GURU JOSH PROJECT</b> Infinity 2008 / Maelstrom	183	
35	<b>NEW RAZORLIGHT</b> Wire To Wire / Vertigo	182	
36	<b>NEW N-FORCE</b> All My Life / AATW	182	
37	32	<b>LEMAR</b> If She Knew / Epic	179
38	31	<b>DIZZEE RASCAL FEAT. CAIVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Dirtee Stank	178
39	<b>RE COLDPLAY</b> Lost! / Parlophone	170	
40	<b>RE KARDINAL OFFISHALL FEAT. AKON</b> Dangerous / Polydor	168	

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BBC to focus on TOTP2 brand during Christmas 2008

# Humbug for Top Of The Pops as Christmas show is axed

## Television

By Ben Cardew

Lonely this Christmas: the BBC will concentrate on heritage acts on TOTP 2 during the holiday season



POP MUSIC FANS WILL FACE disappointing Christmas TV viewing this year, after the BBC pulled the plug on its traditional festive edition of Top Of The Pops.

The iconic music show, which was axed by the Corporation in July 2006 after a 42-year weekly run, has long been a staple of the Christmas TV schedules, pulling in millions of viewers to its afternoon show.

Even after the weekly edition came off the airwaves, the BBC continued with the Christmas special: the 2007 show aired on BBC1 on Christmas Day, with performances from artists including Kaiser Chiefs, Girls Aloud, The Proclaimers, Kate Nash, Katie Melua and Robyn.

At the time, BBC head of music entertainment Mark Cooper told *Music Week* that the show "had to earn its place every year".

Despite the decision, the BBC is going ahead with a Top Of The Pops 2 Christmas special this year, as well as a seven-show run of the spin-off show.

BBC Audio & Music executive producer Mark Hagen says that viewers can expect "90 minutes of festive mayhem" from the 90-minute TOTP2 special, which is traditionally the biggest-rated show of the year. The programme will par-



classic Christmas songs from the likes of Wizzard and Slade, with "more unusual items from the festive stocking" he adds.

In the run-up to Christmas, the BBC will air seven 45-minute episodes of TOTP2 with a similarly festive theme.

"It's great to be on-air at such an important time of year," Hagen explains. "In the run-up to the Christmas special Steve Wright will be getting his Santa suit on and showcasing some future Christmas classics from the likes of The Killers, Josh Groban and Motörhead, pulling on his dancing

shoes with Wham!, Aretha Franklin, Abba and Queen and highlighting dozens of other classic TOTP moments from this unique archive."

Recurring themes in the new run of TOTP2 include classic one-hit wonders, the defining hits of 2008,

**"We will be leaving through the great British songbook..."**

Mark Hagen, BBC

as well as showcasing some of the artists who have died this year, such as Pink Floyd's Richard Wright.

Hagen explains that the show will also "be leaving through the great British songbook in the company of The Beatles, Rod Stewart, The Kinks and many more".

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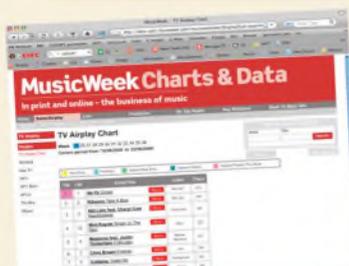
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# AIRPLAY ANALYSIS

## with Alan Jones

**GIRLS ALLOUD** simultaneously score their fourth sales chart number one and second radio airplay number one with The Promise. While debuting atop the sales chart, the track completes a 37-35-30-6-2-1 airplay chart rise.

Although previous incumbent Jennifer Hudson's Spotlight continues to command more plays than any other song (2,580 last week), its vastly reduced audience of just over 40m condemns it to a 1-5 slump. With just 1,916 plays to its credit from 100 stations, The Promise powers to the summit with an audience of 61.03m – over 10m more than new runner-up Pink's So What.

Some 63% of The Promise's audience came from 21 plays on Radio One and 17 spins on Radio Two but its biggest supporters were The Hits Radio (46 plays) followed by Red Dragon and 95.8 Capital FM (37 apiece).

Girls Aloud were, of course, created on TV, and TV has been much kinder to the group than radio, where their only previous number one was Call The Shots, last December. In fact, although Girls Aloud have racked up 19 Top 10 sales chart hits, they have only six Top 10 hits on the radio airplay chart: The Promise and Call The Shots, as mentioned above, plus introductory (2002) single Sound Of The Underground, 2004's I'll Stand By You, See The Day (2005) and Can't Speak French from earlier this year. The band has had trouble getting big audiences for its songs on radio in the 12 months prior to Call The Shots, with I Think We're Alone Now peaking at only number 67, Sexy – No! No! No! reaching 30 and even the band's Walk This Way charity hit with Sugababes failing to bring out a similar altruistic streak in programmers who gave it short shrift and condemned it to a number 54 peak.

Girls Aloud, maybe... but songs about boys provide the chart's two star performers this week. Beyonce's upcoming smash If I Were A Boy makes a modest 18-14 move but that is driven by a huge increase in plays, from 637 to 1,332 – a bigger increase than any other song. Meanwhile, Alesha Dixon returns to the chart with The Boy Does Nothing, which rockets 188-35 with 325 plays earning it an audience of nearly 19.5m. It is both the highest climber in the Top 200, and the record with the biggest increase in audience week-on-week.

### THE UK RADIO AIRPLAY CHART

This wk	Last wk	Wks in chart	Sales chart	Artist Title Label	Total plays	Plays % or-	Total Aud (m)	Aud %wk or-
1	2	6	1	<b>GIRLS ALLOUD</b> The Promise <i>fascination</i>	1916	18.42	61.03	11.25
2	4	7	2	<b>PINK</b> So What <i>laface</i>	1844	-0.97	50.53	-3.57
3	6	8	16	<b>SNOW PATROL</b> Take Back The City <i>Fiction</i>	950	4.28	50.5	7.22
4	5	10	14	<b>SUGABABES</b> Girls <i>Island</i>	1729	-12.5	41.19	-14.55
5	1	8	13	<b>JENNIFER HUDSON</b> Spotlight <i>RCA</i>	2580	-4.48	40.25	-33.93
6	3	7	12	<b>NE-YO</b> Miss Independent <i>Def Jam</i>	2113	5.65	40.21	-24.87
7	22	3	52	<b>KEANE</b> The Lovers Are Losing <i>Island</i>	453	6.34	40.09	57.03
8	8	6		<b>LEONA LEWIS</b> Forgive Me <i>Syco</i>	2174	-0.69	39.5	6.3
9	15	2		<b>TAKE THAT</b> Greatest Day <i>Polydor</i>	1075	53.13	38.17	26.64
10	11	5		<b>THE KILLERS</b> Human <i>Mercury</i>	1033	22.1	38.05	12.41
11	10	10	42	<b>JAMES MORRISON</b> You Make It Real <i>Polydor</i>	1802	-8.85	35.46	2.13
12	19	6	5	<b>RAZORLIGHT</b> Wire To Wire <i>V2/Bigo</i>	735	22.46	34.67	21.82
13	9	11	15	<b>RIHANNA</b> Disturbia <i>Def Jam</i>	2119	-10.33	32.85	-8.18
14	18	2		<b>BEYONCE</b> If I Were A Boy <i>RCA</i>	1332	109.11	31.57	8.38
15	28	6	11	<b>LEON JACKSON</b> Don't Call This Love <i>Syco</i>	912	2.47	30.92	35.73
16	16	3		<b>DIDO</b> Don't Believe In Love <i>RCA</i>	1250	-2.87	29.93	1.56
17	12	14	17	<b>KATY PERRY</b> I Kissed A Girl <i>Virgin</i>	1559	-18.39	28.58	-15.44
18	45	2	6	<b>THE SATURDAYS</b> Up <i>Polydor</i>	728	37.88	28.19	84.73
19	26	11	4	<b>KINGS OF LEON</b> Sex On Fire <i>Hand Me Down</i>	731	-5.31	27.15	16.17
20	21	12	28	<b>MADCON</b> Beggin <i>RCA</i>	1391	-7.14	25.72	-3.05
21	27	3		<b>LEMAR</b> If She Knew <i>Epic</i>	1587	4.75	24.15	3.38
22	23	17	25	<b>THE SCRIPT</b> The Man Who Can't Be Moved <i>Phonogenic</i>	1947	-7.73	24.15	-3.57
23	20	8	19	<b>KAISER CHIEFS</b> Never Miss A Beat <i>Uniquel/Polydor</i>	515	-14.14	23.85	-14.31
24	29	28	61	<b>GABRIELLA GILMI</b> Sweet About Me <i>Island</i>	1108	0.91	23.44	7.82
25	38	2	3	<b>THE GURU JOSH PROJECT</b> Infinity 2008 <i>Maelstrom</i>	398	20.97	23.25	31.88
26	25	20	36	<b>JORDIN SPARKS FEAT. CHRIS BROWN</b> No Air <i>Jive</i>	1353	-18.29	22.46	-8.55
27	50	2		<b>TOM JONES</b> If He Should Ever Leave You <i>S-Curve</i>	474	112.56	22.35	52.62
28	NEW			<b>COLDPLAY</b> Lost! <i>Parlophone</i>	534	0	21.88	0
29	NEW			<b>DUFFY</b> Rain On Your Parade <i>A&amp;M</i>	797	0	21.63	0
30	33	24	46	<b>NE-YO</b> Closer <i>Def Jam</i>	1157	-9.25	21.11	11.46
31	39	3	24	<b>JORDIN SPARKS</b> Tattoo <i>Jive</i>	1044	15.23	20.8	20.44
32	24	10	51	<b>OASIS</b> The Shock Of The Lightning <i>Big Brother</i>	355	-41.13	20.78	-16.04
33	14	13	54	<b>WILL YOUNG</b> Changes <i>19/RCA</i>	1514	-14.96	20.48	-32.55
34	36	3	57	<b>THE KOOKS</b> Sway <i>Virgin</i>	300	-33.92	20.05	10.23
35	NEW			<b>ALESHA DIXON</b> The Boy Does Nothing <i>Asylum</i>	325	0	19.48	0
36	42	3		<b>CHRISTINA AGUILERA</b> Keeps Gettin' Better <i>RCA</i>	1179	2.62	19.07	18.23
37	NEW			<b>T.I FEAT. RIHANNA</b> Live Your Life <i>Atlantic</i>	350	0	17.74	0
38	37	19	41	<b>COLDPLAY</b> Viva La Vida <i>Parlophone</i>	1301	-13.09	17.54	-0.85
39	32	33	58	<b>SAM SPARRO</b> Black & Gold <i>Island</i>	1112	-7.02	17.31	-14.52
40	RE			<b>KANYE WEST</b> Love Lockdown <i>Mercury</i>	373	0	16.72	0
41	RE			<b>CHRIS BROWN</b> With You <i>Jive</i>	1073	0	16.37	0
42	RE			<b>FALL OUT BOY</b> I Don't Care <i>Mercury</i>	199	0	16.27	0
43	NEW			<b>SEAL</b> A Change Is Gonna Come <i>Warner Brothers</i>	65	0	16.05	0
44	31	3		<b>ANASTACIA</b> I Can Feel You <i>Mercury</i>	912	-8.06	15.93	-25.49
45	49	2	83	<b>ADELE</b> Make You Feel My Love <i>XL</i>	151	9.42	15.73	6.86
46	46	49	82	<b>TAKE THAT</b> Rule The World <i>Polydor</i>	927	4.92	15.5	2.43
47	30	4	27	<b>MGMT</b> Kids <i>Columbia</i>	271	9.72	15.04	-29.92
48	NEW			<b>VAMPIRE WEEKEND</b> A-Punk <i>XL</i>	178	0	14.42	0
49	RE			<b>TIMBALAND PRESENTS ONE REPUBLIC</b> Apologize <i>Interscope</i>	1072	0	14.35	0
50	48	49		<b>MARK RONSON FEAT. AMY WINEHOUSE</b> Valerie <i>Columbia</i>	853	24.16	14.35	-3.50

Nielsen Music Control monitors the following radio stations on a daily, seven days a week, basis: 100.7 Heat FM, 100.9 The Edge FM, 101.1 Kiss 100, 101.2 The Wave, 101.3 The Buzz, 101.4 The Buzz, 101.5 The Buzz, 101.6 The Buzz, 101.7 The Buzz, 101.8 The Buzz, 101.9 The Buzz, 102.1 The Buzz, 102.2 The Buzz, 102.3 The Buzz, 102.4 The Buzz, 102.5 The Buzz, 102.6 The Buzz, 102.7 The Buzz, 102.8 The Buzz, 102.9 The Buzz, 103.1 The Buzz, 103.2 The Buzz, 103.3 The Buzz, 103.4 The Buzz, 103.5 The Buzz, 103.6 The Buzz, 103.7 The Buzz, 103.8 The Buzz, 103.9 The Buzz, 104.1 The Buzz, 104.2 The Buzz, 104.3 The Buzz, 104.4 The Buzz, 104.5 The Buzz, 104.6 The Buzz, 104.7 The Buzz, 104.8 The Buzz, 104.9 The Buzz, 105.1 The Buzz, 105.2 The Buzz, 105.3 The Buzz, 105.4 The Buzz, 105.5 The Buzz, 105.6 The Buzz, 105.7 The Buzz, 105.8 The Buzz, 105.9 The Buzz, 106.1 The Buzz, 106.2 The Buzz, 106.3 The Buzz, 106.4 The Buzz, 106.5 The Buzz, 106.6 The Buzz, 106.7 The Buzz, 106.8 The Buzz, 106.9 The Buzz, 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# Media news

## RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	3	<b>PINK</b> So What / LaFace	26	23	20987	
2	10	<b>THE KOOKS</b> Svay / Virgin	23	18	18291	
3	9	<b>KINGS OF LEON</b> Sex On Fire / Hand Me Down	22	19	19264	
4	1	<b>MGMT</b> Kids / Columbia	21	25	12330	
4	6	<b>SNOW PATROL</b> Take Back The City / Fiction	21	22	13963	
4	10	<b>GIRLS ALoud</b> The Promise / Fascination	21	18	17767	
4	24	<b>THE SATURDAYS</b> Up / Polydor	21	9	17295	
8	19	<b>THE GURU JOSH PROJECT</b> Infinity 2008 / Maelstrom	20	13	15328	
9	3	<b>KAISER CHIEFS</b> Never Miss A Beat / B Unique/Polydor	19	23	15333	
9	8	<b>NE-YO</b> Miss Independent / Def Jam	19	21	12090	
9	21	<b>VAMPIRE WEEKEND</b> A-Punk / XL	19	12	13126	
12	3	<b>OASIS</b> The Shock Of The Lightning / Big Brother	18	23	17300	
12	14	<b>SUGABABES</b> Girls / Island	18	15	15904	
12	16	<b>FALL OUT BOY</b> I Don't Care / Mercury	18	14	14950	
15	32	<b>KEANE</b> The Lovers Are Losing / Island	17	7	15297	
16	16	<b>JAMES MORRISON</b> You Make It Real / Polydor	16	14	13206	
17	19	<b>KANYE WEST</b> Love Lockdown / Mercury	13	13	10509	
17	41	<b>T.I FEAT. RIHANNA</b> Live Your Life / Atlantic	13	6	10199	
19	14	<b>THE KILLERS</b> Human / Mercury	12	15	7570	
19	32	<b>MILEY CYRUS</b> 7 Things / Hollywood	12	7	13218	

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## RADIO TWO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	2	<b>SNOW PATROL</b> Take Back The City / Fiction	25	23	20987	
2	3	<b>KEANE</b> The Lovers Are Losing / Island	23	18	18291	
2	5	<b>GIRLS ALoud</b> The Promise / Fascination	22	19	19264	
2	8	<b>TOM JONES</b> If He Should Ever Leave You / S-Curve	21	25	12330	
2	8	<b>THE KILLERS</b> Human / Mercury	21	22	13963	
6	8	<b>RAZORLIGHT</b> Wire To Wire / Vertigo	21	18	17767	
7	8	<b>DIDO</b> Don't Believe In Love / RCA	21	9	17295	
7	8	<b>LEON JACKSON</b> Don't Call This Love / Syco	20	13	15328	
7	25	<b>TAKE THAT</b> Greatest Day / Polydor	19	23	15333	
7	30	<b>SEAL</b> A Change Is Gonna Come / Warner Brothers	19	21	12090	
11	16	<b>PAUL CARRACK</b> I Don't Want To Hear Any More / Carrack UK	19	12	13126	
11	30	<b>COLDPLAY</b> Lost! / Parlophone	18	23	17300	
11	107	<b>GLEN CAMPBELL</b> Times Like These / EMI	18	15	15904	
14	8	<b>BEYONCE</b> If I Were A Boy / RCA	18	14	14950	
14	20	<b>JULIE FOWLIS</b> Lon-Dubh / Machair	17	7	15297	
14	25	<b>AC/DC</b> Rock N Roll Train / Columbia	16	14	13206	
14	30	<b>ALESHA DIXON</b> The Boy Does Nothing / Asylum	13	13	10509	
18	20	<b>DUFFY</b> Rain On Your Parade / A&M	13	6	10199	
18	107	<b>AL GREEN</b> No One Like You / EMI	12	15	7570	
20	NEW	<b>GLEN CAMPBELL</b> Walls / EMI	12	7	13218	

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## COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	<b>JENNIFER HUDSON</b> Spotlight / RCA	2516	2617	38252	
2	3	<b>LEONA LEWIS</b> Forgive Me / Syco	2114	2142	29544	
3	2	<b>RIHANNA</b> Disturbia / Def Jam	2109	2351	30002	
4	7	<b>NE-YO</b> Miss Independent / Def Jam	2073	1876	27773	
5	4	<b>THE SCRIPT</b> The Man Who Can't Be Moved / Phonogenic	1880	2046	21544	
6	12	<b>GIRLS ALoud</b> The Promise / Fascination	1829	1576	22005	
7	9	<b>PINK</b> So What / LaFace	1814	1834	29445	
8	6	<b>JAMES MORRISON</b> You Make It Real / Polydor	1730	1890	19733	
9	5	<b>KATY PERRY</b> Kissed A Girl / Virgin	1665	2340	25409	
10	7	<b>SUGABABES</b> Girls / Island	1643	1876	24360	
11	14	<b>LEMAR</b> If She Knew / Epic	1558	1499	17912	
12	10	<b>WILL YOUNG</b> Changes / 19/RCA	1550	1831	19610	
13	15	<b>MADCON</b> Beggin' / RCA	1381	1485	20201	
14	11	<b>JORDIN SPARKS FEAT. CHRIS BROWN</b> No Air / Jive	1349	1627	21706	
15	47	<b>BEYONCE</b> If I Were A Boy / RCA	1308	639	13003	
16	16	<b>COLDPLAY</b> Viva La Vida / Parlophone	1229	1425	14412	
17	18	<b>DIDO</b> Don't Believe In Love / RCA	1209	1244	13936	
18	20	<b>CHRISTINA AGUILERA</b> Keeps Gettin' Better / RCA	1169	1142	14779	
19	17	<b>NE-YO</b> Closer / Def Jam	1163	1282	17677	
20	13	<b>BOYZONE</b> I Love You Anyway / Polydor	1152	1554	12234	

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Key  
■ Highest new entry ■ Highest climber

Live London event to showcase new music initiative

# Radio Two opens The Great British Songbook

## Radio

By Paul Williams

**RADIO TWO IS TO USE A MULTI-ARTIST SHOWCASE EVENT** in London next month as the launch platform for a new initiative celebrating great UK songwriters from the past five decades.

The BBC station will stage a second annual concert at The IndigO2 in North Greenwich on November 26 featuring five artists it has championed over the past few years.

Chris Evans will formally announce James Morrison as part of the line-up for Radio Two Live In London during his drivetime show this evening, while different station presenters will announce the other performers one by one over the course of the rest of this week.

All the acts performing at the event, which will be broadcast in a two-hour special by the station from 8pm the following evening, will not only perform some of their own recordings but also a song by a classic UK songwriter, marking the launch of a new station initiative called The Great British Songbook. This is set to become an integral part of the network going forward.



Radio Two head of music Jeff Smith, who is behind the idea, says, "All of the artists on this night will be asked to cover a great British song and the idea is we are effectively creating a landmark collection of recordings by acts from the UK and all over the world of their versions of great British songs from great British songwriters."

"Everybody talks about the Great American Songbook, but not really the Great British Songbook. We're talking really as far back as Lennon/McCartney in 1962/63, Jagger/Richards (pictured), Ray Davies, Elton John and Bernie Taupin and all sorts of other people."

The November 26 live event

follows the station staging a concert at the same venue on December 5 last year featuring a line-up of James Blunt, Newton Faulkner, The Hoosiers and KT Tunstall, then billed under its Radio Two Music Club strand.

Smith says the aim of these events is to showcase up-and-coming and new artists the station has championed. "Radio Two Live is a big initiative for Radio Two and within that context we've done things like Coldplay and Neil Diamond in the Radio Theatre, but it's always good to also have a showcase for newer artists that are on the playlist and are part of Radio Two. This started last year with the Music Club as an annual celebration of contemporary artists coming through Radio Two," says Smith.

"The idea is to make it an annual event. This is the second year, although the name has slightly changed, and it will not necessarily stay in London. We aim to take it around the UK."

The station has been an early champion in the past year or so of artists including Adele, Duffy, The Hoosiers, The Script and EMI-signed Brooklyn vocalist/pianist James Velard, who have been presented under the Radio Two Introducing banner.

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## NEWS IN BRIEF



● **Take That** are to give their new single The Greatest its live premiere at the 2008 MIV Europe Music Awards. The show takes place at the Liverpool Echo Arena on November 6 and will be broadcast live.

