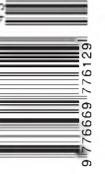


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NEWS

MUSEXPO Music chiefs line up for London forum



LIVE

HYDE PARK VICTORY

Live Nation tightens grip on contract for concerts at iconic site



FEATURES

MASTER OF THE UNIVERSE UMG's CEO Lucian Grainge on his 30 years in the business

Shock greets Douglas exit

Industry counts the cost as Radio Two controller falls on her sword over Ross/Brand row

Radio

By Paul Williams

LEADING INDUSTRY EXECUTIVES HAVE SPOKEN OF THEIR SHOCK about the departure of Radio Two chief Lesley Douglas, amid fears the backlash over the so-called Sachsgate affair could lead to a less adventurous BBC.

Douglas quit her role as controller of Radio Two, 6 Music and Popular Music last Thursday as she took personal responsibility for lewd phone calls presenters Russell Brand and Jonathan Ross made to veteran actor Andrew Sachs during Brand's Radio Two show.

Her decision to go has been met with shock both inside and outside the BBC, as it brings to an end a 23-year career at the Corporation in which she eventually rose to become the head of the most-listened-to radio station in the UK.

Her departure has been accompanied by the resignation from the station of Brand and the 12-week suspension across the BBC of Ross, drastically hitting artist promotional plans in the run-up to Christmas, as it means his Friday night BBC1 chat show will now not

"Nothing short of a tragedy"

Ged Doherty, Sony BMG



"A true ambassador and visionary" - Lesley Douglas ended her 23-year association with the BBC last Thursday in the wake of the "Sachsgate" affair

be on the air again this year.

"It's a real shock," says BPI chairman Tony Wadsworth. "It's just a really unfortunate chain of events. If this is the way of solving it, it's absurd. The broadcast was stupid and indefensible, but to see it lead to the departure of the person who is probably the leading figure in UK

music radio makes the BBC and the music industry much worse off as a result."

Wadsworth, who developed a close relationship with Douglas while at EMI, now fears the way the issue has been dealt with could have long-term consequences for the BBC.

"The bigger picture is, if this

completely-out-of-proportion reaction to events continues it will lead to a much safer and less-risk-taking BBC and that's a disaster for the continued forward movement of culture in this country," he says.

Sony BMG UK chairman and CEO Ged Doherty describes Douglas's resignation as "nothing short of a tragedy".

"She has completely changed the face of Radio Two, but it's her endless enthusiasm for artists old and new that made her stand out from the crowds - and her total honesty."

Universal UK chairman and CEO David Joseph says Douglas has been "an essential part of our current music industry" and "a real champion and friend to both our music and artists".

"Her personality, passion and integrity have defined Radio Two's most successful era," he says.

The Corporation's founder Gary Farrow, a close friend of Douglas, says the former Radio Two controller is a "true ambassador of music and a visionary that we can never replace" and says the axing of Ross's BBC1 chat show for the rest of the year will be a "devastating blow for not only cutting-edge artists but also

established artists coming at the most important time leading up to Christmas".

"This show would have been at the top of any artist marketing plans," he adds.

Within the station itself the reaction to Douglas's exit has been one of sadness and surprise, with presenter Paul Gambaccini observing she will be "colossally missed".

"Lesley was one of the most supportive and loved of all radio executives," he says. But in regard to Russell Brand and his show that led to her departure, he notes, "When you pick up a time bomb it will one day explode because that's what time bombs do and this one exploded."

Whoever ultimately replaces Douglas will face a mammoth task following her, but among those speculated for the role are Radio One, 1Xtra, Asian Network and BBC Switch controller Andy Parfitt, GMG Radio group programme director John Simons, former BBC Five Live controller Bob Shennan and, internally, Radio Two head of programmes Lewis Carnie, who has taken over as controller on an acting basis.

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Cowell and co confident of holding out for best-selling Hero

IT MAY ONLY BE NOVEMBER, but executives such as Simon Cowell and HMV's music manager Melanie Armstrong are already confident that the market has seen the release of the year's biggest-selling single: Hero by X Factor Finalists 2008.

The single, a version of the Mariah Carey track released to raise money for the Help For Heroes campaign, debuted at number one yesterday (Sunday), with sales of 313,244 more than half of them physical.

Cowell tells *Music Week*, "I will predict that the biggest-selling record this year will be the X Factor charity record." And this sentiment is echoed by HMV's Armstrong, who forecasts Hero will even outsell the Christmas single from the eventual X Factor winner.

Hero's weekly total already puts it ahead of the first-week sales of Leon Jackson's When You Believe, which recorded 2007's highest weekly sale of 275,742 units last December.