● South London music and local news stations Time 106.8 and South London Radio 107.3 are being put up for sale by owner **Avtar Lit**. Signs on both the stations' websites tout the operations to potential buyers saying, "Our current owners operate large regional and national services and they feel the community would be better served by a local company running a radio station in the area instead of a

large media group." Time serves Greenwich, Bexley and Dartford; South London Radio broadcasts to Lewisham, Bromley and Croydon.

● Pulse Films has won the rights to film **Electric Proms** shows (pictured below) at London's Koko, Proud Galleries and Freedom Studios venues to be shown online and via the BBC's red button service. The third Electric Proms finished yesterday (Sunday).



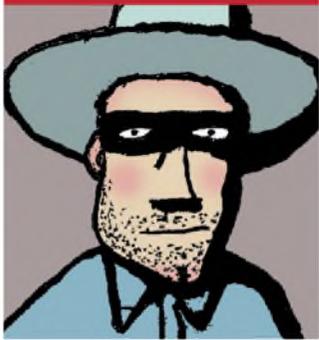
● **Mobile phone operator 3** has signed a deal with Nokia to launch Comes With Music on its network. While 3 users have been able to access Comes With Music since its UK launch earlier this month - Nokia sells unchipped Comes With Music handsets that will work with any network - 3 is offering a contract that includes a Nokia N95 8GB handset with

300 mins/texts and 1GB of inclusive internet access for £35. This means that the problem of data charges - all Comes With Music downloads are free but users have to pay for downloading data - is lessened. Comes With Music is available on 3 from November 3.

● **GMG Radio** deputy chief executive **Stuart Taylor** is to succeed the group's current CEO John Myers in April 2009. Myers, who launched GMG Radio 10 years ago, will continue to advise the business on areas such as regulation and the future of DAB. Taylor moved from GMG Radio's sister company Guardian News & Media in June 2007 and, as part of the division's succession planning, was appointed deputy chief executive in March 2008. Myers says, "After 30 years in the industry I feel it's the right time to take a step back from the day-to-day running of the business and move into semi-retirement. I'm particularly pleased that, because of our careful succession planning, I am able to hand over the reins to a brilliant chief executive who already knows the business inside out."

# News diary

## Dooley's Diary



**High note of the week: Morton Harket sings karaoke version of Take On Me**

**WITH LUCIAN GRAINGE TO BE HONoured AT THIS YEAR'S MITS**, the event is shaping up to be a pretty special one, with performances from **Mika**, **Razorlight** and **Duffy**, plus what is described as two "very special performances". We know the identity of one (guess which major they are signed to?) but have been sworn to secrecy... Among all the excitement of a new **Guns N' Roses** single, some listeners have pointed out a rather uncharitable resemblance to **The Darkness's** I Believe In A Thing Called Love, which would make it a rather neat copy of a parody of a GNR original, were it not for the fact that **Axl** probably wrote it years before The Darkness had ever dreamed of leaving Lowestoft. Still, good to hear that Dr Pepper is to fulfil its promise to give every person in America a can of the sticky drink should the new Guns album arrive in 2008...

**EMI Music Publishing** has signed upcoming London artist **Lele Speaks**. As yet unsigned

for records, the pint-sized talent is currently writing material for her debut album, due in 2009. Lele Speaks is managed by Supervision. Pictured left to right: Simon Goulding (EMI), Kenny McGoff (EMI), Dan Lloyd Jones (EMI), Lele Speaks, Paul Everett (Supervision), Simon Long (Collins Long),

Keith McCa-roll (SuperVision), William Booth (EMI)... Last Wednesday saw the launch of the new range of **Xbox 360** games at London's Il Bottaccio, in an event that **smacked of the opulent days** of the music industry. Alongside a remarkable range of drinks, A-Ha frontman **Morton Harket** gave a brilliant performance, singing along to his own Take On Me on new karaoke game Lips. Dooley can assure readers that he scored very respectably. As you'd hope, really... Dooley had to use every ounce of his diplomatic skills at the **Iceland Airwaves** festival to fend off the impassioned attentions of a group of marauding locals sporting a finely tuned hatred of **Gordon Brown** and anyone sharing the same nationality. But having convinced them that we were innocents just in it for the music and that no one had actually voted for Brown in the UK, the Music Week man was offered a **big hug**, some Colombian marching powder and an invite to a party followed, all declined, of course. Great to see that despite the economic woes, the welcome in Reykjavik was as warm as

ever. The "off venue" venue Kaffibarinn proved to be at the heart of the action as the likes of **Sigur Ros** and local favourites Hjalteinn drank and hugged their way early into the morning. But who was the shy and retiring artist that insisted on wearing his artist pass on his belt throughout the day?... It was a week of opposites for **Fall Out Boy** who were in the UK for two very special shows ahead of their new album's release last week. Last Wednesday, Pete Wentz and co-performed their biggest UK show to date, headlining Wembley Arena to a rapturous response from fans, and this was followed by their smallest gig, at **The London Dungeon** last Thursday. The intimate show, the first music event to be held at the London haunt, saw the group perform to 80 people, playing old songs and covers. It was all too much for Wentz, however, who caused a slightly late start for the group after disappearing into the Dungeons and trying to jump-start the rides... Here we were thinking it was middle America-fied censorship gone wrong, but no, appar-



ently the censoring that occurred on iTunes last week - that saw words such as "hot", "teen", "pussy" and "killer" blanked out by Steve Jobs' music platform - were caused by a glitch in the machine... Here's movement, with one artist manager heading to the major label world... A big Dooleyastic congratulations to **Graham Stokes** of **GS Label Management** and his wife **Helen Jones** of **Chilli PR** on the birth of a baby girl, called Daisy last week...

## ON THE WEB THIS WEEK

### Guns N' Roses' Chinese Democracy gets UK release date:

**Andrew DB:** "Heard the new single... so, Axl's done Nothing but listen to Metallica and NIN in the last 14-15 years"

**Stefano Barone:** "It took them so long to come up with such a stupid name for an album?"

### Westfield to welcome HMV's next generation:

**Christopher:** "Isn't it over-ambitious to open a new HMV in Shepherd's Bush?"

### Industry pushes for Millar to join Lords:

**Mark:** "Pity to see UK Music setting up and then opting for a 270-degree model rather than a full 360-degree model reflecting all vital contributing angles... Very forward thinking."

### Gordy pays tribute to Levi Stubbs:

**Eddie Gordon:** "Main Street People, an album by The Four Tops on the ABC Dunhill label from 1973, is one of the greatest soul albums ever recorded for its depth of love songs and social lyrics after a heady period in the late Sixties"

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## MUSIC WEEK UNEARTHED

A major publishing deal has set the wheels in motion for thecocknbulldid's (aka Anita Blay) progress

### THECOCKNBULLKID

**A PUBLISHING DEAL** via Empire Management's joint venture with Sony/ATV has provided thecocknbulldid, aka Anita Blay, the rare luxury of time, allowing her to develop her songwriting and her fanbase, without the pressures of a record deal.

Also managed by Empire, home to Estelle, The Feeling, Natasha Bedingfield and producers Paul Epworth and Future Cut, the 23-year-old Londoner struck a deal with Empire Publishing earlier this year and has been working with a string of producers and writers since, honing in on her own sound. The publishing deal has also been bolstered by a £10,000 bursary courtesy of the BBC Urban Music Awards.

The strategy is starting to bear fruit. Last week thecocknbulldid made her first major television appearance on Later With Jools Holland, a rarity for an unsigned artist given her release schedule so far has consisted of one limited-edition single, On My Own, which was released on



**Management**  
Richard Ramsey,  
Louise Latimer,  
Empire  
Management  
**Press**  
Beth Drake, Toast  
**Agent**  
Andy Duggan,  
Primary

**Publishing**  
Richard Ramsey,  
Empire and Luke  
McGrellis, Sony ATV  
**Radio**  
Kate Burnett,  
Rapture

Metronomy's Need Now Future Records in August.

She has also enjoyed radio support courtesy of 6 Music and Zane Lowe on Radio One and was tipped by Lauren Laverne in the recent issue of Time Out magazine for big things in 2009. Neale Easterby from Empire Management says his company

saw the publishing deal as an investment in her future.

Sony/ATV A&R manager Luke McGrellis says, "Sony/ATV's and Empire's vision for thecocknbulldid is to make a great pop record. And at heart Anita's songwriting is filled with hooks and ideas that have that ambition."

At present she is working with Warner/Chappell writer Mark-Anthony Tiekou, Sony/ATV writer/producer Blue May, Joe Mount from Metronomy and Dave McCracken.

On the live front, her 2008 schedule has included appearances at Bestival, the Camden Crawl and Glastonbury, where she headlined the BBC Introducing stage, following in the footsteps of The Tingis Tingis the previous year.

Looking ahead, she joins the line-up of the Vice Tour in Germany this December, alongside Little Boots, Drop The Lime, Miss Odd Kid, Thunderheist and Drums Of Death this December.

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

# Features

## HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

New organisation UK Music has brought diverse strands of the music industry under one umbrella, with the aim of improving communication with government and enabling its members to further their interests



PHOTO: AIDANSES @ WWW.SXC.HU

**PICTURE ABOVE**  
United we stand: the Government is expected to be more responsive to UK Music, a new organisation representing eight music industry bodies

### ORGANISATIONS

By Robert Ashton

**OF ALL THE INDUSTRIES IN THE UK, IT SHOULD** be the music business that has the ability to sing from the same song sheet. But harmony has not always been its strongest point. Bitter experience has shown that on many occasions, the industry has been less than harmonious on a range of issues. Disparate groups have pushed their own agendas – and not always for the good of the overall sector.

There have been arguments over piracy, publishers' royalty rates, the artists' cut and major mergers. A couple of years ago – around the Gowers Review – there was even disharmony over how copyright term should be applied with the industry's various organisations submitting a wide range of proposals, which were not all necessarily calling for the same outcome.

Critically, this has meant when the industry needs outside help – on copyright term, against piracy – it has not always been able to drum up support in the right areas. Its ability to coax the best out of a UK Government, which has not always looked like it wants to help the music business in the first place, has been undermined by its disjointed lobbying. Ministers only need to whiff infighting and they will turn their attentions elsewhere. One former music minister complained to *Music Week* that seeing seven heads of seven different music organisations, one after another and each articulating a different agenda, was a recipe for inaction.

**“There has always been knowledge of the fact if we can speak with less disparate voices that would be a good thing”**  
Andy Heath, UK Music chairman

UK Music is out to change that. The industry's newest organisation held its second board meeting last Thursday with a packed agenda that aims to give the music industry one song and one voice to sing it with. UK Music, which counts AIM, the British Academy of Composers & Songwriters, BPI, MCPS-PRS Alliance, MMF, MPA, MU and PPL among its members, will sing in harmony on topics such as public policy and lobbying, external awareness and public opinion, research and analysis and industry relevant education and skills.

It is an incredible achievement, not least because the industry has been here before. Almost exactly two years ago Olsberg SPI delivered a feasibility study for a “music sector representative body”. In other words, a music council to inform the Government on the strategic needs of the sector. However, the industry was even at loggerheads about whether it needed this, how it would work and whether it could afford it.

At the time, the industry was operating the Music Business Forum, created in 2002 and representing nearly 20 industry organisations. But Olsberg SPI's recommendations to either create a “formalised MBF” or an “executive organisation”, which would take the lead in policy development and implementation and may have cost upwards of £1m to run, were both quietly shelved when no consensus could be reached.

### EVOLVING THE MUSIC BUSINESS FORUM

Around this time, UK Music chairman Andy Heath was starting to believe the MBF was not working. It had become unwieldy “Whatever was wrong there it didn't seem to make any of its members happy. Well, there is no point to that,” says the publisher. With so many stakeholders – everyone from Equity to the National Music Council sat around the table – arguments were common and decisions were hard to come by. “I felt a couple of years ago, in view of the MBF having difficulties, it

seemed sensible for British Music Rights to invite another constituent part of industry to join,” explains Heath, adding “for a million reasons that didn't work”.

But Heath did not give up on the idea of using BMR – a hitherto smallish political arm for publishers – as a launch pad for something bigger. A serendipitous lunch with Feargal Sharkey – both were about to throw their hats into the ring as chairman and chief executive of BMR respectively – cemented the idea. “We sat and talked about how we felt this could go forward and how it could be a larger industry body in time,” says Heath. “We pretty much hit a similar plan.”

Since they took up their roles in February, Heath and Sharkey have beavered away behind the scenes to get UK Music up and running. “We tried to create something really cohesive and as small as possible and also represent the greatest proportion of commercial music,” explains Heath. There were some initial misgivings from some organisations. But both Heath and Sharkey claim it was not too difficult to persuade people. “We went to talk to them (all the groups) and set our stall out... and there was a general agreement emerging that this seemed to be a good idea. There has always been knowledge of the fact if we can speak with less disparate voices that would be a good thing,” says Heath.

Sharkey agrees: “Ultimately, when those things happen people end up in the same space. There is a realisation that the industry is more joined up than we originally thought.” Also, Heath says that few believed the move by BMR to reconstitute itself as the voice of the industry would mean their powerbase would be toppled. “Everybody thought that and there is no erosion of power, there is simply a concentration of influence,” explains Heath. “The Alliance, the MPA, the Academy, they've all got issues they care about. They've all got people that work on those problems.”

But, in Heath and Sharkey's bid to keep UK Music ►

## CONSENSUS: VIEWS FROM UK MUSIC'S MEMBERS

"While we've spoken about forming such a group in the past, it's gratifying that we have finally taken this initiative to form one body to represent all the major players in the music industry. I hope that the existence of UK Music will make it easier to agree industry-wide positions where appropriate."

**Musicians' Union general secretary John Smith**

"Going forward, collectively is the answer simply because together we are stronger. Unity is not easily secured, but it is a prize very much worth fighting for and certainly achievable. It is incumbent upon all organisations to make every effort to identify all the areas of mutual interest, where common sense and pragmatic business thinking calls for friendly collaboration. By doing so we shall achieve better results."

**PPL and VPL chairman and CEO Fran Nevrlka**

"The evolution of British Music Rights into UK Music... shows the increasingly mature attitude of the various sectors of the commercial music industry. Now we have the opportunity to focus on that which unites us rather than areas where we disagree. By presenting a united front to government, both domestically and in Europe, it will be harder for them to ignore us."

**British Academy chief executive Patrick Rackow**

"As an industry, the clear message we have been hearing from government is that we would be much better served by having a single unified voice. With UK Music we now have this voice."

**MPA chairman Nigel Elderton**

"The issues facing all of us are global ones and are not restricted to individual sectors of the music industry. It is therefore crucial that, as an industry, we join forces and speak with one voice, working together to extol the value of music to our society and facing together the challenges and opportunities that lie ahead."

**MCPS-PRS Alliance chief executive Steve Porter**

"We welcome the chance to include the voice of the featured artist at the forefront of the debate about the future of the UK music industry. Without artists and their creativity we have nothing; and their voice (quiet for too long) needs to be heard as the challenges of the digital age change the shape of our workspace."

**MMF chief executive Jon Webster**

"This is a goal towards which many of us have been working for a long time – but there were good reasons why earlier efforts did not succeed. Those differences have been thoughtfully addressed and, just at a time when the industry needs it more urgently than ever before, we have signed, sealed and delivered mutual agreement on the creation of UK Music to serve and speak for the entire UK commercial music enterprise, on matters which profoundly affect us all."

**AIM chairman and chief executive Alison Wenham**

"As an industry we are united by many things but each sector is distinctly different, and has different needs. Better to have those discussions privately, build upon points of consensus, and allow the focus to be drawn to issues that unite, rather than divide. UK Music should enable all of us to work in a more collegiate way."

**BPI chairman Tony Wadworth**



◀ "as small as possible", some voices from the old MBF have been left out of UK Music. Live music is not represented and the Music Producers' Guild is out in the cold, something that upset founder Robin Millar. Heath will not go into "the lists of people not involved", but he concedes Millar felt excluded. He says, "We thought we should start with the minimum amount of people that would make it meaningful. Robin and I don't agree about the minimum," adds Heath. "There is no intention or desire to exclude anybody, there was a strong desire and intention to make the participants as tight and as cohesive as possible."

Also, he says the way UK Music is "structured constitutionally" means other voices or smaller units can have a say and may well be invited to join the organisation further down the line. "[They] will be able to participate in the meetings and strategy development via the existing eight and in time I am sure there will be a wider membership. But I think we need to get it solid and robust and part of the furniture before we start doing that," says Heath, who also denies any charges that politics within the industry have already been at play. "Give us time. At the table there are eight organisations, who over the last 25 years have had incredibly spiky relationships with each other and now they are sitting at a table speaking collectively. Let's not bite off more than we can chew. Let's do this, do it for a year or so and then look at it," argues Heath. "In time there needs to be a full body that represents everything, but so far that has proven very difficult to achieve so let's do this. Let's keep it sensible, sane and manageable."

Let's do this, do it for a year or so and then look at it," argues Heath. "In time there needs to be a full body that represents everything, but so far that has proven very difficult to achieve so let's do this. Let's keep it sensible, sane and manageable."

Already, UK Music has a big workload. At Thursday's board meeting – technically the second following the September 25 meeting to agree the UK Music constitution – a joint collective submission to Government on illegal P2P was under discussion with the October 30 deadline laid down by the Department for Business Enterprise & Regulatory Reform (BERR) fast approaching. Sharkey says a draft has been circulating and he has "confidence" that a shared position can be agreed to the Government's consultation.

Other issues that will occupy the new group over the coming months include the world's first Creators' Conference taking place in December, which will place a selection of artists, songwriters and composers before UK and European policy-makers.

UK Music has also recommissioned the University of Hertfordshire to follow up its behavioural survey of the digital consumption patterns of young music fans. Other research projects will follow.

There is also a commitment to music-based education – Sound Rights, a free online resource for students will be unveiled in November 2008 – and UK Music will continue to promote Quickstart Music (a Young



Enterprise programme allowing young people to run music enterprises in their own schools) and the recent initiative to create a network of music rehearsal spaces in deprived areas of the UK.

### INCREASING INFLUENCE

By 2009, UK Music will also have prepared and agreed a music manifesto that articulates the range and depth of Government support required for the long-term prosperity of the music and other creative industries.

Heath also believes copyright term will occupy UK Music. The industry is still attempting to prepare a consensual paper on that, which can be fed into Europe. "I am sure it (term) will be discussed within UK music because everyone would prefer to reach a common position on that and I feel we should be able to do that," says Heath. "It is a big test. Maybe it is good there is an immediate in-your-face test for us to tackle."

He also believes ISP liability and "the whole commercial music industry relationship with the ISPs" will fall under UK Music's remit. Sharkey says other issues will be raised by a combination of UK Music staff and board members. He expects to mail around a draft agenda to board members before each meeting. Heath adds, "Various other issues will emerge that we will deal with as we go along, I am working on the 90% rule that we all agree with each

other on 90%, but every now and again there will be disagreement. I think what is interesting, if two people are having an argument with each other it is one thing. If they are having an argument where six of their peers are present and participating in the discussion then you are likely to achieve a much more sensible and defensible policy coming out of that discussion."

Once a position on an issue is agreed, Heath then expects the well-connected Sharkey to take the lead on lobbying. But he will call on all the resources of UK Music – including recently joined Jo Dipple, former strategic communications adviser to the Prime Minister, to back up its argument. "It won't always be Feargal going in, it will be Feargal and someone else," explains Heath. "If the issue is sheet music, it will be Feargal and the MPA. If the issue is commissioned music by orchestras it will be the British Academy. Feargal will be working with one or more of the constituent parts, but he will be the common factor."

That means the days of seven chiefs trotting into the Culture Secretary's office are over. Heath agrees: "Having lunch with the Secretary of State shouldn't be an end in itself. Having lunch with the Secretary of State with the object of achieving some influence and changing some minds is the objective. I think everyone is grown up enough to take that on board. There won't be so many lunches with the Secretary of State and I think he will be the happiest about that."

**PICTURE ABOVE**  
Feargal Sharkey: will call on government as and when issues arise

**PICTURE ABOVE LEFT**  
UK Music corporate branding

**"There is a realisation that the industry is more joined up than we originally thought"**

Feargal Sharkey

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# Features

## THE NEW BRAND TALENT

A wealth of today's youth-oriented brands are dedicated to discovering and breaking new unsigned talent. And, despite negligible success with previous discoveries, that commitment is on the increase



### UNVEILED: A LOOK AT PAST UNSIGNED TALENT WINNERS



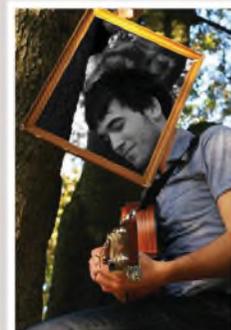
#### EOGHAN COLGAN: O2 UNDISCOVERED

Colgan won the O2 Undiscovered search in 2007; his victory awarded by a panel of experts including Kilmanjaro chief executive Stuart Galbraith, Jordan Jay and Festival Republic managing director Melvin Benn. His win secured him a digital single release via Polydor and a slot at the O2 Wireless festival in London. Since then, Colgan has self-released an EP entitled *That First Time*, available to via [www.eoghancolgan.com](http://www.eoghancolgan.com)



#### ENVY AND OTHER SINS: MOBILE ACT UNSIGNED

Birmingham's Envy And Other Sins won the appreciation of panel judges Jo Whiley, Simon Gavin and Alex James on the first series of Mobile Act Unsigned last December and subsequently signed a record deal with Gavin's A&M label at Polydor. They recorded their debut album *We Leave At Dawn* with Danton Supple, which was released in March to coincide with a support slot on The Hoosiers' UK tour. Their full debut single, *Highness*, hit retail on May 3.