"It seems to be the combination

of a hit TV show and a decent charity," Armstrong explains, when quizzed on the reasons for this success. "Those two combined mobilise people."

However, while the success of the single may be down to these two predictable and much-tested factors, Hero's high physical sales - 185,220 in the first week - have surprised many, particularly as the two-track CD is on sale for around £3.99 generally, compared to 79p for a download. "I think the show has connected so much, people

want to own a piece of physical product about the X Factor," Armstrong says.

"It is the broad audience that isn't really into downloading particularly," adds Alan Hunt, trading manager for music and DVD at Woolworths, which is selling the CD despite taking the decision to stop stocking singles from August this year. "We sell event singles and clearly this is an event," he adds.

As well as this physical success, the track's 128,024 digital sales

mean that it has recorded one of the UK's highest weekly download sales to date: Leona Lewis's Bleeding Love, for example, sold 106,000 downloads in its first week of release last November.

HMV has already said it is donating all of its profits from the sale of the single to the Help For Heroes campaign, while Chancellor Alistair Darling effectively scrapped VAT on sales, by agreeing to make a donation to the campaign equivalent to the tax revenue collected on the track.

News

THE PLAYLIST



LADY GAGA Just Dance

Interscope

A thrilling debut from this new name in pop, who has already penned tracks for Pussycat Dolls and Britney Spears. (single, January 12)



THE WOMBATS Is This Christmas

14th Floor

The first new track to be recorded since The Wombats' debut album, Les Dennis gives a helping hand on this big Christmas charity tune. (single, December 15)



FE-NIX Lady Baby

Genetic

Already boasting plays on Radio One, 1Xtra, Kiss and Choice FM; this cover of a big Miami bass tune provides a healthy start for this girl group. (single, January 12)



JANELLE MONAE Many Moons

Wondaland Arts

Talent to burn and a star to boot, Janelle Monae is a unique voice that has elements of Lauryn Hill, Prince and Kelis. Exciting stuff. (single, tbc)



THE DAYS No Ties

Atlantic

Debut single proper from this teen outfit, No Ties is an upbeat, guitar-driven pop song in the tradition of The Hoosiers, with a big hook. (single, tbc)



LILY ALLEN Everyone's At It

Parlophone

Debuted online ahead of her first single proper next year, Everyone's At It is a cool pop song defined by Allen's observational lyrics. (from album, February 9)



WALLIS BIRD Just Can't Get Enough

unsigned

Signed by Island, then dropped by Island, now the subject of real public interest after recording this cover for *The Sun's* TV campaign. (demo)



FLASHLIGHT PARADE Shout Out Loud

unsigned

Piano-driven pop in the tradition of The Fray. It's generic, but there is a contagious commercial sensibility here. (demo)



GARY GO So So

Decca

Signed to Decca earlier this year and managed by the Empire team, Gary Go pens commercial, mid-tempo pop. (single, tbc)

listen to and view the tracks above at www.musicweek.com/jplaylist



SIGN HERE

Universal Music Publishing has signed Irish rock group **The Blizzards**. The band signed to Universal in Ireland and worldwide. Their single, *Trust Me I'm A Doctor*, has been Top 10 for several weeks in Ireland and the associated album debuted at number two.

The Datz Music Lounge service will offer unlimited DR

Datz goes for illegal dow

Digital

By Ben Cardew

DATZ MUSIC LOUNGE IS CLAIMING TO BE THE FIRST LEGITIMATE MUSIC SERVICE that has been designed specifically to tackle illegal downloading head-on.

Datz managing director Michael Richardson made the audacious claim in launching his company's new unlimited download offer last week. The new service, available for a one-off fee of £99.99, allows consumers to buy and keep all the music they want from record companies such as EMI, Warner and the Beggars Group for a year.

However, the service is only available to a limited number of people initially. For the moment just 100,000 units will be made available for sale though Sainsbury's and the Datz website (www.datz.com). But it is believed to be unique in that all the



Lounge wizards? Having got EMI and Warner on board, will Datz's music subscription offer combat illegal downloading?

downloads are DRM-free MP3s, allowing them to be burned to CD and transferred to other devices.

In contrast, Nokia's Comes With Music offers unlimited "free" downloads for a specified period of time. But these can only be transferred to

the user's Nokia phone and cannot be burned to CD.

Richardson says that Datz is aimed firmly at the Christmas market and, more specifically, at "30- to 40-year-old women" who are worried about their children download-

Green research into CD packaging

ENVIRONMENTAL GROUP JULIE'S BICYCLE is about to undertake another major research project to help cut back the industry's carbon emissions.