#### KLAUS SAYS BUY THE RECORD: RED STRIPE MUSIC PRIZE

On May 12, Klaus Says Buy The Record became the latest artist to win the Red Stripe Music Prize, a nationwide search for "the UK's best live music act", picking up where The Runners left off the previous year. They walked away with shows at both The Great Escape and Lovebox Festivals.

### BRANDS

By Stuart Clarke

**DESPITE THE ONGOING ECONOMIC TROUBLES OF THE MUSIC INDUSTRY**, there is no more valuable asset to today's marketing gurus than that of music and the artist

Whether it is the hip folk-pop song to underscore a national television ad campaign or endorsement via product placement in a promo video, few would argue that music is a clever way to sell your product. In short, it works.

But in recent years, marketers have become increasingly creative and, in a bid to reach the consumer at a grass roots level, brands have become involved in a series of talent searches where the quest for the hottest unsigned artists is key.

There is certainly no shortage of such competitions – just this month Motorola announced its quest for a "Motorola Star" – and each differs to some degree, from Red Stripe's emphasis on live talent, to O2's desire to put unsigned talent in touch with the music business. The overriding concern, however, is whether any of them actually work.

Alongside a line-up boasting Festival Republic managing director Melvin Benn, journalist Lisa Verrico and Dylan White Promotion And Management founder Dylan White, Fascination A&R manager Jordan Jay was chosen to oversee proceedings for the O2 Undiscovered competition in 2007.

He was also entrusted with seeing the winner to market by way of a digital single and, while the winning number failed to crack the charts in the manner O2 may have hoped, Jay is not completely cynical about the process.

"They can certainly be valuable," he says. "The O2 Undiscovered competition didn't work particularly well but you can't write any of them off, because at any moment a star could walk into the room."

"A lot of these phone companies are getting involved with music and talent searches, but you have to remem-

ber that, at the end of the day, they are there to promote phones, so if the talent isn't there, it's not going to work. That's not to say the two can't work together, but it's about the quality of artist you discover."

Mobile Act Unsigned launched in 2007, the brainchild of telecoms company Orange, which partnered with 4Music for the 12-week series.

In the tradition of X Factor, it put the focus on judges, calling on former Blur bassist Alex James, Radio One's Jo Whiley and A&M Records managing director Simon Gavin to make up the panel. Entry was restricted to bands, and more than 1,500 entered, with Envy And Other Sins emerging victorious, scooping a single and album deal with A&M for their efforts.

The second series is set to start next month and, following lessons learnt in 2007, it has undergone a number of format changes, opening up the competition to singer-songwriters and re-branding as Orange Unsigned Act. With auditions already underway, last year's exposure seems to have had a positive effect on the show, which has attracted more than 9,500 entrants. Simon Gavin, back on board alongside Whiley and James for the competition, is adamant it can deliver.

"In my head I wasn't going to do a second series. I thought the talent last year was pretty average and I don't think we found an essential artist, but I agreed to come on board again this year if we opened it up to singer/songwriters. There is more of an A&R process involved then; it's more about the song," says Gavin, who believes the quality of the talent coming through this year is eclipsing the artists they saw in 2007.

"I don't think any of last year's bands would have got through the first round [this year] to be honest; we have a much stronger pool of talent this year."

The debut album from Envy And Other Sins was released earlier this year, with a single rushed out after the final show, but it is a process that Gavin thinks they made mistakes on.

"We learned lessons from last year's show," he says. "We tried to dovetail our release campaign with TV but what we realised is you have to start like you would with any new

artist. Winning the TV show isn't enough; it is part of the broader artist development that has to go on. It doesn't guarantee success – it guarantees a shot at success."

On October 1, Motorola announced the launch of an ambitious campaign to find a British Motorokr Star. The competition promises 10 finalists the chance to win an all-expenses-paid recording trip to New York, where the winner will record a new song written specifically for the competition by Wyclef Jean, with vocal coaching coming courtesy Fergie from the Black Eyed Peas. The UK will lead a global launch of the competition which is set to roll out in twenty countries around the world.

Motorola marketing director of mobile devices Rachael Ward says the competition enhances the brand values of the new ROKR product range which Motorola has launched this month. "If you look at our brand values we are human, vibrant and innovative. It is going to be a great way to fuel excitement."

In an interesting twist, ROKR will share in the publishing income for the song through a one-off deal between Jean and his publisher Sony ATV. "It means we have an ongoing interest in making the winner as successful as we possibly can," explains Ward. While Motorola will not be preloading its handsets with the winning song, it will be offering the single as a free download to customers for a limited time. The winner will also receive a 12-month release commitment from Universal.

Beyond the opportunity that these competitions present for exposing talent, however, there is as yet a lack of talent to have emerged from the competitions with any noticeable success.

"At the moment, of the various talent show formats out there, it's really only X Factor that has delivered," affirms Jay. "But that's got less to do with the formats and more to do with the talent. It's about the quality of artist you discover, you need to find a star, and when you do, they will succeed."

**PICTURE ABOVE**  
Motorola's current Motorokr Star campaign promises the winning act a recording session with Wyclef Jean

**"Winning doesn't guarantee success - it guarantees a shot at success..."**

Simon Gavin, A&M

# Features

## THAWING ICELANDIC RELATIONS

The most eruptive economic events in memory have failed to extinguish Iceland's hotbed of musical energy. Music Week travelled north for the You Are In Control conference and into a wealth of debate



**PICTURED**  
Vampire Weekend performing at the 10th annual Iceland Airwaves festival

### Conferences

By Christopher Barrett

**DIPLOMATIC RELATIONS BETWEEN THE UK AND ICELAND** may well be as frosty as the Vatnajökull glacier, but as the country's economic freefall continues, delegates at the You Are In Control conference in Reykjavik were left in little doubt as to the rich creative resources of Iceland's music business.

Throughout the conference, which took place on October 15-16, the days were spent focusing on new opportunities that the ever-metamorphosing world of music monetisation presents. And, as darkness fell, stages lit up around the city with the 10th annual Iceland Airwaves Festival proving to be a vibrant showcase for hundreds of domestic artists.

Along with established Icelandic acts such as Gus Gus, the venues in Reykjavik's bustling 101 district found promising local artists including Seabear, Benni Hemm Hemm, Ólafur Arnalds and FM Belfast joined by interna-

tionally-renowned names such as CSS and Vampire Weekend.

Given its tiny population of just 300,000, Iceland has for many years boasted a remarkably large and gifted array of local talent and a fiercely independent spirit - making it a hub of musical creativity.

You Are In Control was launched by Iceland Music Export (IMX) and overseen by the organisation's managing director Anna Hildur, who strongly believes that Iceland is the perfect place in which to discuss forward-thinking strategies.

"Iceland has never had a major label framework and artists have always taken control of as many aspects of their careers as possible, it's a great arena to open up forward-thinking debate and international delegates do seem to really enjoy the energy here," says Hildur.

The two day event commenced with an insight into probably one of the most innovative approaches to selling music, by a band, in recent years, with Warner/Chappell senior vice president of international & business affairs Jayne Dyball revealing the methods and motivation behind Radiohead's pay-what-you-like download initiative for their In Rainbows album.

According to Dyball, whose company provided an unprecedented one-stop-shop digital licensing service for the album, In Rainbows generated more revenue than the band's previous album, Hail To The Thief, before it even hit the market on CD.

Despite the initiative's obvious success, Dyball did acknowledge that it was difficult to say whether the licensing platform offered the publishing industry a template for the business model of the future and that the process would be very difficult without the cooperation of collection societies.

Another highlight of You Are In Control proved to be the keynote speech by Nettwerk founder Terry McBride who, along with revealing that he launched the company from his bedroom with the name inspired by Kraftwerk, offered an insight into how his company generates 80% of its income from digital and has built its success on focusing on fans. This even goes so far as to run Caribbean cruises on which the Barenaked Ladies are joined by 3,000 of their "über fans".

"Fans are the record label and über fans are your marketing department; without fans there is no economic basis to any of this," insisted McBride.

"In order to be successful with an act it is vital to establish who the artist is, who their friends are and who their tribe is, you need to understand that before you can market an artist."

McBride underlined the importance for fledgling artists and independent labels to make use of websites such as YouTube, which offer both revenue potential and profile.

"There is such a great way of allowing music to spread now on the internet. Yes, there is a lot of music but the really good stuff does rise to the top," he continued.

McBride also encouraged delegates to use technology such as Google Analytics, a free service that provides detailed information, including location, about the visitors to an artist's website. Emphasising the need to target an artist's "tribes" he revealed details of Avril Lavigne's efforts to learn eight languages for the carefully-targeted international roll-out of the single Girlfriend.

But one of the most passionate discussions of the two-day event took place during a session entitled Can We Control The Internet, which involved a panel including Icelandic performing society STEF managing director Eirikur Tomasson and Freibank Publishing managing director Mark Chung.

No one solution was universally accepted during the session, yet all agreed that suing illegal downloaders was both expensive and unworkable. And, while some panelists believed the push for internet service providers to disconnect offending customers is a "draconian" measure, a suggestion by Dutch entertainment, media and internet lawyer Margriet Koedooder that a voluntary license between collection societies and ISPs to retain a sense of "freedom" for consumers, was seen as a possible solution and is currently being touted in the Netherlands.

Speaking during the Cultural Media session which discussed the internet versus traditional media as a means to develop artists' careers, Xfm presenter John Kennedy emphasised radio's continued importance as a means by which to grow a committed fanbase.

"With the internet, music democratisation has gone that step further. The only problem is filtering it - there is the websites vs radio power struggle, but I don't see it like that; it is all very valuable," said Kennedy. However, he did emphasise that some artist managers believe that musicians who are aiming for longevity are better off establishing a fanbase via radio than the internet, where people "tend to drop bands quicker".

Closing the DIY panel Icelandic artist Mugison, who runs his own label Mugiboogie from the remote Westfjords region alongside his father, sold 2,500 CDs by walking around gigs during his recent Canadian tour and emphasised the need for hard work and a personal approach. But Mugison admitted that being a musician and running your own label does mean it is vital to find a careful balance and make sure you have time to be creative.

After a long day of debate during which many suggestions of best-practice and innovative business approaches were aired, fellow Icelandic artist and founder of the band múm, Orvar Póreyjarsón Smarason, brought delegates back to basics, "You must always focus on the music first, it's vital, without music there is no business."

### YOU ARE IN CONTROL: THE PANELLISTS

**Paulette Long** Westbury Music  
**Steve Schnur** EA Games  
**Emmanuelle de Decker** Blue Frog  
**Árni Matthíasson** mbl.is  
**Laura Seach** Ninja Tune  
**Mark Chung** Freibank Publishing  
**Jean Hsiao Wernheim** A-Peer  
**Anthony Volodkin** Type Machine  
**Ólafur Arnalds** musician  
**Margrét S. Siguroardóttir** University of Iceland School of Business  
**Paul Brindley** Music Ally

**Trevor Gale** SFSAC  
**Paul Resnikoff** DigitalMusicNews.com  
**Terry McBride** Nettwerk Music Group (pictured, right)  
**Jane Dyball** Warner/Chappell  
**Einar Örn Benediktsson** musician  
**Amy Phillips** Pitchforkmedia.com  
**Eirikur Tómasson** Stef  
**Henriette Amiel** Effective Legal Services  
**Sean Adams** DrownedInSound  
**Mike Walsh** Xfm

**Christopher Barrett** Music Week  
**Mugison** musician  
**Ariel Hyatt** Ariel Publicity  
**Julie Weir** Visible Noise  
**Örvar Póreyjarsón Smárasón** musician  
**Allan North** Plum Music  
**Helen Keegan** Music Export Hungary  
**John Kennedy** Xfm  
**Hilmar Veigar Pétursson** CCP  
**Ralph Simon** Mobilium Advisory Group (pictured, right)

**Lanette Phillips** Lanette Phillips Management  
**Margriet Koedooder** DE VOS & CO  
**Jóhannes Erlingsson** NOVA  
**Anna Granucci** Scene Tracks  
**Petri Lunden** Hagenburg Law Media Management  
**Adam Lewis** Planetary Group  
**Sarah Pearson** Wasted Youth PR  
**Haukur S. Magnússon** IMX  
**Storme Whitby-Grubb** tour manager  
**Andrea Jónsdóttir** Rás 2



**PICTURED**  
Nettwerk founder Terry McBride interviewed by Mobilium Advisory Group's Ralph Simon

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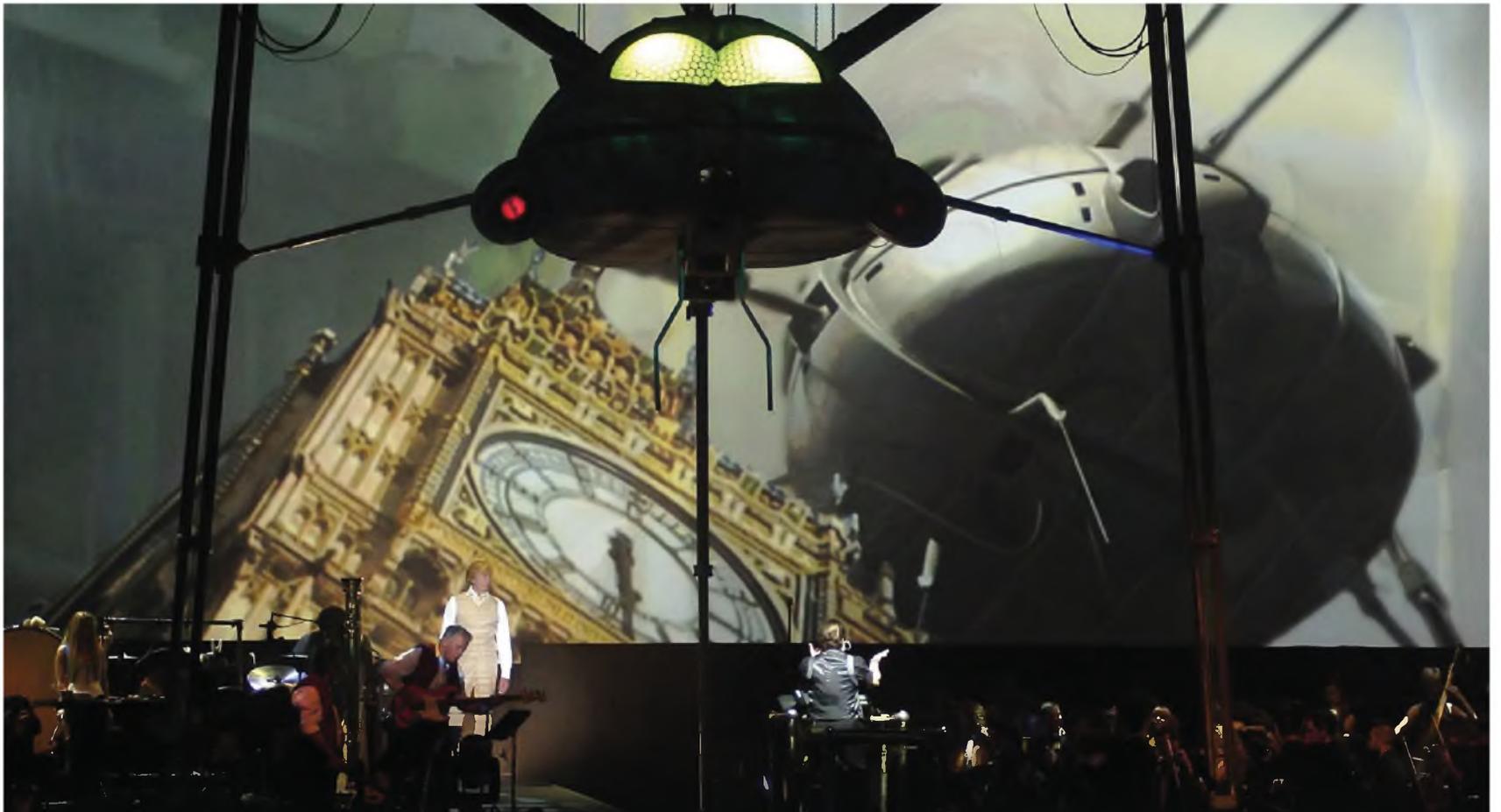
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# Profile Jeff Wayne



## WAYNE'S WORLD

It may have been considered to be a “bonkers” project at the time, but *The War Of The Worlds* has reached its 30th anniversary and with a successful live show and reissue behind it, the unique musical still captures the imagination in the same way it captured the professional life of musician, producer and advertising jingle writer extraordinaire Jeff Wayne

### PICTURES

#### ABOVE & RIGHT

Live extravaganza: Justin Hayward is dwarfed by the massive backdrop at the NEC Birmingham for *The War Of The Worlds*' live tour last year and (right) Jeff Wayne at the original recording sessions for *The War Of The Worlds* in 1976

JEFF WAYNE MUSIC GROUP HAVE USED THEIR BEST ENDEAVOURS TO FULLY AND CORRECTLY CREDIT OR IDENTIFY OWNERSHIP OF EACH IMAGE RELEVANT INDIVIDUAL OR ENTITY WHERE KNOWN, PLEASE CONTACT INFO@JEFFWAYNE MUSICGROUP.COM IF YOU FEEL THERE IS AN ERROR OR OMISSION WHICH IS RELEVANT TO YOU AND WE WILL USE OUR BEST EFFORTS TO CORRECT SUCH

### Profile

**THE CHANCES OF ANYTHING COMING FROM MARS** are a million to one, or so Jeff Wayne told us in 1978. It was the haunting refrain of a strange, unique musical project, and if you were a young person of an impressionable age at around that time, it will almost certainly have stuck in your head.

“Many around me thought I was totally bonkers tackling this project,” Jeff recalls of the work that took over his professional life from 1975–78. “We were at the height of the punk revolution, disco was king of the dancefloor, and there I was, trying to tell a Victorian tale as a continuous-play 96-minute musical recording of *The War Of The Worlds*.”

Yet for 30 years it has continued to grip the world's imagination, with 15m album sales, two international hit singles and awards including two Ivor Novellos and the US best recording in science fiction and fantasy, an award judged by, among others, Steven Spielberg, George Lucas and Alfred Hitchcock. It is clear which side of the genius/lunatic line Jeff Wayne was on.

His adaptation of HG Wells' 1898 work is a landmark of both science fiction and rock music, rated by the novelist's descendants as perhaps the most faithful of the book's many offshoots. Reissued in 2005, it was the biggest-selling catalogue album of that year, selling some 600,000 units. The DVD of the live show, filmed at Wembley Arena in 2006, spent seven straight weeks at



number one in the music DVD charts and Sky Indie has been showing it regularly all year.

And still it comes. Next year, Jeff Wayne's unique live multimedia extravaganza *The War Of The Worlds - Alive On Stage!* will go out again to mark the 30th anniversary of the album's release. Promoted by Live Nation, the production has already played to more than 250,000 people on successive UK arena tours in 2006 and 2007, and in Australia and New Zealand. There appears to be no reason at this point why this eerie, sprawling work should not go on and on.

Just as there is no direct equivalent of Wayne's original album – with its electronic and symphonic palette, super-

star guests, emotive narrative and fearlessly unconventional structure – the stage production of today is another thing yet again.

“We have a 100-foot-wide screen at the back of the stage showing a cutting-edge CGI animated film in perfect synch to the live performances” says Wayne's fellow producer and son-in-law Damian Collier.

“There's also a 35-foot, three-tonne Martian Fighting Machine that descends from the gods, landing on stage firing its Heat Ray at the audience and scanning them with its bug-like eyes.”

Factor in an 11-foot-high photo-real motion capture hologram of Richard Burton as George Herbert, *The Journalist*, and you have something as unusual, vivid and bizarrely exciting as the 96-minute, double-vinyl album on which it is based.

“It was my dad that got us reading various books, to find a story that excited me as a composer”, says Wayne.

Jerry and his author wife Doreen worked their way through the library in search of material, including John Wyndham's *The Day Of The Triffids* and Aldous Huxley's *Brave New World* before handing Jeff the one they both instinctively knew was right.

Jeff, on the road with David Essex at the time, spent his downtime reading, and *The War Of The Worlds* immediately struck him as the perfect vehicle.

“I immediately heard ‘sound’ and I got excited by it, so when I finished touring we spent about three months tracing, and then negotiating, with the estate of HG Wells, acquiring all available rights to *The War Of The Worlds*,

LIVE NATION CONGRATULATES JEFF WAYNE  
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WEDNESDAY 17 JUNE  
NOTTINGHAM  
TRENT FM ARENA

FRIDAY 19 JUNE  
BIRMINGHAM NIA

SATURDAY 20 JUNE  
LONDON  
THE O<sub>2</sub> ARENA

MONDAY 22 & TUESDAY 23 JUNE  
BOURNEMOUTH BIC

WEDNESDAY 24 JUNE  
CARDIFF CIA

SATURDAY 27 & SUNDAY 28 JUNE  
BRIGHTON CENTRE

# Profile Jeff Wayne



## PICTURES ABOVE

CGI animation for the live show, here depicting Martian red weed on Horsell Common and The Journalist escaping from a Martian Fighting Machine

## PICTURES BELOW

The original album cover and the 30th Anniversary edition



## PICTURE BELOW

Major name: IWOIW narrator Richard Burton in between takes at Wally Heider Studios, California, in June 1976



which was everything but the original book and feature film rights.

Wayne then received a call from CBS boss Dick Asher, who knew Jeff from his David Essex productions for the same label. "We're interested in The War Of The Worlds; we believe in whatever you're going to do next," Wayne vividly remembers. "Would that happen today?" Jeff asks rhetorically, "About a million to one chance, I'd say!"

Asher referred Wayne to CBS's then-head of business Affairs Paul Russell, who asked him for a budget. But with ideas only existing in his head, Jeff quoted David Essex's current recording budget of £34,500.

Over the course of six weeks, Wayne mapped out the first draft of his score while his stepmother Doreen went to work on the script. He rapidly realised it would only fit on a double album, and required guest artists to form a cast of characters, plus it would need specially-commissioned artwork.

When Wayne told CBS of these changes, they obligingly doubled the £34,500 and a contribution toward Richard Burton's fee. Their total investment was approximately £75,000. The final cost, however, eventually became £240,000!

"That was my life savings and more," he says. "But I remember my wife [Geraldine] and dad saying I might never get another opportunity in my career to create something that I had total control over. I thought, well, you can always start again - you're a working musician. The worst that can happen is you lose all this money and you have to downsize."

These were risks worth taking, Wayne concluded, so he set about assembling his opus. With lyricist Gary Osborne on board, he gathered around him musicians drawn from the cream of the session and live circuit, including guitarist Chris Spedding, percussionist Ray Cooper, drummer Barry Morgan and bassist Herbie Flowers.

The final script drew almost all of its characters from the original novel, with Wayne's one liberty turning the story's two narrators - a journalist in the first half and his brother in the second - into one. He did this both for the ease of the listener following one main character throughout, and to maximise the part, therefore increasing the chances of attracting a major name to the project.

"Richard was right at the top of our list for The Journalist," says Wayne. "although we didn't really believe we had any chance of attracting him."

As usual, Wayne made his own luck. Hearing that Burton was performing in Equus in New York, he wrote



PICTURE BELOW  
The Australian Tour of 2007 cast and crew with Justin Hayward and Jeff Wayne at far left

him a letter introducing himself, enclosed a draft script and sent it to the stage door, hoping it would find its way to the actor.

"It couldn't have been more than two or three days after he received it that I got a call from his agent, Robert Lantz, who said, 'Richard loves the idea, count him in, dear boy,'" Wayne recalls with relish.

Then, in a genuine effort to keep costs down, Wayne offered his core band a cut of the eventual royalties instead of upfront session fees. The majority of the band had seen offers like this before and opted for cash in hand, taking one or two dissenters along with them.

On the musical side, the plan was to fuse Wayne's enthusiasm for electronic sounds, virtuoso guitars and symphonic string orchestrations into a cohesive rock format, treating every chapter of Wells's book as a new musical sequence. The cast included David Essex, Thin Lizzy's Phil Lynott, Justin Hayward of The Moody Blues, Manfred Mann's Chris Thompson and Julie Covington - all top of their game during that period.

They would move the plot along through their combined singing and acting roles, but so would leit motifs, hooks and riffs plus full-blown themes and other musical devices, all composed to reflect the action.

"When the story is being told through the eyes of Victorian humanity, my scores were more acoustic accompanied by a symphonic string orchestra. But when it was through the eyes of the Martians, it turned aggressive, driven by synthesisers, electric guitars and a voicebox to produce the wailing Martian cries of Ulla," says Jeff. "I have always loved arranging for big string sections, and it was a natural marriage for me to have these different styles bouncing back and forth throughout the story."

One concern Jeff had was that the music would be metronomic if he built it around a click. "I wanted it to have a human feel," he says.

His solution was to record the entire double-album as a live piece. Each musician had the script and lyrics written above their own particular parts, "so that they got a feel for the progression of the story and its characters. Then they added their own individual phrasing that took it from notes on a page to a true live performance. Until it settled into a well-played piece, we just kept recording takes."

Wayne's first assembly of the score stretched to more than two hours and needed to be cut back dramatically. There were other bumps in the road, too, such as the occasion when the final master of side four was accidentally deleted by the tape op at London's Advision Studios and had to be remixed from scratch.

The production clearly occupies a special place in the hearts of its musicians as well. Spedding and Flowers are among the Black Smoke Band that will take

The War Of The Worlds out on the road next year for the fourth time, while others speak fondly of the mammoth studio sessions.

"The War Of The Worlds sessions very much epitomised a golden period," says percussionist Ray Cooper. "I think it wasn't very long after this period that music started to take a sad turn."

But The War Of The Worlds' charmed life really began when CBS, who had not heard a note of Wayne's composition until Jeff handed it in, and still within the company's rights to reject it, announced in September 1977, after lengthy consideration, that it would be delighted to take the recording on as a priority release.

The double album reached the shops in June 1978, and CBS recouped its £75,000 investment on advance orders alone, with The War Of The Worlds passing the 1m sales mark within six weeks.

Over the years, The War Of The Worlds and its dramatic possibilities would occasionally come back to Jeff and Jerry, and its stage debut in 2006 came after several stalled attempts to create a live production.

"In 1984, I was working on a US TV special with Richard Burton. I was scoring the music to his readings of selected works of Dylan Thomas. We were also talking about a large-scale concert tour of The War Of The Worlds. Richard agreed to sit for a three-dimensional 'talking head' and confirmed to finish the production schedules for both projects when he and his wife Sally returned from a short holiday in Switzerland a fortnight later.

"That meeting never took place. A week later Richard died at his home in Switzerland and, instead, Geraldine and I were attending his memorial service at St Martin in the Fields.

"My father and I only returned to mounting The War Of The Worlds again in the mid-Nineties, but then, in the space of 10 months I lost both my parents, and with my dad I had also lost my partner in The War Of The Worlds."

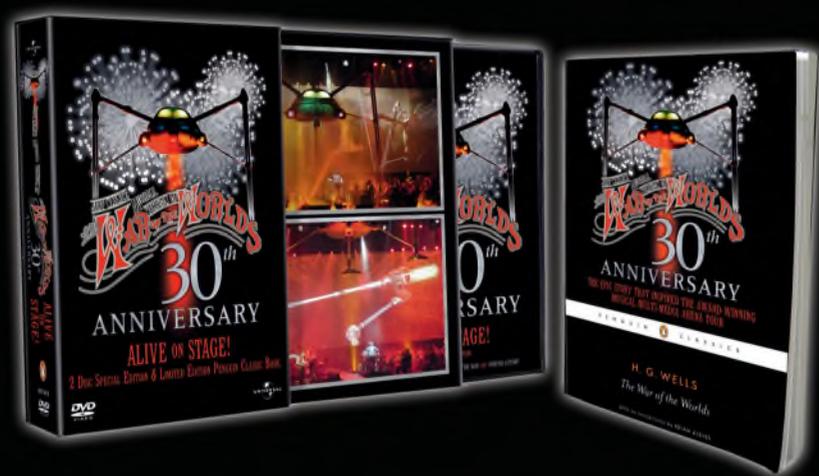
As time healed Jeff's personal loss, technology advanced, and The War Of The Worlds' time was coming again. It took a meeting with Clear Channel (now Live Nation) in 2005, just as the relaunched album was high in the charts, that gave birth to a one-off concert rendition at the Royal Albert Hall. Ticket demand quickly turned it into a full UK arena tour, and the dates have kept coming and the production just keeps growing, including unique new ingredients already planned for 2009.

"It has obviously made a big dent in my life again, in a very welcome way," says Wayne. "We always thought, if the original album enjoyed commercial success, it was a natural for some form of live entertainment. It finally came to pass. Maybe I just had to wait until all the planets were in alignment, especially Mars and Earth."

**"It has obviously made a big dent in my life again, in a very welcome way..."**

Jeff Wayne on TWOTW tour

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# Profile Jeff Wayne

## PATCHWORK PROFESSION



### PICTURE ABOVE

Wayne's father Jerry, an actor and singer who encouraged his son to go into the music business also partnered him on *The War Of The Worlds* project

### PICTURES RIGHT

Wayne at his mixing desk in the mid-Seventies (middle) and his projects have included (right, from top) the *Good Morning Britain* theme, the *Big Match* and 1982 *World Cup* and a musical version of *Spartacus* with Catherine Zeta-Jones and Ladysmith Black Mambazo

**"Like many artists, one big project can overshadow an entire career and I've got no problem with that..."**

Jeff Wayne



### PICTURE ABOVE

Wayne produced David Essex's debut single *Rock On*, which won Wayne NME's best-produced single of the year award

**JEFF WAYNE DESCRIBES HIS CAREER AS "LIKE A PATCHWORK QUILT"** – were you to spread it out you would see patches of fascinating but unrelated artists and projects. Born in Forest Hills, New York, Wayne grew up with twin passions for music and tennis. After taking classical piano lessons from the age of five, he began songwriting and playing in local bands in Los Angeles while securing a college journalism degree. He also became a national-standard tennis player.

Jeff first moved to England when his singer/actor father Jerry played Sky Masterson in the original West End production of *Guys And Dolls*. Years later, Jerry, then producing for the theatre, gambled on Jeff to score his new musical *Two Cities*, based on Charles Dickens's *A Tale of Two Cities*. It ran at London's Palace Theatre between 1968–69 and changed Jeff's life forever.

One of the show's investors was a prominent advertising film director who offered Jeff his first commission – 200 guineas to compose music for the Cheese Council!

Wayne's music – a Zorba The Greek-style piece – won the soundtrack of the year at the ad industry's TV Mail Awards. He went on to compose, arrange and produce more than 2,000 advertising soundtracks working with 'new' film directors such as Ridley and Tony Scott, Alan Parker and Hugh Hudson.

"One ad was for Lego. It had no lyrics, just vocal 'do-do's' on my tune, but the public started enquiring about it." That was the humble beginning of what years later became *Forever Autumn* (with lyrics by Paul Vigrass and Gary Osborne), a dramatic centrepiece of *The War Of The Worlds*.

Wayne was also one of the UK's first adopters of the coming electronic music revolution which would prove critical in many of his compositions and productions.

"In 1968 I purchased a Moog 3C, the biggest Moog you could get. There weren't many in the world, and Robert Moog came over from New York to install mine. I always remember him on the floor of my studio in Covent Garden behind his incredible invention, struggling to figure out the wiring of a three-pronged UK plug!"

Wayne soon moved into the pop world, funding and producing David Essex's early albums, (his debut single *Rock On* won Jeff the NME best-produced single of the year award), produced and arranged *Stardust*, the title track from David Putnam's film and toured with Essex as his MD for two years.

"I was always looking for something as opposite as possible for my next work. Sure enough, along came LBC, the first 24-hour news and talk radio station in the UK." Jeff's music lasted for some 24 years until Chrysalis purchased the station.

Then came *The War Of The Worlds*. An incredible international success, Wayne ensured his professional life changed relatively little in its wake.

"Although I did countless studio projects, I declined live work; a conscious decision to be 'around' as our children were growing up," he says.

Immediately after *The War Of The Worlds*, I produced *Winds Of Change* for Z Records, an incredibly versatile woodwind quartet whose album today would be considered a 'fusion' project taking their sound and merging classical, jazz and other musical influences.

"Next I produced Justin Hayward's solo album *Nightflight*, then composed and produced the film score and soundtrack album to *The Who*-produced film *McVicar*," the 1980 Roger Daltrey vehicle that also featured performances by his band.

More patches were sewn into that quilt. In 1982 Wayne composed the theme tunes for the then-revolutionary new breakfast TV station TV-AM and its flagship



programme *Good Morning Britain*. While the presenters and format changed over the years, Jeff's music was the one constant throughout the station's life.

Other commissions followed including ITV's *The Big Match*, *The World of Sport* and the 1982 *World Cup*, and the brilliant TV film about aspiring London cabbies, *The Knowledge*, written by Jack Rosenthal.

"I think I created the first rap track without realising it!" Jeff states, rather tongue-in-cheek.

"Jack's script was so wickedly funny, yet deadly accurate. He wanted a theme song that would list the routes cabbies would be learning. But rather than a 'proper' song, I created a groove while the leading male character 'rapped' these routes over it. It might not be rap as we know it today, but anyone listening to it now would easily hear the link."

In 1984, Jeff collaborated with contemporaries Rick Wakeman and Sky's Kevin Peek providing additional material for *Beyond The Planets*, their prog version of Holst's *The Planets*.

Other projects followed including BBC TV's *60 Minutes*, *Guest Conducting* with The London Symphony Orchestra and Choir, then Jeff's musical version of *Spartacus*. Released in 1992, it did not repeat the success of *The War Of The Worlds*, in spite of the presence of Anthony Hopkins, Catherine Zeta-Jones and Ladysmith Black Mambazo, among others.

"Looking back, historical subjects such as *Gladiator* and *Braveheart* were still five to six years away, whereas *The War Of The Worlds*, by good fortune, was released just as *Star Wars*, *Close Encounters* and *ET* were dominating. But the subject and core score of *Spartacus* are perfect for live presentation – so watch this space."

PC and Playstation games of *The War of The Worlds* and a club Remix album ULLAdubULLA (which repeatedly hit number one on the iTunes charts) followed, then two album projects for EMI Classics – Maksim, the Croatian piano sensation and *WILD*, an all-girl ensemble who you would be forgiven for comparing with Britain's *Got Talent*'s string quartet *Scala* – in fact, two of its members were in *WILD*.

Next came Jeff's foray into TV production, creating and producing the eight-part documentary series *The Book of Tennis Chronicles*, distributed by Fox Sports. He



also scored its music. Since then, Wayne's CV has been most notable for his attention to *The War of The Worlds Alive On Stage!*

"Other than ULLAdubULLA and the computer games, I hadn't gone back to *The War Of The Worlds* since its 1978 release, so when the tours started, it was all very fresh again."

A musical adaptation of Jack London's *The Call of The Wild* is also in the works, but if *The War Of The Worlds* proves to be Wayne's lasting statement, he will have no complaints. "Like many artists, one big project can overshadow an entire career and I've got no problem with that because I'm proud of its long life. But I also have an enjoyable and varied occupation working with amazing people and look forward to adding more patches into that quilt."

# CONGRATULATIONS

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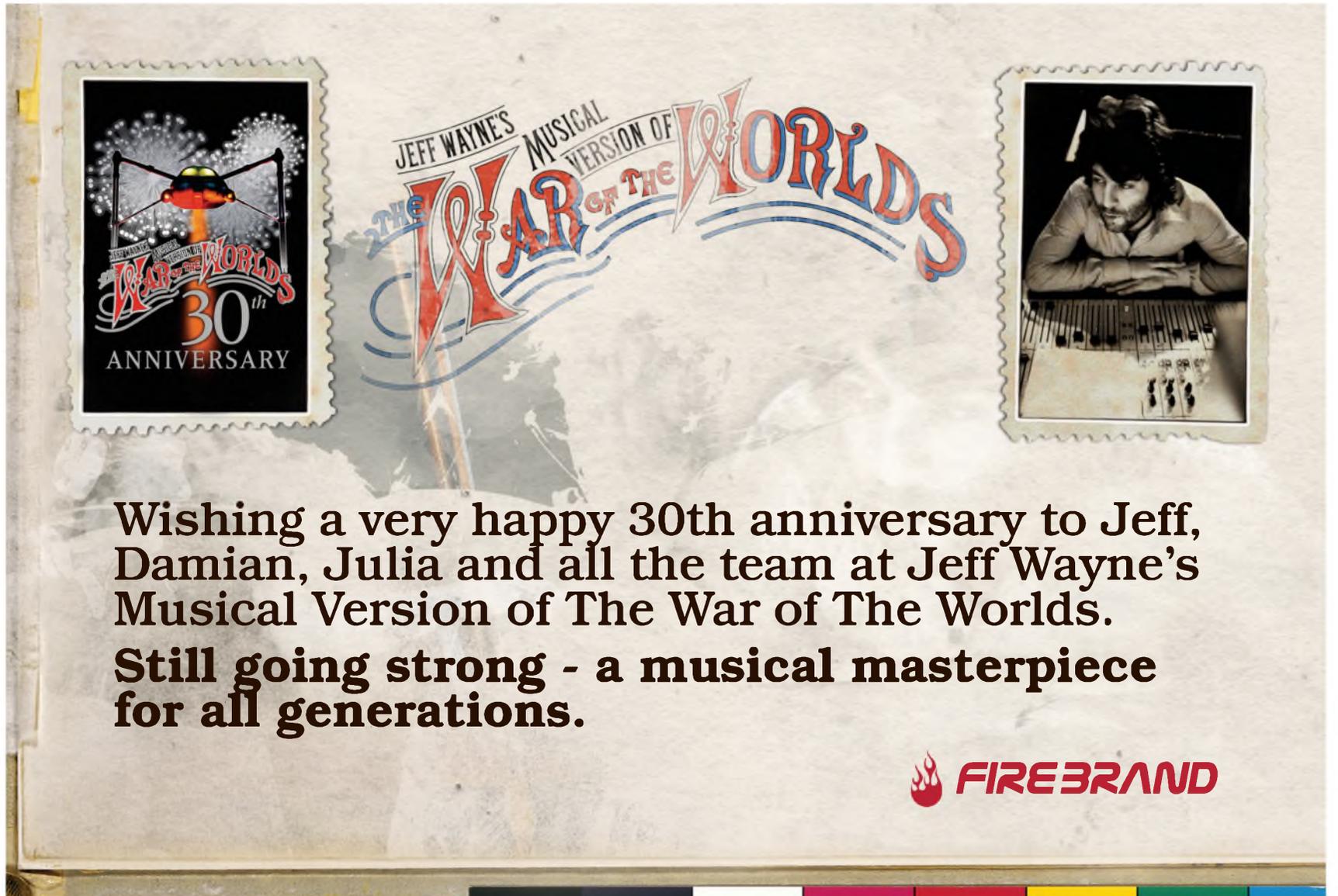


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# Key releases

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## Out this week

### Singles

- **Adele** Make You Feel My Love (XL)  
Previous single (chart peak): Hometown Glory (19)
- **Anastacia** I Can Feel You (Mercury)  
Previous single: Pieces Of A Dream (48)
- **Dido** Don't Believe In Love (RCA)  
Previous single: Sand In My Shoes (29)
- **Katie Melua** Two Bare Feet (Dramatico)  
Previous single: If The Lights Go Out (did not chart)
- **Razorlight** Wire To Wire (Vertigo)  
Previous single: Hold On (did not chart)
- **Scooter Vs Status Quo** Jump That Rock (AAIW)  
Previous single: Jumping All Over The World (28)
- **Robin Thicke** Magic (Interscope)  
Previous single: Lost Without U (1)
- **The View** 5 Rebeccas (1965)  
Previous single: Face For The Radio (69)



### Albums

- **Anastacia** Heavy Rotation (Mercury)  
Previous album (first-week sales/total sales): Pieces Of A Dream (48,657/480,157)
- **The Cure** 4:13 Dream (Suretone/Geffen)  
Previous album (first-week sales/total sales): The Cure (22,747/74,657)
- **Celine Dion** My Love: Essential Collection (Columbia)  
Previous album (first-week sales/total sales): Taking Chances (55,626/364,679)
- **Jennifer Lopez** Greatest Hits (Epic)  
Previous album (first-week sales/total sales): Brave (7,825/19,925)
- **Katie Melua** The Katie Melua Collection (Dramatico)  
Previous album (first-week sales/total sales): Pictures (53,906/410,699)
- **Pink** Funhouse (Lafayette)  
Previous album (first-week sales/total sales): I'm Not Dead (39,900/1,202,807)
- **Plain White T's** Big Bad World (Hollywood)  
Previous album (first-week sales/total sales): Every Second Counts (22174,790)
- **The Saturdays** Chasing Lights (Fascination)  
Debut album
- **Snow Patrol** A Hundred Million Suns (Fiction)  
Previous album (first-week sales/total sales): Eyes Open (126,918/2,168,470)
- **Various** Now That's What I Call 25 Years (EMI)  
Previous album (first-week sales/total sales): Now 70 (383,041/813,367)
- **Hayley Westenra** River Of Dreams: Very Best Of (UCI)  
Previous album (first-week sales/total sales): Treasure (19,201/79,653)

## Out next week

### Singles

- **Tony Christie** Born To Cry (Decca/Autonomy)

- **Alesha Dixon** The Boy Does Nothing (Asylum)
- **Jason Donovan** Dreamboats & Petticoats (UMTV)
- **Fall Out Boy** I Don't Care (Mercury)
- **Fightstar** The English Way (Search & Destroy)
- **Filthy Dukes** Tupac Robot Club Rock (Fiction)
- **David Jordan** Only Living Soul (Mercury)
- **Kardinal Offishall** feat. Akon Dangerous (Geffen)
- **Chaka Khan** Angel (MegaFon)
- **Leona Lewis** Forgive Me (Syco)
- **Madcon** Liar (RCA)
- **Mumford & Sons** Love Your Ground (Chess (lub))
- **Scouting For Girls** I Wish I Was James Bond (Epic)
- **Stereophonics** You're My Star (Mercury)
- **Paul Weller** Sea Spray/22 Dreams (Island)

“Paul Weller has entered middle age with a well-earned wave of critical goodwill in the wake of his sprawling 22 Dreams album, which saw the singer-songwriter rediscover the joys of recording without a rulebook. The single's title track, 22 Dreams, sees Weller taking a barnstorming romp which, with its tooting brass and staccato piano stabs, gently pushes him out of his musical comfort zone, while Sea Spray is a dusky singalong bristling with melody and acoustic introspection.”