The new study will focus on the carbon emissions profiles of different types of CD packaging.

Director Al Tickell says there are basically three types of CD packaging – the jewel case, digipak and card – and the research study needs to identify the range of manufacturing processes. She adds that the remit will also examine what is being done in the sector that is innovative and also which processes take environmental impacts into account.

Tickell and a team from the Environmental Change Institute at Oxford University will be

approaching leading manufacturers across Europe and the UK, including AGI, Transcontinental Group, JakeBox, Key Solutions, Pozzoli, Topac, Arvato and Key Production, in a bid to find out more about the production process.

The area of research, which was highlighted as an area of "potential concern" in April's Greenhouse Gas Emissions report, will focus initially on a 20-point



On your bike: Julie's Bicycle director Al Tickell wants to find out more about industry emissions

packaging survey asking a number of questions from manufacturers, ranging from turnover to the type of environmental accreditations gained or being worked for.

"What are the areas we can do something about?"

Al Tickell,
Julie's Bicycle

It also considers which packaging formats manufacturers consider as environmentally friendly and how they compare against the current products on offer.

"CD packaging emissions are not too high, but we

want to find out a lot more about them," says Tickell. "And then what are the areas we can do something about?"

Tickell adds that Julie's Bicycle's research on travel within

the music industry is also progressing well. The majority of the data collected so far is about travel to and from festivals and gigs, which make the biggest calls on transport. Tickell expects some recommendations to be ready within the next month or so.

Both these areas were signposted in the UK Music Industry Greenhouse Gas Emissions report, which showed the industry produces 539,300 tonnes of carbon (CO2) emissions annually.

However, the research also demonstrated that the music business is better equipped to deal with these emissions than more fossil-fuel-reliant industries, with the sale of CDs and the live sector only producing the same amount of CO2 annually as a small town with a population of around 50,000.

As expected, the live music sector produces most emissions, with audience travel, lighting and other energy use contributing 401,000 tonnes of CO2 annually. With average greenhouse gas (GHG) emissions from the production of one CD album coming in at just 1kg of CO2, the recorded music, publishing, studios, manufacturing, packaging and distribution sectors produce just 138,300 tonnes of CO2 annually.

To access the Julie's Bicycle survey on CD packaging go to www.juliesbicycle.com.

M-free MP3s for £99.99 a year nloading jugular

ing music illegally. "We want to make sure that with 100,000 people we stop them downloading illegally, rather than cannibalise the market," Richardson claims. "It is the first thing out there that legitimately shows that you don't need to download illegally."

At launch Datz will offer around 2m tracks from EMI, Warner, Beggars Group and The Orchard.

Richardson says that he would "dearly love" more labels to join the offer. Existing label partners gave Datz their enthusiastic backing. EMI UK and Ireland SVP sales and commercial development Matthew Crosswaite called it "a valuable and insightful tool for understanding how consumers explore and react to EMI's deep and rich back catalogue".

However, Universal senior vice president, digital, Rob Wells is more cautious. He says, "We are speaking to Datz, it's interesting, we're at an early stage but the point I made on

the [Musexpo] panel stands true: with the right commercials we'll cut a deal with any partner, if it's in the interests of the consumer and the artists." A Sony BMG spokesman says that the major has talked to Datz but cannot comment further.

Richardson says conversations with labels prior to launching the service proved extremely complicated. "We have had to demonstrate to them time and time again that it adds benefit. It is there to tackle illegal music," he says. "During our research we found out that iTunes market share was around 80% to 90% of the download market in the UK. We looked a bit deeper - when we looked at the total download market including illegal, iTunes had 4%."

"We thought, 'Let's not worry about what iTunes are doing. How are we going to tackle BitTorrent, Limewire, etcetera? Let's go for the market leader.'"

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Celas reveals more digital deals for EMI

CELAS, THE ORGANISATION REPRESENTING EMI MUSIC PUBLISHING'S ONLINE AND MOBILE RIGHTS, has revealed it now operates pan-European deals with around half a dozen digital groups following last week's link up with RealNetworks (right)

It has emerged that in addition to inking a deal with RealNetworks to supply songs by Gorillaz, Scissor Sisters, The Feeling and other EMI Publishing repertoire to Real Music Radio and the Real Digital Download Shop, Celas now has deals in place with 7Digital, iTunes, Nokia and Omnifone, the first pan-European deal brokered by the group in February.

The group, which began fully operating as a joint venture between MCPS-PRS Alliance and the German group GEMA in 2007, is one of the first to offer PRS and GEMA licences for cross-border digital and mobile music services. It claims, therefore, to be moving towards how the European Commission wants collective rights management to operate in Europe.