[www.musicweek.com/review](http://www.musicweek.com/review)

### Albums

- **Brightblack** Morning Light Motion lo Rejoice (Matador)
- **Chris Cornell** Scream (Interscope)



- **Death Vessel** Nothing Is Precious Enough For Us (Sub Pop)
  - **Grace Jones** Hurricane (Wall Of Sound)
- “Hurricane gathers up an impressive cast of collaborators including Brian Eno and Jones' old sparring partners Sly & Robbie, and vocally, the diva's idiosyncratic swoops and purrs are still as arresting as ever. Importantly, Hurricane does not feel like a vanity project. There is a real depth and darkness that suits the delivery, and plenty of new sounds for Jones to make her own. It is truly gratifying to hear her prowling through the album with poise and authority.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Little Joy** Little Joy (Rough Trade)
- “Little Joy is the side project of The Strokes' drummer Fabrizio Moretti and Los Hermanos singer Rodrigo Amarante. The band formed after a chance meeting between the pair at a festival in Lisbon, the product of which is this wonderfully earnest lo-fi set. Amarante's vocals sound in parts similar to Willy Mason, and wrap round the rough production style perfectly. Standout track is No One's Better Sake; a warm indie/reggae tune which lolls around gently with an infectious rhythm and warm bass. The harmonies in songs like Next Time Around and Unattainable

are joyously bright and jaunty, and help make this set an all round steadfast winner.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Of Montreal** Skeletal Lamping (Polyvinyl)
  - **The Paddingtons** No Mundane Options (Mercury)
  - **Ralphe Band** Attic Thieves (Inose)
- “Attic Thieves is a wonderfully rich romp through the fevered imagination of frontman Oly Raffe; his dark detailed drawings are used for artwork and his rampant lyricism sets the mood of the album, conjuring a whirl of characters who live in surreal sepia-tinged worlds. Musically it is more restrained than the excellent debut album Swords and has less rough edges, but the piano-led waltzes and polka-infused instrumentals remain.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Razorlight** Slipway Fires (Vertigo)
- **Seal** Soul (Warner Brothers)



- **Status Quo** Pictures - 40 Years Of Hits (UMTV)
- **Threatmantics** Upbeat Love (Double Six)
- **Various** Michael Parkinson: My Life In Music (Warner Brothers)
- **Various** Dreamcoats & Petticoats 2 (UMTV)
- **Paul Weller** Paul Weller At The BBC (Polydor)

## November 10

### Singles

- **Arms** Kids Aflame (Melodic)
- **The Automatic** Magazines (8-Unique/Polydor)
- **Beyonce** If I Were A Boy (Columbia)

If I Were A Boy sees Beyonce back on form after an 18-month hiatus from the Top 40. This lead single from her third album I Am... Sasha Fierce (November 17), is a mature and emotive ballad brought to life by loby Gad's (Ricky Martin, Natasha Bedingfield) intricate arrangements. Beyonce's voice loses none of the passion that made Crazy In Love so vital, and this is sure to cascade into the Top 10 and remain there for a fair few weeks to come. The single will be backed with remixes by The Audio Bullys, Deadmau5 and Japanese Popstars. Beyonce will embark on a 110-date world tour next Spring.

- **James Blunt** Love Love Love (Atlantic)
- **Gabriella Cilmi** Sanctuary (Island)
- **Coldplay** Lost! (Parlophone)
- **Taio Cruz** I Just Wanna Know (Island)
- **Enya** Trains & Winter Rains (Warner Brothers)
- **Friendly Fires** Paris (XL)
- **Tom Jones** If He Should Ever Leave You (S-curve)
- **N-Dubz** Papa (AAIW)
- **Nickelback** Gotta Be Somebody (Roadrunner)
- **Simply Red** Go Now (Simplyred.com)
- **Twisted Wheel** Lucy In The Castle (Columbia)
- **The Verve** Rather Be (Parlophone)

### Albums

- **Christina Aguilera** Keeps Getting Better - A Decade Of Hits (RCA)
- **Jonathan Ansell** Forever (UCI)
- **Buraka Som Sistema** Black Diamond (Fabric)
- **Castanets** City Of Refuge (Asthmatic Kitty)
- **Tracy Chapman** Our Bright Future (Elektra)
- **Tony Christie** Made In Sheffield (Decca/Autonomy)
- **Il Divo** The Promise (Syco)
- **Jason Donovan** Let It Be Me (Decca/UMTV)
- **Enya** And Winter Came (Warner Brothers)
- **The Flaming Lips** Christmas On Mars (Warner Brothers)
- **Foo Fighters** Best Of (RCA)
- **Enrique Iglesias** Greatest Hits (Interscope)
- **Stereophonics** A Decade In The Sun Best Of (Mercury)

- **T-Pain** Thr33 Ringz (Live)
- **Wiley** I See Clear (Asylum)

## November 15

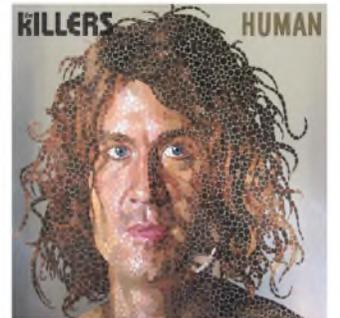
### Albums

- **Fall Out Boy** Folie A Deux (Mercury)

## November 17

### Singles

- **Alphabeat** What Is Happening (Virgin)
- **Chris Brown** Superhuman (Jive)
- **Daniel Powter** The Best Of Me (Warner Brothers)
- **Craig David** Insomnia (Warner Brothers)
- **Duffy** Rain On Your Parade (A&M)
- **Estelle** Come On Over (Atlantic)
- **Christian Falk** feat. Robyn Dream On (Data)
- **Howling Bells** Into The Chaos (Independiente)
- **Jonas Brothers** Lovebug (Polydor)
- **The Killers** Human (Vertigo)



- **Josephine Oniyama** In The Labyrinth (Island)
- **George Pringle** LCD I Love You But... (Trouble)
- **Santogold** Say A-Ha (Atlantic)
- **Jay Sean** Tonight (Jayded)
- **The Streets** Heaven For The Weather (Sixsevine)

### Albums

- **Amadou & Mariam** Welcome To Mali (Because)  
African superstars Amadou & Mariam kicked off

## THE PANEL

Each week we bring together a selection of tips from specialist media tastemakers



**MISTAJAM (BBC 1XTRA)**  
**The Soda Boys: Everybody Cha Cha** (Mum's The Word)  
I've been a fan since Uche from the 1Xtra production team forwarded me an early rough instrumental MP3 of this. It is a brilliant fusion of electro, house and hip hop that not only has crossover potential but also, along with Kid Cudi's Day n Nite, bridges the gap between the dance and urban worlds perfectly.



**BEN PATASHNIK (NME)**  
**Frank Turner: Long Live The Queen** (Xtra Mile)  
Even disregarding its inherent worthiness - angry anti-folker shows heart of gold by releasing song for Breast Cancer Campaign shocker! - Long Live The Queen is as fine a slice of songwriting as has been released by a UK solo artist in years. Emotional but not melodramatic; catchy but not trite. Brilliant, then.



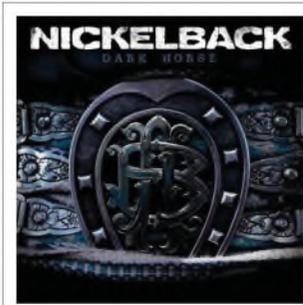
**BEN MYERS (MOJO)**  
**Alberta Cross: The Thief & The Heartbreaker** (Ark)  
Given that the UK has already fallen head over heels with King Of Leon's hirsute southern-tinged charms, it's just possible that Anglo-Swedish newcomers Alberta Cross, fresh from UK supports with Oasis, could follow suit. Fans of Neil Young or Roky Erickson should start getting excited.



**CARL LOBEN (DJ)**  
**Fort Knox Five: Funk 4 Peace** (Fort Knox)  
These Washington DC-based funksters unlock a party-hearty cut that should be on the iPods of world leaders everywhere. Like Gil Scott-Heron guesting on a George Clinton jam, wah-wah guitar, scratchadelics and a sitar underpin the urgent commands from vocalist Mustafa Akbar. Outstanding.

promotion for their new album last week with appearances at Koko on Wednesday and the Barbican the following night. This set includes collaborations with Damon Albarn, who produced lead single Sabali, as well as appearances from Kelela Jones, M. Tiken Jah Fakoli, Toumani Diabate and Juan Rozoff.

- **Dido** Safe Trip Home (RCA)
- **Alesha Dixon** The Alesha Show (Atlantic)
- **The Fireman** Electric Arguments (MPJ)
- **Essie Jain** The Inbetween (Leaf)
- **Tom Jones** 24 Hours (S-Curve)
- **N-Dubz** Uncle B (UMTV)
- **Nickelback** Dark Horse (Roadrunner)



- **The Priests** The Priests (Epic)
- **School Of Seven Bells** Alpinisms (Full Time Hobby)
- **Simply Red** Greatest Hits 25 (Simplyred.com)
- **Rod Stewart** Some Guys Have All The Luck (Rhino)
- **Russell Watson** People Get Ready (UCI)

## November 24

### Singles

- **Akon** Right Now (Island)
- **Bob The Builder** Big Fish Little Fish (UMIV)
- **Coldplay** Prospekt's March (Parlophone)
- **Everything Everything** Suffragette (Selvia/AXL)
- **Nick Harrison** Something Special (A&M)
- **Ironik** Tiny Dancer (Asylum)

- **Little Boots** Stuck On Repeat (Sixsevine)
- **Madonna** Miles Away (Warner Brothers)
- **My Morning Jacket** I'm Amazed (Rough Trade)
- **Katy Perry** Hot N Cold (Virgin)
- **Same Difference** We R One (Syco)

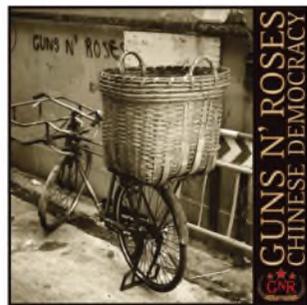
“In times of a financial crisis people tend to look for an escape in their music, happy-go-lucky songs that help them forget about the woes of their daily life in favour of a bright chorus and an upbeat lyrics message. Enter Same Difference, runners up in last year's X Factor competition and quite possibly the most sickly-sweet sibling duo we've seen since Steps hit the charts. Despite the leanings of your own tastes, however, this does what it says on the tin – Syco have delivered a big pop song that doesn't try to be anything else. Set to go then.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Solange** Sandcastle Disco (Geffen)
- **Britney Spears** Womanizer (Jive)
- **T.I. Feat. Rihanna** Live Your Life (Atlantic)
- **Take That** Greatest Day (Polydor)

### Albums

- **Andrew Bain** Modern Classics (RCA)
- **Craig David** Greatest Hits (Warner Brothers)
- **Guns N' Roses** Chinese Democracy (Polydor)



“This hotly anticipated album has been nearly 10 years in the making. The lead single of the same name was first aired on Radio One's Sara Cox show last Wednesday. Weighing in at 3 minutes 55, it's a white-knuckle ride of epic proportions. The intro doesn't really prepare the listener for the onslaught of power chords and echoing guitars, while Axl Rose's vocals have lost

none of their venom during his absence. By the time the track has reached its conclusion it is obvious Guns N' Roses will be making a lot of noise upon their return.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Haunts** London's Burning (Black Records)
- **Jay-Z** The Blueprint III (Def Jam)
- **The Killers** Day & Age (Vertigo)
- **Lemar** The Reason (Epic)
- **Paramore** The Final Riot (Fueled By Ramen)
- **The Police** Certifiable (A&M/Polydor)
- **Rhydian Roberts** Rhydian (Syco)



- **Kanye West** 808s & Heartbreaks (Def Jam)

## December 1

### Singles

- **Dan Black** Yours (A&M)
- **Pussycat Dolls** I Hate This Part (A&M)
- **Fields** Are You Ready Yet? (Atlantic)
- **Flobots** Rise (Universal)
- **Micah P. Hinson** Throw The Stone (Full Time Hobby)
- **Jesca Hoop** Kismet Acoustic (Last Laugh/Netwerk)

“Lead track Murder Of Birds will doubtlessly grab the attention here, not just because it features man of the Mercury's Elbow frontman Guy Garvey but also because it is a genuinely gorgeous song, the likes of which come along all too rarely. The rest of the EP can only suffer – albeit slightly – in the wake of such an amazingly strong opener, but there is nonetheless some excellent songwriting on board.”

[www.musicweek.com/review](http://www.musicweek.com/review)

- **Enrique Iglesias** Sway (Interscope)
- **Maria Lawson** These Walls (Pebble Beach)
- **Busta Rhymes** World Go Round (Interscope)
- **Usher** Trading Places (LaFace)
- **Will Young** Grace (RCA)

### Albums

- **Bob The Builder** Never Mind The Breezblocks (UMTV)
- **Girls Aloud** Out Of Control (Fascination)
- **Anthony Hamilton** The Point Of It All (RCA)
- **King's College Choir** Christmas At Kings (EMI TV)
- **Natasha Panas** Yellow Flowers (Pebble Beach)
- **Same Difference** Pop (Syco)
- **Britney Spears** Circus (Jive)
- **Take That** The Circus (Polydor)



## December 8

### Singles

- **Cat Power** Dark End Of The Street (Matador)
- **Cold War Kids** I've Seen Enough (V2)
- **Kings Of Leon** Use Somebody (Hand Me Down)
- **Paramore** Decode (Fueled By Ramen)
- **Pendulum** Showdown (WEA)
- **Portishead** Magic Doors (Island)
- **Vetiver** More Of The Past (Fat Cat)

### Albums

- **50 Cent** Before I Self Destruct (Interscope)

- **Bow Wow** Face Off (RCA)
- **Brandy** Human (Atlantic)
- **Ciara** Fantasy Ride (LaFace)
- **Neil Young** Sugar Mountain (Reprise)

## December 15

### Singles

- **James Morrison** Broken Strings (Polydor)
- **Razorlight** Hostage Of Love (Vertigo)

### Albums

- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)

## December 22 & beyond

### Albums

- **Lily Allen** It's Not Me It's You (Regal) (U2/02)
- **Animal Collective** Merriweather Post Pavilion (Domino) (19/01)
- **Sam Beeton** No Definite Answer (RCA) (26/01)
- **Cut Off Your Hands** You And I (Sixsevine) (26/01)
- **Dr Dre** Detox (Interscope) (26/01)
- **Empire Of The Sun** Walking On A Dream (Virgin) (16/02)
- **Fields** Hollow Mountains (Atlantic) (02/03)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **Johnny Greenwood** There Will Be Blood (Warner Brothers) (22/02)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (02/02)
- **Ann Scott** We're Smiling (Raghouse) (02/02)
- **The Shaky Hands** Lunelight (Memphis Industries) (03/01)
- **Shinedown** The Sound Of Madness (Atlantic) (02/03)
- **Starsailor** All The Plans (Virgin) (02/03)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **Nancy Wallace** Old Stories (Midwich) (19/01)

## SINGLE OF THE WEEK

**Dido** Don't Believe In Love (RCA)



Dido's first single in four years sees the Brit winner in fine fettle, and sounding more sultry than ever. A

precursor to album Safe Trip Home (November 17), Don't Believe In Love has everything in place; low persistent bassline, warm string section, and Dido's trademark melodies. Previous single White Flag, from her last album Life For Rent, racked up a listening audience of 1.5bn during its lifecycle. Meanwhile, this track has been A-listed at Radio Two for three weeks, and is on heavy rotation across all national networks. The online promotional push will be spearheaded by an exclusive BBC News Online interview, a free download on the Nectar music store and Yahoo's Artist Of The Month slot for November.

## ALBUM OF THE WEEK

**Pink** Funhouse (LaFace)



Funhouse looks set to be a Q4 highlight for Sony, and is released off the back of Pink's

three-week reign atop the Singles Chart with lead single So What. Ubiquitous at radio and popping up on the Download, Real Tones and Hit40UK Top 10s, the track has set the agenda for Pink's fifth studio album. Co-written by the singer and featuring new contributors Tony Kanal (of No Doubt) and Eg White (Duffy, Adele) as well as longtime collaborators Max Martin and Bill Mann, this is a strong set, which is lyrically centred around Pink's recent marriage breakdown. She embarks on a European arena tour next Spring, which takes in Manchester's MEN Arena and London's O2.

# Charts club charts



Revivalists: The Wideboys have produced a remix of Tony Di Bart's The Real Thing



Encore: Sash! sees remixes of his Nineties hits reach the Commercial apex

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST Title / Label
1	4	4	TONY DI BART The Real Thing AATW
2	5	3	ALPHABEAT What Is Happening Virgin
3	2	4	WAWA Traxx1: Forever/Time/Star Track Wawa Traxx
4	27	2	CONSOUL TRAINING Stop Strictly Rhythm
5	25	2	CHRISTIAN FALK FEAT. ROBYN Dream On Data
6	8	3	TOKYOBLU Groove Tonight/Set Your Soul On Fire Tokyoblu Digital
7	3	5	DENIS THE MENACE/BIG WORLD/PHILIPP VH VELD Show Me A Reason TunaNervous
8	12	3	HONEY RYDER Fly Away Honey Ryder
9	16	3	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth Loverush Digital
10	NEW		LISA MISKOVSKY Still Alive Nettwerk
11	7	7	THE GURU JOSH PROJECT Infinity 2008 Maelstrom/New State
12	1	12	MILK & SUGAR PRESENTS MS2 Stay Around AATW
13	15	3	SASH! The Best Of Hard2beat
14	40	2	GABRIELLA CILMI Sanctuary Island
15	10	5	SNEAKY SOUND SYSTEM UFO 14th Floor
16	11	3	ROB MAYTH Heart To Heart AATW
17	18	8	BRIAN ANTHONY Worked Up Saguiri Entertainment
18	6	4	ANASTACIA I Can Feel You Mercury
19	NEW		LADYHAWKE My Delirium Modular
20	22	2	AVATAR ONE FEAT. ALEXANDRA GREENE Open Up Loverush Digital
21	9	6	DAMIEN WILSON FEAT. ANN BAILEY Take Me Away (r2)
22	17	4	WAWA & HERD FEAT. AMANDA WILSON The Right Way Funk Recordings
23	19	5	DAVID GUETTA & CHRIS WILLIS/TOCADISCO Tomorrow Can Wait Positiva/Virgin
24	14	6	FARLEY JACKMASTER FUNK Love Can't Turn Around Back Yard
25	NEW		VV BROWN Crying Blood Island
26	21	8	ENERGY 52 Cafe Del Mar AATW
27	24	4	PHATS FEAT. BEN OFOEDU Can't Stop Data
28	13	4	WEEKEND LOVERS FEAT. AMANDA WILSON Saturday white label
29	20	6	ALEX GAUDINO VS NARI & MILANI I'm A DJ Rise
30	RE	11	ROBIN S Show Me Love Champion
31	26	7	SAM SMITH Bad Day All Week Keystone
32	NEW		PINK So What LaFace
33	28	6	DAMIEN S FEAT. FEMKE Summerfeeling Loverush Digital
34	NEW		SHARON WOOLF VS. BIMBO JONES Sweet Like Chocolate white label
35	34	15	ERIC PRYDZ Pjanoo Data
36	33	10	AXWEL/B SINCLAR/RON CARROLL What A Wonderful World Defected/Positiva
37	30	8	SUGABABES Girls Island
38	23	6	DELINQUENT FEAT. K-CAT I Got U Spaitt Rotten
39	32	9	BUZZ JUNKIES FEAT. ALISON LIMERICK Where Love Lives AATW
40	NEW		LEMAR If She Knew RCA

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST Title / Label
1	9	2	SASH! The Best Of / Hard2beat
2	5	3	LEMAR If She Knew / RCA
3	3	2	PINK So What / LaFace
4	4	3	TONY DI BART The Real Thing / AATW
5	12	2	ALPHABEAT What Is Happening / Virgin
6	7	2	N-FORCE All My Life / AATW
7	10	4	PIERRE Broken / Colonel Music
8	NEW		GIRLS ALOUD The Promise / Fascination
9	14	2	SHARON WOOLF VS. BIMBO JONES Sweet Like Chocolate / white label
10	NEW		CHRISTIAN FALK FEAT. ROBYN Dream On / Data
11	15	2	JODIE AYSHA So Typical La La La / Liberty City
12	16	3	ROB MAYTH Heart To Heart / AATW
13	NEW		PUSSYCAT DOLLS I Hate This Part / A&M
14	1	4	ANASTACIA I Can Feel You / Mercury
15	17	3	KARDINAL OFFSHALL FEAT. AKON Dangerous / Geffen
16	2	7	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
17	25	2	ANEMO Musicbox / City Canyon
18	8	5	THE SATURDAYS Up / Fascination
19	24	2	PEACE MAKERZ FEAT. DANIELLE SENIOR Take It To The Dance Floor / A&M
20	18	3	THE GAME FEAT. LIL WAYNE My Life / Geffen
21	NEW		SCOOTER VS STATUS QUO Jump That Rock / A&M
22	NEW		KJ Shakin' That / Savage
23	30	2	TINATIN Thinking Of Someone Else / white label
24	13	5	ROBIN THICKE Magic / Interscope
25	11	4	HONEY RYDER Fly Away / Honey Ryder
26	NEW		BOYZONE Back Again...No Matter What (The Greatest Hits Remixes) / Polydor
27	23	7	SUGABABES Girls / Island
28	26	6	NE-YO Miss Independent / Def Jam
29	6	4	LUIGI MASI Strobelight / Bunx
30	27	5	DAVID GUETTA/CHRIS WILLIS FEAT. TOCADISCO Tomorrow Can Wait / Positiva/Virgin

## COOL CUTS TOP 20

Pos	ARTIST Title
1	KID CUI Day N Nite
2	HERVE & KISSY SELL OUT Rikkalicious
3	OUTSIDERZ Keep This Fire Burning
4	CHICANE FEAT. KEANE Wake Up
5	SIS Trompeta
6	ATFC FEAT. LISA MILLET Bad Habit
7	LISA MISKOVSKY Still Alive
8	YO! MAJESTY Club Action
9	SANTOGOLD Say A-Ha
10	MICHAEL WOODS Natural High
11	TARANTELLA Jigsaw
12	FRANKMUSIK 3 Little Words
13	PAUL HARRIS FEAT. CEVIN FISHER Deliver Me
14	TONG & SPOON Gas Face
15	SMITH & SELWAY Push Factor
16	D RAMIREZ Physiological Rhythms
17	TIGA Mind Dimension
18	RYAN MURGATROYD What U Do To Me
19	SAM TAYOR-WOOD I'm In Love With A German Filmstar
20	STREETLIFE DJs We Love The Disco Sound

MusicWeek.com

Go online for more chart data

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages

www.musicweek.com

## URBAN TOP 20

Pos	Last	Wks	ARTIST Title / Label
1	1	15	ROBIN THICKE Magic / Interscope
2	3	3	KARDINAL OFFSHALL FEAT. AKON Dangerous / Geffen
3	2	10	NE-YO Miss Independent / Def Jam
4	7	2	T.I FEAT. RIHANNA Live Your Life / Atlantic
5	5	8	THE GAME FEAT. LIL WAYNE My Life / Geffen
6	9	3	LEMAR If She Knew / RCA
7	4	11	FLO-RIDA FEAT. WILL.I.AM In The Ayer / Atlantic
8	6	10	RIHANNA Disturbia / Def Jam
9	11	7	BRICK & LACE Love Is Wicked / Kon Live/Geffen/Polydor
10	14	5	LIL' WAYNE FEAT. JAY Z Mr. Carter / Island
11	13	5	T.I Whatever You Like / Atlantic
12	12	8	SWAY FEAT. LEMAR Saturday Night Hustle / Urypha Productions
13	10	9	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar / Decaydance/Fueled By Hamen
14	8	14	PUSSYCAT DOLLS When I Grow Up / Interscope
15	NEW		PUSSYCAT DOLLS I Hate This Part / A&M
16	26	10	JENNIFER HUDSON Spotlight / RCA
17	22	4	N-DUBZ Ouch / AATW
18	23	16	WILL.I.AM One More Chance / Interscope
19	15	18	RAY J FEAT. YUNG BERG Sexy Can I / Kcch
20	16	9	CHRIS BROWN FEAT. T-PAIN Kiss Kiss / Jive

**RDIO** Hear the Coolcuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

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## ANALYSIS by Alan Jones

# Nineties revival in full swing in danceland

**THE UPFRONT CLUB CHART HAS HAD A VERY RETRO FEEL** to it recently, and the theme continues, with new mixes of Tony Di Bart's 1994 chart-topper The Real Thing - from Whelan & Di Scala, The Wideboys and The Fugitives - making it the fifth revival to top the chart in the last seven weeks.

Following new mixes of Where Love Lives, Cafe Del Mar, Infinity

and Stay Around to the summit, it clinches victory by the narrowest of margins, with just 0.21% more support from DJs than runners-up Alphabeat's What Is Happening.

The Real Thing was originally released on the now defunct Cleveland City Blue label and sold 227,000 copies. Like all of the other exhumed oldies listed above - except Infinity - it is now on the All Around The World label.

The past also makes its presence felt at the top of the Commercial Pop chart, where a sampler featuring new mixes of German DJ Sash!'s late 1990s hits dashes to pole position. It arrives at the summit eight weeks after the first single from the album, Raindrops (Encore Une Fois) achieved a similar result.

The marketing seems to be effective, with Sash! on schedule

to be in the Top 10 of the OCC's singles and albums sales charts this week.

Robin Thicke's Magic continues its slow fade but still manages to extend its stay atop the Urban chart to an impressive 12 weeks, though it barely fends off a takeover bid from Kardinal Offishall's Dangerous, which steps up 3-2, reducing Thicke's lead from 27% to 7%.

# MW Jobs



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# Charts predictive

## CAMPAIGN FOCUS

### SCHOOL OF SEVEN BELLS

#### LEADING INDEPENDENT FULL TIME

**HOBBY** is planning a two-tier release strategy for the critically-acclaimed debut from Brooklyn natives School Of Seven Bells, as it looks to grow their British audience over the next 12 months.

A musical vehicle for ex-Secret Machines man Benjamin Curtis and identical twin sisters Alejandra and Claudia Deheza, both formerly of Oh! Air! Library!, School Of Seven Bells formed in 2007 having met while their respective bands were supporting Interpol on a UK tour.

After they signed record and publishing deals with American label Ghostly International, a series of low-key independent singles followed in the US and the UK, where their reputation is growing notably. In the UK, their debut came in the shape of the Sonic Cathedral seven-inch, entitled My Cabal and released in April, and this was followed last week by the Ghostly International seven-inch, entitled Half Asleep.

"Ghostly's approach has been one of letting the respective reputation of the band members, and their music, do the groundwork. There has been no huge push as yet," says Full Time Hobby's director Nigel Adams.



The signing is representative of the growing ambitions of Ghostly International, which is moving away from its dance-music roots and reinventing itself with a much broader roster of artists.

Adams signed the band to a UK licensing deal last week, concluding the deal ahead of a UK visit that will see them perform three shows across London; the Old Blue Last on Tuesday (October 28), The Social on October 29 and an in-store for London record store Pure Groove on October 30.

"We just loved the music and really wanted to get involved with the band from

day one," says Adams. "The opportunities are wide open."

The group's self-titled debut will be released on November 17 in a simple cardboard CD packaging format. This will be followed on February 23 next year by an enhanced book-back design, with additional tracks and media content.

Their debut single proper, a track entitled I Am Under No Disguise, will be serviced at the tail end of 2008 ahead of next year's release and Adams believes the track has the potential to take the band to broader mainstream audiences.

"The first proper single is really accessible and will give us a strong platform for the second stage of the album campaign next year," he says.

"Our plan is to build it leading into next summer when the band will be back for festival appearances and other summer tours."

To date the band have enjoyed support from NME, *The Sunday Times*, *The Guardian*, *Vice* and *Dazed & Confused*, and their latest single, Half Sleep, has been playlisted at 6 Music.

stuart@musicweek.com

### TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day and Age	Vertigo
2	RAZORLIGHT	Slipway Fires	Vertigo
3	DIDO	Safe Trip Home	RCA
4	STEREOPHONICS	Decade In The Sun	Mercury
5	NICKELBACK	Dark Horse	Roadrunner
6	TAKE THAT	The Circus	Polydor
7	VARIOUS	Now That's What I Call Music 71	EMI
8	IL DIVO	The Promise	Syco
9	FALL OUT BOY	Folie A Deux	Mercury
10	GIRLS ALOUD	Out Of Control	Fascination
11	BRITNEY SPEARS	Circus	Jive
12	VARIOUS	Doctor Who: Series 4	Silva Screen
13	STATUS QUO	Pictures: 40 Years Of Hits	UMTV
14	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
15	RHYDIAN ROBERTS	Rhydian	Syco
16	JOHN BARROWMAN	Music Music Music	Epic
17	ENYA	And Winter Came	Warner Bros
18	COLDPLAY	Prospekts March	Parlophone
19	LEMAR	The Reason	RCA/White Rabbit
20	SIMPLY RED	The Greatest Hits 25	EMI

PLAY.COM

### TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day and Age	Vertigo
2	DIDO	Safe Trip Home	RCA
3	IL DIVO	The Promise	Syco
4	RAZORLIGHT	Slipway Fires	Vertigo
5	VARIOUS	Now! 71	EMI/UMTV
6	JOHN BARROWMAN	Music, Music, Music	Epic
7	ANDREA BOCELLI	Incanto	UCI
8	GENESIS	Genesis: 1970 - 1975	Virgin
9	PAUL WELLER	At the BBC	Polydor
10	RHYDIAN ROBERTS	Rhydian	Syco
11	JONATHAN ANSELL	Forever	UCI
12	GIRLS ALOUD	Out of Control	Fascination
13	ENYA	And Winter Came	Warner Bros
14	THE SMITHS	Sound Of The Smiths: Deluxe	Warner
15	CLIFF RICHARD	50th Anniversary Album	EMI
16	FALL OUT BOY	Folie A Deux	Mercury
17	RUSSELL WATSON	People Get Ready	UCI
18	STEREOPHONICS	Decade in the Sun	Mercury
19	NICKELBACK	Dark Horse	Roadrunner
20	THE PRIESTS	The Priests	Epic

amazon.co.uk

### TOP 20 SHAZAM PRE-RELEASE

Pos	ARTIST	Title	Label
1	GURU JOSH PROJECT	Infinity 2008	Maelstrom
2	T.I. FEAT. RIHANNA	Live Your Life	Atlantic
3	KID CUDI	Day & Night	Fools' Gold
4	LEMAR	If She Knew	RCA/White Rabbit
5	THE KILLERS	Human	Vertigo
6	LEONA LEWIS	Forgive Me	Syco
7	BRITNEY SPEARS	Womanizer	Jive
8	THE SCRIPT	Breakeven	RCA
9	TAIO CRUZ	I Just Wanna Know	Island
10	C AGUILERA	Keeps Gettin' Better	RCA
11	PALEFACE FEAT. KYLA	Do You Mind	Data
12	ADELE	Make You Feel My Love	XL
13	CHRISTIAN FALK FT. ROBYN	Dream On	Data
14	T.I. & JAY-Z...	Swagga Like Us	Atlantic
15	ANE BRUN	True Colours	Baloon Ranger
16	C BROWN FT. K HILSON	Superhuman	Jive
17	GUETAWILLIS/TOCADISCO	Tomorrow... Angel	
18	ROBIN THICKE	Magic	Polydor
19	BROOKES BROS	Tear You Down	Breakbeat Kaos
20	DIDO	Don't Believe In Love	RCA

shazam

### TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	KINGS OF LEON	Closer	Hand Me Down
4	KINGS OF LEON	Crawl	Hand Me Down
5	KINGS OF LEON	Manhattan	Hand Me Down
6	MGMT	Kids	Columbia
7	KINGS OF LEON	Revelry	Hand Me Down
8	MGMT	Time To Pretend	Columbia
9	KINGS OF LEON	I 17	Hand Me Down
10	KINGS OF LEON	Notion	Hand Me Down
11	KINGS OF LEON	Be Somebody	Hand Me Down
12	KINGS OF LEON	I Want You	Hand Me Down
13	MGMT	Electric Feel	Columbia
14	KINGS OF LEON	Cold Desert	Hand Me Down
15	COLDPLAY	Viva La Vida	Parlophone
16	KATY PERRY	I Kissed A Girl	Virgin
17	KEANE	Spiralling	Island
18	KINGS OF LEON	On Call	Hand Me Down
19	VAMPIRE WEEKEND	A-Punk	XL
20	PENDULUM	Propane Nightmares	Warner Bros

last.fm

### TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day & Age	Vertigo
2	PINK	Funhouse	LaFace
3	SNOW PATROL	A Hundred Million Suns	Fiction
4	JOSH GROBAN	A Collection	Reprise
5	DIDO	Safe Trip Home	RCA
6	STEREOPHONICS	Decade In The Sun	Mercury
7	PAUL WELLER	At The BBC	Polydor
8	RAZORLIGHT	Slipway Fires	Vertigo
9	GIRLS ALOUD	Out Of Control	Fascination
10	BLOC PARTY	Intimacy	Wichita
11	CELINE DION	My Love: Essential	Columbia
12	THE CURE	4:13 Dreasure	tone/Geffen
13	FALL OUT BOY	Folie A Deux	Island
14	BRITNEY SPEARS	Circus	Jive
15	IL DIVO	The Promise	Syco
16	KATIE MELUA	Katie Melua Collection	Diemetro
17	THE SATURDAYS	Chasing Lights	Fascination
18	CRADLE OF FITH	Godspeed On...	Roadrunner
19	ANASTACIA	Heavy Rotation	Mercury
20	VARIOUS	Now! 71	EMI/UMTV

hmv.com

## ANALYSIS

by Alan Jones

# Human race sees Killers edge ahead

MTV HAS JUDGED THE SLEEVE OF THE NEW KILLERS ALBUM, *Day & Age*, as the best ever but it is likely that the music it contains rather than any aesthetic beauty is what has earned it top billing on the pre-release sales charts of Amazon, HMV and Play. The album is not out until November 24 but introductory single Human has been winning praise even from those who don't

normally appreciate The Killers' style. In the circumstances, punters have chosen to gamble on the Las Vegas band's album being another winner.

The unanimity on The Killers conceals a major difference of opinion about which upcoming album is second most in demand: Amazon buyers opt for Dido's *Safe Trip Home*; HMV shoppers prefer Pink's *Funhouse*; and Razorlight's *Slipway Fires* is blazing a trail at Play.

Higher-ticketed boxed sets rarely make the pre-release charts but the upcoming Genesis 1970-75 set – a seven-CD/one-DVD box set, also available in a sextuple vinyl edition – jumps on to the Amazon chart at number eight despite a price tag of nearly £100, and is destined to be in many a Christmas stocking.

Set for a Top 10 debut in today's sales chart, the new version of Guru Josh's 1990 dance classic *Infinity*

spends a fourth straight week at the top of Shazam's ID chart. Its likely successor is T.I. and Rihanna's maddeningly catchy *Live Your Life*, which climbs to second place.

On Last FM's most-played chart a fortnight ago, Kings Of Leon reigned supreme, with tracks from new album *Only By The Night*. The buzz has barely subsided, with tracks from the album now providing 11 of the Top 14 places.

# Charts sales

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### HIT 40 UK

This	Last	Artist Title / Label
1	20	<b>GIRLS ALOUD</b> The Promise / Fascination
2	1	<b>PINK</b> So What / LaFace
3	NEW	<b>THE GURU JOSH PROJECT</b> Infinity 2008 / Maelstrom
4	4	<b>KINGS OF LEON</b> Sex On Fire / Hand Me Down
5	NEW	<b>RAZORLIGHT</b> Wire To Wire / Vertigo
6	5	<b>THE SATURDAYS</b> Up / Polydor
7	32	<b>KATY PERRY</b> Hot N Cold / Virgin
8	16	<b>KANYE WEST</b> Love Lockdown / Mercury
9	9	<b>SASH! FEAT. STUNT</b> Raindrops (Encore Une Fois) / Hardbeat
10	7	<b>GERALDINE</b> The Winner's Song / Polydor
11	11	<b>JENNIFER HUDSON</b> Spotlight / RCA
12	7	<b>NE-YO</b> Miss Independent / Def Jam
13	8	<b>RIHANNA</b> Disturbia / Def Jam
14	10	<b>SUGABABES</b> Girls / Island
15	12	<b>KATY PERRY</b> I Kissed A Girl / Virgin
16	3	<b>LEON JACKSON</b> Don't Call This Love / Syco
17	6	<b>SNOW PATROL</b> Take Back The City / Fiction
18	14	<b>THE SCRIPT</b> The Man Who Can't Be Moved / Phonogram
19	17	<b>MADCON</b> Begg'n / RCA
20	15	<b>PUSSYCAT DOLLS</b> When I Grow Up / Interscope
21	19	<b>JORDIN SPARKS FEAT. CHRIS BROWN</b> No Air / Jive
22	13	<b>BOYZONE</b> I Love You Anyway / Polydor
23	27	<b>JORDIN SPARKS</b> Tattoo / Jive
24	21	<b>JAMES MORRISON</b> You Make It Real / Polydor
25	22	<b>GYM CLASS HEROES FEAT. THE DREAM</b> Cookie Jar / Uccydancelled by Xena
26	25	<b>LEONA LEWIS</b> Forgive Me / Syco
27	18	<b>KAISER CHIEFS</b> Never Miss A Beat / B1anique/Polydor
28	20	<b>WILL YOUNG</b> Changes / 19/RCA
29	24	<b>NE-YO</b> Closer / Def Jam
30	RE	<b>JACK WHITE &amp; ALICIA KEYS</b> Another Way To Die / RCA
31	23	<b>IGLU &amp; HARTY</b> In This City / Mercury
32	30	<b>GABRIELLA CIMI</b> Sweet About Me / Island
33	28	<b>COLDPLAY</b> Viva La Vida / Parlophone
34	26	<b>SAM SPARRO</b> Black & Gold / Island
35	NEW	<b>KARDINAL OFFISHALL FEAT. AKON</b> Dangerous / Polydor
36	31	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Urlife/Starz
37	36	<b>TAKE THAT</b> Rule The World / Polydor
38	26	<b>PLATINUM</b> Love Shy / Hardbeat
39	35	<b>DUFFY</b> Mercy / A&M
40	RE	<b>CHRIS BROWN</b> With You / Jive

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

### INDIE SINGLES TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>THE LAST SHADOW PUPPETS</b> My Mistakes Were Made For You / Domino (PIAS)
2	NEW	<b>JACK WHITE &amp; ALICIA KEYS</b> Another Way To Die / RCA (ARV)
3	NEW	<b>THE PIGEON DETECTIVES</b> Say It Like You Mean It / Dance To The Radio (PIAS)
4	2	<b>OASIS</b> The Shock Of The Lightning / Big Brother (PIAS)
5	1	<b>MIA</b> Paper Planes / XL (PIAS)
6	NEW	<b>JAMES FOX</b> Higher / Plastic Tomato (TBC)
7	10	<b>KINCH</b> Old Fashioned Love/Everybody's Talking / Halo (Nov/P)
8	3	<b>CHASE &amp; STATUS</b> Pieces / Ram (SRD)
9	NEW	<b>FOXES</b> Trauma Town / Room 10 (TBC)
10	NEW	<b>REEMER</b> Rockstar / Reaction (ARV)

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### DANCE ALBUMS TOP 10

This	Last	Artist Title / Label
1	RE	<b>VARIOUS</b> Hed Kandi - Disco Heaven / Hed Kandi
2	2	<b>SASH!</b> The Best Of / Hardbeat
3	3	<b>VARIOUS</b> Defected In The House - Goa 09 / In The House
4	4	<b>CHICANE</b> Best Of / Muden
5	5	<b>CHASE &amp; STATUS</b> More Than A Lot / Kani
6	6	<b>SANTOGOLD</b> Santogold / Atlantic
7	7	<b>EVIL NINE</b> They Live! / Marine Parade
8	8	<b>BASSHUNTER</b> Now You're Gone / Hardbeat
9	9	<b>JUSTICE</b> Cross / Decused Bangor
10	10	<b>VARIOUS</b> Classic Big Tunes / Hardbeat

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Key  
■ Highest new entry ■ Highest climber

### COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>OST</b> High School Musical 3 - Senior Year / Walt Disney (E)
2	NEW	<b>VARIOUS</b> Radio 1's Live Lounge - Vol 3 / Sony BMG/UMTV
3	1	<b>VARIOUS</b> Massive R&B - Winter 2008 / Universal TV (ARV)
4	2	<b>OST</b> Mamma Mia / Polydor (ARV)
5	3	<b>VARIOUS</b> Classic Big Tunes / Hardbeat (ARV)
6	4	<b>VARIOUS</b> Now That's What I Call Music 70 / EMI Virgin/UMTV (E)
7	7	<b>VARIOUS</b> My Songs / Universal TV (ARV)
8	6	<b>VARIOUS</b> Floorfillers Clubmix / A&M/UMTV (ARV)
9	9	<b>ORIGINAL TV SOUNDTRACK</b> High School Musical / Walt Disney (E)
10	8	<b>OST</b> Camp Rock / Walt Disney (E)
11	5	<b>VARIOUS</b> Andrew Lloyd Webber - 60 / Polydor (ARV)
12	14	<b>ORIGINAL TV SOUNDTRACK</b> High School Musical 2 / Walt Disney (E)
13	NEW	<b>VARIOUS</b> The Weekend Starts Here - Original / EMI Virgin/UMTV (E)
14	10	<b>VARIOUS</b> Kerrang - The Album '08 / Rhino (CNR)
15	11	<b>VARIOUS</b> The Girls / EMI/Sony BMG/UMTV (E)
16	17	<b>OST</b> Dirty Dancing / RCA (ARV)
17	12	<b>VARIOUS</b> Breakbeat Kaos Presents Stadium Drum And Bass / Breakbeat Kaos (SRD)
18	13	<b>VARIOUS</b> The Very Best Of While My Guitar Gently / UM TV (ARV)
19	RE	<b>VARIOUS</b> Hed Kandi - Disco Heaven / Hed Kandi (ARV)
20	18	<b>VARIOUS</b> Essential R&B - Hit Selection / Rhino/Sony BMG (ARV)

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

### CATALOGUE GREATEST HITS ALBUMS TOP 20

This	Last	Artist Title / Label
1	1	<b>STEVIE WONDER</b> The Definitive Collection / UMTV
2	2	<b>ABBA</b> 18 Hits / Polar
3	3	<b>ABBA</b> Gold - Greatest Hits / Polydor
4	4	<b>QUEEN</b> Greatest Hits / Parlophone
5	5	<b>QUEEN</b> Greatest Hits 2 / Parlophone
6	6	<b>ABBA</b> More Abba Gold / Polar
7	7	<b>BOB MARLEY &amp; THE WAILERS</b> Legend / Tuff Gong
8	8	<b>NEIL DIAMOND</b> The Best Of / MCA
9	9	<b>BILLY JOEL</b> Piano Man - The Very Best Of / Columbia
10	10	<b>BRYAN ADAMS</b> The Best Of Me / A&M/Mercury
11	11	<b>DAVID BOWIE</b> Best Of Bowie / EMI
12	12	<b>REM</b> In Time - The Best Of - 1988-2003 / Warner Bros
13	13	<b>CLASH</b> The Singles / Sony BMG
14	14	<b>BON JOVI</b> Cross Road - The Best Of / Mercury
15	15	<b>CURE</b> Greatest Hits / Fiction
16	16	<b>THE VERVE</b> This Is Music - The Singles 92-98 / Virgin
17	17	<b>EURYTHMICS</b> Ultimate Collection / RCA
18	18	<b>JIMI HENDRIX EXPERIENCE</b> Hendrix - The Best Of / MCA
19	19	<b>GUNS N' ROSES</b> Greatest Hits / Geffen
20	20	<b>CELINE DION</b> All The Way - A Decade Of Song / Columbia

Official Charts Company 2008.

### Catalogue reviews

**THE SMITHS: The Sound Of The Smiths** (Rhino 2564693709)



Rhino must be doing something right, as they received the approval of Smiths mainman and legendary curmudgeon Morrissey, who gave this collection its name, and his former foil Johnny Marr, who supervised the mastering. They both assisted in compiling the track listing of the 29-song set, which anthologises the Smiths' singles, adding those that were scheduled but eventually not released. A two CD edition (catalogue number: 2564693717) adds a second disc, comprising rare B-sides, 12-inch bonus tracks and live cuts. A 1995 Singles compilation and 2001's Very Best Of each sold upwards of 300,000 copies so the bar is set pretty high for this release.



**IAN DURY & THE BLOCKHEADS: The Stiff Singles - The Promo Videos - The Peel Session** (Edsel EDSB 4003)

Edsel has done a great job of remastering, expanding and reissuing the legendary Ian Dury's Stiff albums in recent years, and now turns its attention to his singles for the label, which are collected together here in CD replicas of their original 7-inch sleeves, though the track listings of some match the 12-inch. There is also a bonus disc featuring four songs from the band's only John Peel session and a DVD of the band's six promotional videos, both commercially available for the first time.



**THE JEFF HEALEY BAND: Feel This** (SPV Blue SPV 305722), **Hell To Pay** (305732), **See The Light** (305742)

Jeff Healey's premature death earlier this year, at the age of 41, robbed modern-day blues music of one of its prime movers but the memory of his excellent work should burn a little brighter thanks to these remastered versions of his first three albums, originally issued on Arista between 1988 and 1992. A blind virtuoso whose distinctive playing style saw him playing his guitar on his lap, Healey fused his blues chops with rock, and all three albums include some memorable self-penned tracks, as well as an excellent cover of George Harrison's While My Guitar Gently Weeps, John Hiatt's under-rated Confidence Man and Tom Petty's Lost In Your Eyes.



**VARIOUS: Treacle Toffee World - Further Adventures Into The Pop Psych Sounds From The Apple Era 1967-1969** (RPM RETRO 843)

Everyone knows the Apple label but fewer are aware that The Beatles and their staff ran it parallel to a music publishing operation of the same name. A previous RPM release - 94 Baker Street - included some of the material published by Apple, and Treacle Toffee World offers a second selection, with some impressive material from writers like George Alexander (Grapefruit), Pete Ham & Tom Evans (Badfinger), Dave Lambert (Strawbs) and Gallagher & Yule.

# Charts analysis

## AC/DC don't mind the gap after 28 years

### Singles & Albums

By Alan Jones

**SOLO ACTS NEED NOT APPLY FOR A NUMBER ONE ALBUM** at the moment, as veteran hard rock band **AC/DC** are elevated to the summit to extend to nine the number of consecutive chart-toppers by groups, in a sequence stretching back 14 weeks. That's the longest sequence ever without a solo summit snatcher.

Black Ice is AC/DC's 15th studio album since their 1975 debut and their first for eight years. Tipped to top the chart in several other countries, it bows emphatically at number one here, with first-week sales of 110,978 copies. It makes a much bigger impression than their last album, *Stiff Upper Lip*, which debuted and peaked at number 12 in 2000 on sales of 14,280 copies.

AC/DC have charted 14 albums prior to *Black Ice* but only one – 1980's *Back In Black* – got to number one. The gap of 28 years between number one albums is the longest of any act, eclipsing the 25-year hiatus between Elvis Presley's 40 Greatest Hits (1977) and *Elvis* – 30 Number One Hits (2002).

The Bee Gees, Olivia Newton-John, Frank Ifield, Jimmy Barnes, John Farnham, Billy Thorpe, John Paul Young and Peter Dinklage are among a plethora of acts born in the UK but widely regarded as Australian. Some 80% of AC/DC fit that bill too – guitarists Angus Young and brother Malcolm originally hail from Glasgow, bassist Cliff Williams is from Romford, and lead singer Brian Johnson is from Gateshead. Only drummer Phil Rudd is a native Aussie. And they're pretty elderly for a number one group too – average age is 56, three years younger than the record of 59 set by The Eagles last year.

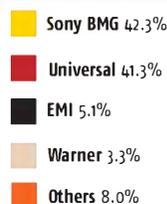
The **Kaiser Chiefs'** third album, *Off With Their Heads*, debuts at number two on sales of 46,235 copies a fortnight after introductory single *Never Miss A Beat* peaked at number five. The Kaiser Chiefs' last album *Yours Truly*, *Angry Mob* debuted at number one on sales of 151,139 in 2007. Their 2005 debut album *Employment* debuted at number three on sales of 75,021 and peaked at number two 49 weeks later.

*Crazy*, the first single from the new **Sugababes** album *Catfights And Spotlights* reached number three a couple of weeks ago, and the album debuts at number eight on sales of 23,123 copies, taking their total album sales to more than 4m. It is a year and two weeks since their last album, *Change* debuted at number one on sales of 53,540 copies. Sugababes' sixth album, it was their second slowest starter, despite its number one placing, and has thus far sold 494,485 copies. Predecessors *One Touch*, *Angels With Dirty Faces*, *Three*, *Taller In More Ways* and *Overloaded: The Singles Collection*, opened at 77, two, three, one and three respectively, with first-week sales of 5,510, 64,772, 63,118, 65,781 and 57,284 and eventual sales of 220,461, 916,562, 855,120, 885,887 and 597,983.

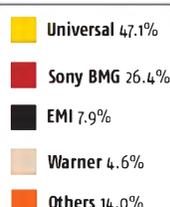
With second single *Don't Call This Love* diving 3-11 on its second week in the chart, reigning X Factor champion **Leon Jackson's** debut album, *Right Now*, arrives at number four on sales of 37,197 copies. Jackson is the first winner of **The X Factor** not to open at number one. First season winner Steve Brookstein's *Heart And Soul*, second series winner Shayne Ward's self-titled set and Leona Lewis' *Spirit* all shot to number one on first-week sales of 50,989, 201,266 and 375,872, respectively.

In other chart news related to *The X Factor*, the programme's theme of

### ARTIST ALBUMS



### SINGLES



**Michael Jackson** songs a week last Saturday (18th) provided a massive boost for Jacko's *King Of Pop* compilation, which soars 47-14, with sales up 304.3% at 13,945 copies. It brings up the 100,000th sale of the album, which peaked at number three.

German dance music phenomenon **Sash!** is back in the singles chart for the first time in eight years with *Raindrops (Encore Une Fois)* – a remake of his 1997 debut hit *Encore Une Fois*, now featuring Stunt. With his *Hard2Beat* labelmate *Basshunter* diving 11-22 with *Now You're Gone*, Sash!'s new *Best Of* compilation is the highest charting dance album of the week, debuting at number 10 on sales of 20,026 – it also comprehensively beats his 2000 hits set *Encore Une Fois* which peaked at number 33 and sold just 59,880 copies, despite coming hot on the heels of a string of 10 straight Top 15 singles.

The second biggest-selling album of the week is **High School Musical 3: Senior Year**, which debuts atop the compilation chart on first-week sales of 91,972. It is the best first week ever for a soundtrack album, beating the 86,001 first week sales of *Bridget Jones's Diary* in 2001. The first *High School Musical* album debuted at number two, spent four weeks at number one, and has sold 1,109,859 copies since its 2006 release, while *High School Musical 2* (2007) debuted at number one on sales of 41,528 copies, spent seven weeks at the summit, and has sold 696,788 copies.

A timely appearance on *The X Factor* was enough to provide the boost **Girls Aloud** needed to secure a number one debut for latest single *The Promise* on sales of 77,109 copies – the highest of any number one single so far this year, beating the previous top tally of 72,724, achieved by *Duffy's Mercy* some 34 weeks ago. It is their fourth number one, following 2002 debut *Sound Of The Underground*, *I'll Stand By You* (2004) and 2007 *Sugababes* collaboration *Walk This Way*.

Their last single, *Can't Speak French*, was the equal smallest of *Girls Aloud's* 18 previous Top 40 hits, along with *See The Day* (number nine in 2005) in terms of chart position but its sales to date of 138,517 copies place it sixth in their all-time best-sellers league – ahead of *Walk This Way* which, despite reaching number one, sold only 118,844 copies. *Girls Aloud's* success restores the chart leadership to an indigenous act after four consecutive number ones by American acts spanning 12 weeks – the longest such sequence since the beginning of 2005.

After three weeks at number one, *So What* by **Pink** dips to number two but sells a further 37,986 copies, taking its career tally to 185,387. *Razorlight* have the week's biggest climber, with *Wire To Wire* vaulting 30-5 (24,786 sales). Their fifth Top 10 entry, it's their biggest hit since *America* reached number one in 2006.

Two versions of **Guru Josh's** *Infinity* made the Top 100 last week, with the original 1990 hit recharting at number 56, and a new remake by *Fonzerelli* popping up 40 places lower. Sales of both were driven by airplay and club play for the new version of *Infinity* by *Guru Josh*, which itself now arrives at number three on sales of 29,369, its release prompting a 56-70 dip for the original and *Fonzerelli's* disappearance from the Top 200.

*Girls Aloud's* excellent start helps singles sales to climb 3.8% to 2,157,697 – up 13.56% on same week 2007 sales of 1,899,789. Meanwhile, album sales increase 10.7% week-on-week to 2,131,182, 2.04% below same week 2007 sales of 2,175,527.

MusicWeek.com

### SEE NEXT WEEK'S CHARTS AS THEY UNFOLD!

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From Tuesday every week musicweek.com is the only destination to offer the brand new midweek singles and artist albums Top 40 charts, which are updated daily musicweek.com also provides the most extensive range of UK sales charts online:

- 11 singles charts – eight of them only fully available online, including charts covering R&B, dance, physical, catalogue and realtones
- 17 albums charts – 14 of them only fully available online, including charts covering catalogue, classical, dance, indie, jazz and blues, R&B and rock
- Music DVD

### ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Woolworths	Tesco	Amazon
<b>AC/DC</b>	£12.99	£10.00	£10.97	£9.73	£8.98
<b>Kaiser Chiefs</b>	£9.99	£10.00	£10.97	£9.73	£8.98
<b>Leon Jackson</b>	£10.99	£11.00	£10.97	£9.71	£7.98
<b>Katherine Jenkins</b>	£12.99	£10.00	£10.97	£8.97	£8.98

### SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,157,697	1,652,896	478,287	2,131,183
vs prev week	2,078,093	1,578,096	357,669	1,935,765
% change	+3.8%	+4.7%	+33.7%	+10.1%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	81,632,595	69,680,086	20,943,038	90,623,124
vs prev year	50,791,453	75,466,560	20,435,005	95,901,565
% change	+60.7%	-7.7%	+2.4%	-5.5%

Compiled from sales data by Music Week

# Charts sales

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last



## The Official UK Singles Chart

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	New		<b>GIRLS ALOUD</b> The Promise (Higgins/Xenomania) Warner Chappell/Xenomania/CC (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	HIGHEST NEW ENTRY
2	1	5	<b>PINK</b> So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 8869737272 (ARV)	
3	New		<b>THE GURU JOSH PROJECT</b> Infinity 2008 (Guru/Josh/Dapper/K/Snakebyte) EMI (Walden) / Maelstrom CAIC0143508812 (P)	
4	4	7	<b>KINGS OF LEON</b> Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 8869735202 (ARV)	
5	30	2	<b>RAZORLIGHT</b> Wire To Wire (Crossey) Sony ATV (Barrell) / Vertigo 1785877 (ARV)	HIGHEST CLIMBER
6	5	2	<b>THE SATURDAYS</b> Up (Quiz/LeRoss) Universal/P&P/Waterfall (LeRoss/Round/The/Walden) / Polydor 1785660 (ARV)	
7	26	5	<b>KATY PERRY</b> Hot N Cold (Dr. Luke) Warner Chappell/Kobalt (Gottwald/Maxi/Perry) / Virgin CAIC014372490 (E)	+50% SALES INCREASE
8	11	5	<b>KANYE WEST</b> Love Lockdown (West) EMI (West) / Mercury CAIC014276669 (ARV)	SALES INCREASE
9	9	2	<b>SASH! FEAT. STUNT</b> Raindrops (Encore Une Fois) (Sesh) Universal/Bucks Music (Kemp/Leppeson/Alisson/Weller/Smithson) / Hard2beat H2B15CD5 (ARV)	SALES INCREASE
10	2	2	<b>GERALDINE</b> The Winner's Song (McC) Sony ATV (Berlow/Kay) / Polydor 1789241 (ARV)	
11	3	2	<b>LEON JACSON</b> Don't Call This Love (Robson) Sony ATV/Sen Remo/Kobalt/Chrysalis (Christopher/Breid/Felke) / Syco 8869739523 (ARV)	
12	7	9	<b>NE-YO</b> Miss Independent (Stargate) EMI/Sony ATV/Imagem (Hermansen/Eriksen/Smith) / Def Jam CAIC014201374 (ARV)	
13	12	6	<b>JENNIFER HUDSON</b> Spotlight (J-Z/Young/Steigle) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CAIC0140886892 (ARV)	SALES INCREASE
14	10	5	<b>SUGABABES</b> Girls (Hubert/Kuliers) EMI/Reverb/Siezen/Gems (Jerr/Kinson/McDonnell/Toussaint) / Island 1786986 (ARV)	
15	8	16	<b>RIHANNA</b> Disturbia (Siebel) Universal/IA-List/Voxel/Sony ATV (Brown/Siebel/Merritt/Allen) / Def Jam CAIC0142038478 (ARV)	
16	6	3	<b>SNOW PATROL</b> Take Back The City (Leckie/Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1784828 (ARV)	
17	14	13	<b>KATY PERRY</b> I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gottwald/Maxi/Dennis) / Virgin VSCD1976 (E)	
18	27	5	<b>JACK WHITE &amp; ALICIA KEYS</b> Another Way To Die (White) Sony ATV (White) / RCA 8869740364 (ARV)	+50% SALES INCREASE
19	13	3	<b>KAISER CHIEFS</b> Never Miss A Beat (LeMass/Rosson) Imagem (Hodgeson/Wilson/Rix/Balain/White) / B Unique/Polyccr BUN145CD (ARV)	
20	15	8	<b>PUSSYCAT DOLLS</b> When I Grow Up (Derchile) EMI/Universal/Fielden (Jerr/Kinson/Thomson/Smith/McCarty) / Interscope 1783453 (ARV)	
21	16	8	<b>GYM CLASS HEROES FEAT. THE DREAM</b> Cookie Jar (Stewart) EMI/PeerMusic (Gym Class Heroes/Stewart) / Uclaydance/rueted By Ramen A10321CDX (CIN)	
22	18	4	<b>BOYZONE</b> I Love You Anyway (Rugens) Universal/BBlue/Sky/Horne/Imagem (Ackinson/Rogers/Kee/ing) / Polyccr 1786297 (ARV)	
23	17	7	<b>IGLU &amp; HARTII</b> In This City (Jervis) EMI (Jervis / Katz / Martin) / Mercury 1778767 (ARV)	
24	29	10	<b>JORDIN SPARKS</b> Tattoo (Stargate) EMI/Sony ATV/Kobalt (Ghos/Dench/Eriksen/Hermansen) / Jive CAIC0136269561 (ARV)	SALES INCREASE
25	22	14	<b>THE SCRIPT</b> The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/D'Onoghue/Flempton/Kipnet) / Phonogenic 88697350612 (ARV)	
26	19	4	<b>PLATINUM</b> Love Shy (Platinum) Kobalt/CC (McNeill/vers/Poll/Mckenna) / Hard2beat H2B12CD5 (ARV)	
27	25	5	<b>MGMT</b> Kids (Fridman) Universal (Goldwasser/Inevnyng/erden) / Columbia 88697387482 (ARV)	
28	24	11	<b>MADCON</b> Begg'n (Lewes) EMI (Gudwin/Felme) / RCA 88697332512 (ARV)	
29	23	11	<b>KEANE</b> Spiralling (Keane) Universal (Rice-Dixley/Chaplin/Hughes) / Island CAIC0141398392 (ARV)	
30	20	8	<b>MIA</b> Paper Planes (Diplo) Universal/Dominant/Imagem (Strummer/Jones/Simonon/Heddon/Arulpragasam/Pentz) / XL XLS396CD (PIAS)	
31	21	8	<b>BASSHUNTER</b> Angel In The Night (Basshunter) CC (Altborg) / Hard2beat H2B16CD5 (ARV)	
32	46	4	<b>KARDINAL OFFSHALL FEAT. AKON</b> Dangerous (DJ Kemal/Hazel) Sony ATV/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Polydor USUM70830921 (ARV)	SALES INCREASE
33	47	5	<b>FALL OUT BOY</b> I Don't Care (Avron) Sony ATV/Warner Chappell/Great Hanzsy (Wentz/Stump/Hurley/Trohan/Greenbeum) / Mercury 1788723 (ARV)	SALES INCREASE
34	55	5	<b>THE GAME FEAT. LIL WAYNE</b> My Life (Luz & Die) Sony ATV/Published By Petric/Warner Chappell/Universal (Taylor/Jon/Williams/Tarter/Venous) / Geffen 1788570 (ARV)	+50% SALES INCREASE
35	50	4	<b>JOHN LEGEND FEAT. ANDRE 3000</b> Green Light (Melky/K) EMI/Chrysalis/Cherry/Len/S/Chrysalis/Imien 9G (Saphens/Benjamin/Nowak/Greene/Hu) / Columbia 8869737822 (ARV)	SALES INCREASE
36	32	19	<b>JORDIN SPARKS FEAT. CHRIS BROWN</b> No Air (The Underdog) Universal/EMI/Imagem (Link/CC (Faulteroy/Mason/Russell/Giggles/Thomas) / Jive 88697296612 (ARV)	
37	34	17	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wit Me (Mills/Harris/Duncan) EMI/Hera Music/Nutting Hill/Universal (Mills/Wiles/Duncan/Paul) / Urtee Stanik SIANK002CD5 (PIAS)	
38	31	4	<b>N-DUBZ</b> Ouch (N-Dubz) Sony ATV (Contostavios/Contostavios/Hewson) / A&W LUGLOB1991 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	New		<b>BLOC PARTY</b> Talons (Lee/Epworth) EMI (Bloc Party) / Wichita WLB81905CD (ARV)	
40	New		<b>CHRIS BROWN</b> Superhuman (Oak/Mason Jr) Universal/Sony ATV (Faulteroy/Felder) / RCA CAIC0143706972 (ARV)	
41	39	19	<b>COLDFPLAY</b> Viva La Vida (Coldplay/Eno/Dravis) Universal (Barryman/Buckland/Champion/Martin) / Parlophone CAIC0138291476 (E)	
42	33	5	<b>JAMES MORRISON</b> You Make It Real (Taylor) Universal/Sony ATV (Morrison/Berry) / Polydor 1783983 (ARV)	
43	28	3	<b>THE TING TINGS</b> Be The One (Demartino) Sony ATV/Warner Chappell (Demartino/White) / Columbia 88697385012 (ARV)	
44	43	2	<b>AKON</b> Right Now (Akon/Turnfort) Sony ATV (Thim/Turnfort) / Island CAIC0142996691 (ARV)	
45	40	17	<b>KID ROCK</b> All Summer Long (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen/Stray/Baite) / Def Jam 1776445 (ARV)	
46	42	25	<b>NE-YO</b> Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen/Stray/Baite) / Def Jam 1776445 (ARV)	
47	63	3	<b>MILEY CYRUS</b> 7 Things (Fitz) LL (Cyrus/Arnet/Pric) / Hollywood U304232 (E)	SALES INCREASE
48	38	10	<b>MILEY CYRUS</b> See You Again (Arianna / James) Warner Chappell (Cruz / Arnet / Pric) / Hollywood U000264632 (E)	
49	51	12	<b>TAIO CRUZ</b> She's Like A Star (Cruz) In The Pocket/Kobalt (Cruz) / 4th & Broadway 1781917 (ARV)	SALES INCREASE
50	48	5	<b>KINGS OF LEON</b> Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Columbia CAIC014380930 (ARV)	
51	36	4	<b>OASIS</b> The Shock Of The Lightning (Sandy) Oasis/Sony ATV (Gallagher) / Big Brother RKKDSC052 (PIAS)	
52	New		<b>KEANE</b> The Lovers Are Losing (Keane/Sten) Universal (Rice-Dixley/Chaplin/Hughes) / Island 1788773 (ARV)	
53	37	10	<b>FLOBOTS</b> Handlebars (Flobots) Sony ATV (Breckell/Laurita/Guerrero/Roberts/Walker/Ortiz) / Universal CAIC0142086452 (ARV)	
54	35	6	<b>WILL YOUNG</b> Changes (White) Universal/Sony ATV (White/Young) / 191RCA 88697344452 (ARV)	
55	New		<b>MICHAEL JACKSON</b> Man In The Mirror (Jackson/Jones) Universal/Cherry Lane (Ballard/Garrett) / Epic 6513886 (ARV)	
56	44	9	<b>ERIC PRYDZ</b> Pjanoo (Prydz) EMI (Prydz) / Data DATA000CD5 (ARV)	
57	72	2	<b>THE SCRIPT</b> Break Even (The Script) Imagem/Stage Three (D'Onoghue/Sheehan/Flempton) / Phonogenic 88697418472 (ARV)	SALES INCREASE
58	49	32	<b>SAM SPARRO</b> Black & Gold (Ragg/Felsan) EMI (Ragg/Felsan) / Island 1766841 (ARV)	
59	New		<b>AKON FEAT. LIL WAYNE</b> I'm So Paid (Akon) Sony ATV (Thiam) / Universal USUM70837870 (IBC)	
60	52	6	<b>T.I</b> Whatever You Like (Jasin) Universal/Warner Chappell/CC (Jasin/Schering/Garrett/Harris/Carter) / Atlantic CAIC014497301 (CIN)	
61	53	34	<b>GABRIELLA CIMI</b> Sweet About Me (Higgins/Xenomania) EMI/Warner Chappell/Xenomania (Cooper/Higgins/Howell/Lumber/Cole/Clim) / Island 1764472 (ARV)	
62	New		<b>T-PAIN FEAT. CHRIS BROWN</b> Freeze (T-Pain) LL (Nejmi/Brown) / RCA US10801038 (ARV)	
63	New		<b>ADELE</b> Make You Feel My Love (Reynolds) Sony ATV (Dylen) / XL GBBK50700586 (PIAS)	
64	59	20	<b>ADELE</b> Hometown Glory (Adkins) Universal (Adkins) / XL XLS394CD (PIAS)	
65	New		<b>FRANK TURNER</b> Long Live The Queen (Lloyd/Turner) Universal/Pure Growth (Turner) / Xtra Mile CAIC0142781459 (PIAS)	
66	61	38	<b>FLO-RIDA FEAT. T-PAIN</b> LOW (T-Pain) Sony ATV/Imagem (Diller/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)	
67	41	2	<b>THE KOOKS</b> Sway (Hoffer) Sony ATV (Pritchard) / Virgin VSCD1978 (E)	
68	Re-entry		<b>GIRLS ALOUD</b> Can't Speak French (Xenomania/Higgins) Warner Chappell/Xenomania (Cooper/Higgins/Howell/Cole/Liz/Cowling) / Fascination 1764167 (ARV)	
69	54	10	<b>BIFFY CYRO</b> Mountains (Richardson) Universal/Good Selfier (Jerr) / 14th Floor 1414R32CD (CIN)	
70	New		<b>GURU JOSH</b> Infinity (Walden) EMI (Walden) / Columbia GBAR14100015 (ARV)	
71	Re-entry		<b>THE SATURDAYS</b> If This Is Love (Beinhart/Cutler) Sony ATV/P&P/Universal/Warner Chappell (Walden/Cutler/Meyer/Hansen/Beinhart/Cutler/Seward) / Fascination 1711915 (ARV)	
72	64	91	<b>SNOW PATROL</b> Chasing Cars (Leckie/Lee) Universal (Lightbody/Connolly/Quinn/Wilson) / Fiction 1704397 (ARV)	
73	69	22	<b>CHRIS BROWN</b> Forever (Pulaw/Da Dun) Universal/Sony ATV/LL (Jones/Brown/Siebel/Merritt/Allen) / Jive 88697330882 (ARV)	
74	57	7	<b>MCFLY</b> Lies (Perry) Universal (Fletcher) / Super CKSU2R2 (AMU/ARV)	
75	58	5	<b>JONAS BROTHERS</b> Burnin' Up/When You Look Me In The Eyes (Wells) Sony ATV (Jonas/Jonas/Jonas) / Hollywood CAIC0142201822 (E) -	

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<ul style="list-style-type: none"> <li>1000s 7</li> <li>7 Things 47</li> <li>All Summer Long 45</li> <li>Angel In The Night 51</li> <li>Another Way To Die 18</li> <li>Be The One 43</li> <li>Begg'n 28</li> <li>Black &amp; Gold 38</li> <li>Break Even 57</li> <li>Burnin' Up/When You Look Me In The Eyes 75</li> <li>Can't Speak French 68</li> <li>Changes 54</li> </ul>	<ul style="list-style-type: none"> <li>Chasing Cars 72</li> <li>Closer 46</li> <li>Cookie Jar 21</li> <li>Dance Wit Me 37</li> <li>Dangerous 32</li> <li>Disturbia 15</li> <li>Don't Call This Love 11</li> <li>Forever 73</li> <li>Freeze 62</li> <li>Girls 14</li> <li>Green Light 35</li> <li>Handlebars 53</li> <li>Hometown Glory 64</li> </ul>	<ul style="list-style-type: none"> <li>Hot N Cold 7</li> <li>I Don't Care 35</li> <li>I Kissed A Girl 17</li> <li>I Love You Anyway 22</li> <li>I'm So Paid 39</li> <li>If This Is Love 71</li> <li>In This City 25</li> <li>Infinity 70</li> <li>Infinity 2008 3</li> <li>Kids 27</li> <li>Girls 14</li> <li>Long Live The Queen 65</li> <li>Love Lockdown 8</li> </ul>	<ul style="list-style-type: none"> <li>Love Shy 26</li> <li>Low 66</li> <li>Make You Feel My Love 65</li> <li>Man In The Mirror 55</li> <li>Miss Independent 12</li> <li>Mountains 69</li> <li>My Life 34</li> <li>Never Miss A Beat 19</li> <li>No Air 36</li> <li>Ouch 38</li> <li>Paper Planes 30</li> <li>Pjanoo 56</li> </ul>	<ul style="list-style-type: none"> <li>Handlebars 53</li> <li>Right Now 44</li> <li>See You Again 48</li> <li>Sex On Fire 4</li> <li>She's Like A Star 49</li> <li>So What 2</li> <li>Spiralling 29</li> <li>Spotlight 13</li> <li>Superhuman 40</li> <li>Sway 67</li> <li>Sweet About Me 61</li> <li>Take Back The City 46</li> </ul>	<ul style="list-style-type: none"> <li>Talons 39</li> <li>Tattoo 24</li> <li>The Lovers Are Losing 52</li> <li>The Man Who Can't Be Moved 25</li> <li>The Promise 1</li> <li>The Shock Of The Lightning 51</li> <li>The Winner's Song 10</li> <li>Up 6</li> <li>Use Somebody 50</li> <li>Viva La Vida 41</li> <li>Whatever You Like 60</li> </ul>	<ul style="list-style-type: none"> <li>When I Grow Up 20</li> <li>Wire To Wire 5</li> <li>You Make It Real 42</li> </ul>	<p>Key</p> <ul style="list-style-type: none"> <li>★ Platinum (600,000)</li> <li>● Gold (400,000)</li> <li>● Silver (200,000)</li> <li>○ Physically unreleased to date</li> </ul> <p>As used by Radio One</p> <p>BPI Awards No new entries for singles</p>
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Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2008.

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor)
1	New		<b>AC/DC</b> Black Ice (O'Brien) / Columbia 88697383771 (ARV) <span>HIGHEST NEW ENTRY</span>
2	New		<b>KAISER CHIEFS</b> Off With Their Heads (James/Ranson) / B Unique/Polydor 81UM144CD (ARV)
3	3	5	<b>KINGS OF LEON</b> Only By The Night 2★ (Petrecic/King) / Hand Me Down 8869732121 (ARV)
4	New		<b>LEON JACKSON</b> Right Now (Robson/Mac/Gordeno/Porter) / Syco 88697395242 (ARV)
5	New		<b>KATHERINE JENKINS</b> Sacred Arias (Franglen) / UCI 4766853 (ARV)
6	1	2	<b>KEANE</b> Perfect Symmetry (Keane/Stent/Pricer/Brian) / Island 178447 (ARV)
7	2	3	<b>OASIS</b> Dig Out Your Soul ★ (Sandy) / Big Brother 1514078 (PIAS)
8	New		<b>SUGABABES</b> Catfights & Spotlights (Ahlund/Martin/Kuiters/Osant/Helbert/Booker) / Island 1787299 (ARV)
9	4	2	<b>BOYZONE</b> Back Again...No Matter What (Hedges/Rogers/Lipson/Mac/Variou) / Polydor 1785356 (ARV)
10	New		<b>SASH!</b> The Best Of (Besh!) / Hard2beat H2BCD02 (ARV)
11	5	6	<b>NE-YO</b> Year Of The Gentleman (Stargate/Herrimony/Palow Den Don/Taylor/Variou) / Def Jam 1774984 (ARV)
12	8	5	<b>BETTE MIDLER</b> The Best Of Bette (Various) / Rhino 8122798931 (CINR)
13	10	34	<b>DUFFY</b> Rockferry 4★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)
14	47	9	<b>MICHAEL JACKSON</b> King Of Pop (Various) / Epic 88697356512 (ARV) <span>HIGHEST DEBUT</span>
15	6	4	<b>WILL YOUNG</b> Let It Go (White/Lipson/Spencer/Stannard/Howes/Variou) / 19/MLA 88697344442 (ARV)
16	7	73	<b>RIHANNA</b> Good Girl Gone Bad 4★3★ (Larter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)
17	New		<b>MARIAH CAREY</b> The Ballads (Various) / Columbia 88697392412 (ARV)
18	13	11	<b>THE SCRIPT</b> The Script (The Script) / Phonicgenic 88697361942 (ARV)
19	9	4	<b>JAMES MORRISON</b> Songs For You, Truths For Me (Telefe/Robson/Leysor/Teedder/Stanley/White) / Polydor 1779250 (ARV)
20	25	5	<b>KATY PERRY</b> One Of The Boys (Wells/Dr Luke/Stewart/Belard/Perry/Walker) / Virgin AP042492 (E) <span>SALES INCREASE</span>
21	New		<b>JOHN LEGEND</b> Evolver (West/Legend/Malay/Kp/Horn/Will.I.Am/Variou) / RCA 88697387452 (ARV)
22	11	15	<b>BASSHUNTER</b> Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)
23	12	4	<b>SEASICK STEVE</b> I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brother 2564694111 (CIN)
24	16	3	<b>CHICANE</b> Best Of (Various) / Mcdena MODENACD3 (ARV)
25	14	28	<b>ELBOW</b> The Seldom Seen Kid (Potter) / Fiction 1748990 (ARV)
26	15	2	<b>DAVE CLARK FIVE</b> The Hits (Clark/Variou) / UMTV 178174 (ARV)
27	21	4	<b>JENNIFER HUDSON</b> Jennifer Hudson (Ne-Yo/Stargate/Missy Elliott/Variou) / Sorry BMG 88697386482 (ARV) <span>SALES INCREASE</span>
28	18	23	<b>THE TING TINGS</b> We Started Nothing (De Meritona) / Columbia 88697313542 (ARV)
29	22	20	<b>COLDPLAY</b> Viva La Vida 3★2★ (Frail/Bevis/Simpson) / Parlophone 2121470 (E)
30	20	5	<b>PUSSYCAT DOLLS</b> Doll Domination (Timbaland/Jenkins/Gerrett/Palow Den Don/Danjaz/Variou) / Interscope 1784995 (ARV)
31	27	27	<b>MGMT</b> Oracular Spectacular (Friedman/MGMT) / Columbia 88697195121 (ARV)
32	28	7	<b>METALLICA</b> Death Magnetic (Rubin) / Verliga 1773726 (ARV)
33	26	5	<b>DAVID GILMOUR</b> Live In Gdansk (Various) / EMI 2354841 (E)
34	19	4	<b>ANDREW JOHNSTON</b> One Voice (Wright) / Syco 88697351872 (ARV)
35	43	37	<b>ADELE</b> 19 ★ (Abbiss/White/Romson) / XL X1CD31 (PIAS) <span>SALES INCREASE</span>
36	30	50	<b>KINGS OF LEON</b> Because Of The Times ★ (Johns) / Hand Me Down 88697077412 (ARV)
37	33	24	<b>ABBA</b> Gold - Greatest Hits (Andersson/UVaeus) / Polydor 5170072 (ARV)
38	35	17	<b>ORIGINAL CAST RECORDING</b> Mamma Mia (Andersson) / Polydor 9866307 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor)
39	24	8	<b>STEVIE WONDER</b> The Definitive Collection (Various) / Universal IV 0665022 (ARV)
40	37	20	<b>QUEEN</b> Greatest Hits 11★ (Various) / Parlophone CDPCS044 (E)
41	31	15	<b>SHARLEEN SPITERI</b> Melody (Butler/Spiteri) / Mercury 1769263 (ARV)
42	23	2	<b>RAY LAMONTAGNE</b> Gossip In The Grain (Johns) / 14th Floor 518651202 (CIN)
43	36	18	<b>ABBA</b> 18 Hits (Andersson/UVaeus) / Polar 9831452 (ARV)
44	Re-entry		<b>GIRLS ALoud</b> The Sound Of - Greatest Hits 2★ (Higgins/Xenomania/Beetlem) / Fascination FASC017 (ARV)
45	42	2	<b>AC/DC</b> Back In Black (Lange) / Epic 5107652 (ARV) <span>SALES INCREASE</span>
46	39	56	<b>OASIS</b> Stop The Clocks 4★ (Oasis/Coyle/Morris/Sandy/Becher/Stent) / Big Brother 88697007542 (PIAS)
47	32	4	<b>BLAKE</b> And So It Goes (Lipson/Young/Blake) / UCI 4766859 (ARV)
48	New		<b>STRICTLY COME DANCING BAND</b> Strictly Come Dancing (Various) / Universal IV 1784446 (ARV)
49	40	9	<b>EVA CASSIDY</b> Somewhere (Biondor/Time) / Blix Street G210190 (P)
50	48	51	<b>AMY WINEHOUSE</b> Back To Black - The Deluxe Edition 2★ (Ranson/Saliba/Meem/Lon) / Island 1749397 (ARV)
51	29	3	<b>BOB DYLAN</b> Tell Tale Signs - The Bootleg Series Vol. 8 (Various) / Columbia 88697347472 (ARV)
52	17	2	<b>FUNERAL FOR A FRIEND</b> Memory And Humanity (Dudangod/Funeral For A Friend) / Join Us JUNUS003 (PIAS)
53	Re-entry		<b>GIRLS ALoud</b> Tangled Up ★ (Higgins/Xenomania) / Fascination 1750580 (ARV)
54	53	32	<b>CHRIS BROWN</b> Exclusive ★ (West/Pain/Will.I.Am/Variou) / Jive 88697160592 (ARV)
55	45	6	<b>QUEEN &amp; PAUL RODGERS</b> The Cosmos Rocks (Queen/Rodgers/Macrae/Smith/Fredriksson) / Parlophone 2161432 (E)
56	38	9	<b>THE VERVE</b> Forth (The Verve) / Parlophone 2399841 (E)
57	41	8	<b>MILEY CYRUS</b> Breakout (Fields/Arnold/James/Prevent/Utter/Wilder) / Hollywood 8712353 (E)
58	New		<b>IMELDA MAY</b> Love Tattoo (May) / Blue Thumb 1790561 (ARV)
59	46	23	<b>KINGS OF LEON</b> Aha Shake Heartbreak ★ (Johns/Angelo) / Hand Me Down HMD39 (ARV)
60	Re-entry		<b>PINK</b> I'm Not Dead 3★ (Mann/Martin/Dr Luke/Walker/Clay/Abraham/Pink/Variou) / LaFace 82876833302 (ARV)
61	73	23	<b>THE LAST SHADOW PUPPETS</b> The Age Of The Understatement (Ford) / Domino WIGCD028 (PIAS) <span>SALES INCREASE</span>
62	61	23	<b>THE KOOKS</b> Konk (Huller) / Virgin 2146120 (E)
63	64	107	<b>SNOW PATROL</b> Eyes Open 7★ (Blackie Lee) / Fiction 9852908 (ARV)
64	Re-entry		<b>SCOUTING FOR GIRLS</b> Scouting For Girls 2★ (Green) / Epic 88697195192 (ARV)
65	56	33	<b>KINGS OF LEON</b> Youth & Young Manhood (Johns/Angelo) / Hand Me Down HMD27 (ARV)
66	62	28	<b>BOB MARLEY &amp; THE WAILERS</b> Legend (Marley/Variou) / Juff Gang 5301640 (ARV)
67	44	4	<b>JONAS BROTHERS</b> A Little Bit Longer (Fields) / Hollywood 8712991 (E)
68	Re-entry		<b>JORDIN SPARKS</b> Jordin Sparks (Stargate/Jeberg/Cutler/Neil/Variou) / Jive 88697296602 (ARV)
69	49	2	<b>CHASE &amp; STATUS</b> More Than Alot (Milton/Kenner) / Ram HAMMLP12 (SRU)
70	74	11	<b>SEASICK STEVE</b> Dog House Music (Wald) / Bronzerat BR04 (PIAS)
71	63	30	<b>NEIL DIAMOND</b> The Best Of (Various) / MCA MCD11452 (ARV)
72	75	4	<b>QUEEN</b> Greatest Hits II 8★ (Various) / Parlophone CDPM112 (E)
73	Re-entry		<b>THE KILLERS</b> Hot Fuss 4★ (Ballentine/The Killers/Flowers) / Vertigo 986352 (ARV)
74	72	82	<b>MIKA</b> Life In Cartoon Motion 5★3★ (Mika/Wells/Mann/Merchant) / Lasbarricals/Island 00085202 (ARV)
75	Re-entry		<b>FRIENDLY FIRES</b> Friendly Fires (Epworth/MacFarlane) / XL X1CD33 (PIAS)

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<p>Artists A-Z</p> <p>Abba 31</p> <p>Abba 43</p> <p>AC/DC 1</p> <p>AC/DC 45</p> <p>Adele 35</p> <p>Basshunter 22</p> <p>Blake 47</p> <p>Boyzone 9</p> <p>Brown, Chris 54</p> <p>Carey, Mariah 17</p> <p>Cassidy, Eva 49</p>	<p>Cast Recording, Original 38</p> <p>Chase &amp; Status 69</p> <p>Chicane 24</p> <p>Coldplay 29</p> <p>Cyrus, Miley 57</p> <p>Dave Clark Five 26</p> <p>Diamond, Neil 71</p> <p>Dolls, Pussycat 30</p> <p>Duffy 15</p> <p>Dylan, Bob 51</p> <p>Elbow 25</p> <p>Friendly Fires 75</p>	<p>Funeral For A Friend 52</p> <p>Gilmour, David 35</p> <p>Girls Aloud 44</p> <p>Girls Aloud 53</p> <p>Hudson, Jennifer 27</p> <p>Jackson, Leon 4</p> <p>Jackson, Michael 14</p> <p>Jenkins, Katherine 5</p> <p>Johnston, Andrew 34</p> <p>Jonas Brothers 67</p> <p>Kaiser Chiefs 2</p> <p>Keane 6</p> <p>Killers, The 73</p>	<p>Kings Of Leon 3</p> <p>Kings Of Leon 36</p> <p>Kings Of Leon 59</p> <p>Kuolts, The 62</p> <p>Lamontagne, Ray 42</p> <p>Last Shadow Puppets 61</p> <p>Legend, John 21</p> <p>Marley, Bob &amp; The Wailers 66</p> <p>May, Imelda 58</p> <p>Metallica 32</p> <p>Mgmt 31</p>	<p>Midler, Bette 12</p> <p>Mika 74</p> <p>Morrison, James 19</p> <p>Ne-Yo 11</p> <p>Oasis 7</p> <p>Oasis 46</p> <p>Perry, Katy 20</p> <p>Pink 60</p> <p>Queen 40</p> <p>Queen 72</p> <p>Queen &amp; Paul Rodgers 55</p> <p>Rihanna 16</p>	<p>Sash! 10</p> <p>Scouting For Girls 64</p> <p>Script, The 18</p> <p>Seasick Steve 23</p> <p>Seasick Steve 70</p> <p>Snow Patrol 63</p> <p>Sparks, Jordin 68</p> <p>Spiteri, Sharleen 41</p> <p>Strictly Come Dancing Band 48</p> <p>Sugababes 8</p> <p>Ting Tings, The 28</p> <p>Verve, The 56</p>	<p>Will Young 15</p> <p>Winehouse, Amy 10</p> <p>Wonder, Stevie 39</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (80,000)</p> <p>★ 1m European sales</p>	<p>BPI Awards</p> <p>Albums: Seasick Steve: I Started Out With Nothin' &amp; I Still Got Most Of It Left (Silver); Katy Perry: One Of The Boys (Gold); Will Young: Let It Go (Gold); The Script: The Script (Gold); Kings Of Leon: Only By The Night (2 x platinum); Snow Patrol: Final Straw (5 x platinum); Snow Patrol: Eyes Open (2 x platinum)</p>
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## WE'VE ARRIVED

Emma Banks, Michael Chugg, Clive Dickins, Ged Doherty,  
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Mark Findlay, Stuart Galbraith, Nick Gatfield, David Glick,  
Harvey Goldsmith, Shabs Jobanputra, Mark Jones,  
Richard Kingsmill, Jessica Koravos, Jeremy Lascelles,  
Rob Lewis, Max Lousada, Sas Metcalfe, Daniel Miller,  
Martin Morales, Alex Patsavas, Tommy Ramone,  
Nick Raphael, Brian Rose, Richard Russell,  
Gene Sandbloom, James Sandom, Steve Schnur,  
Jonathan Shalit, Jeff Smith, Seymour Stein, Sarah Stennett,  
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