With the European Commission currently looking to reform how Europe's collecting societies operate, Celas joint managing director Nick Williamson says the move illustrates that the "old licensing approach" was not working.



He says, "The new approach provides benefits for both rights owners and licensees, not least increased transparency and efficiency, although it inevitably involves a period of transition."

He adds the group's focus will be to provide pan-European licensing for digital and online services and "work with licensees to overcome the challenges and complexities involved".

"The deals we've concluded so far this year show how we are working with music service providers to deliver... within the European Commission's framework for cross-border licensing," Williamson concludes.

The RealNetworks deal for Real Music Radio and the Real Digital Download Shop covers most of Europe, including the UK, Germany, France, Spain, Italy and the Netherlands. Williamson says he expects to make further deals within the next few months.

Union showdown on Licensing Act

Legislation

By Robert Ashton

THE MUSICIANS' UNION IS BEEFING UP ITS OPPOSITION to the Licensing Act in readiness for a showdown with the Culture Select Committee later this month.

MU general secretary John Smith and assistant general secretary Horace Trubridge are due to give evidence to the Culture Media and Sport Select Committee Licensing Act inquiry on November 11 and will tell its chairman John Whittingdale that the Act has failed to increase the number of live performances.

According to the MU, the controversial Licensing Act 2003, which scrapped the two-in-a-bar exception for small venues, has totally failed in its aim of increasing the number of live music performances.

In fact, the MU believes that the health of the live music sector merely reflects the increasing popularity of gigs and festivals and that "has occurred despite the Act, rather than because of it".

In its submission to the inquiry, which opened in July to examine the impact of the Act on live music, the MU will say it has "received anecdotal evidence from venues... to suggest that they have stopped putting on live music due to the bureaucracy involved in applying for a licence".

In view of this, the MU wants the Government to examine ways in

which it can simplify the application process and also to address vague definitions such as "incidental music", which the union says venue owners do not understand and will put them off from applying for licences.

Further, the union is pressing for an exemption to the Licensing Act for small venues - of just a couple of hundred capacity - wanting to put on live music. It also wants the DCMS to consider giving tax breaks to venues that show a commitment to live music by putting on 50 or more gigs each year.

Smith says, "We hope that this inquiry into the effects of the Licensing Act will conclude that an exemption ought to be established for small live music venues, which have been discouraged from putting on live music since the Act's introduction."

Despite his objections, Smith says he is broadly supportive of the dialogue he is having with the Government and hopes the latest oral inquiry will prove positive.

The inquiry into the Licensing Act 2003 was opened in July and several sessions of oral evidence have already taken place, involving the police and various events companies and clubs, including the Wine and Spirit Trade Association.

A spokeswoman for the Select Committee says she would not expect Whittingdale and his colleagues to report on their findings before February or March next year.

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Logo spells it out for legal MP3

SEVEN OF THE LARGEST MUSIC RETAILERS in the UK are backing a new "MP3 compatible" logo from the Entertainment Retailers Association, which is designed to build consumer awareness about the compatibility of the format.

7digital.com, Digitalstores.co.uk, HMV.com, Play.com, Tesco digital.com, Tunetribes.com as well as Woolworthsdownload.co.uk will all use the new logo (see right) on their sites to indicate to consumers that MP3 downloads will play on all digital music players. The logo, which was created by ERA's digital arm, is also intended to help consumers identify legal sites.

ERA Digital chairman and Digitalstores.co.uk CEO Russel Coulart says that 2008 has been "the breakthrough year for legal MP3 downloads". "We now want to take the message out to music fans that they can legally buy downloads which are not locked to specific play-



ers or computers or mobile phones," he adds.

Ben Drury is the ERA deputy chairman and CEO of 7digital, which recently became the first download store in Europe to offer MP3s from all the majors.

He says that sales at 7digital have been booming "because consumers love the freedom of MP3". "This is an initiative to say that we believe MP3 is the right format for digital music. We will back this logo with an educational campaign... it will benefit everyone."

The launch of the logo is expected to form the template for an international roll-out, while ERA is also seeking support from manufacturers of MP3-compatible digital music players. The news comes ahead of a period of intense digital activity, with both HMV and Amazon expected to rollout their MP3 stores in the UK in November.

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News

Editorial Paul Williams



The Brand/Ross debacle has escalated out of all proportion

THE OVER-REACTION TO THE PRANK CALLS that Russell Brand and Jonathan Ross made to Manuel actor Andrew Sachs has been so farcical that it could have fallen from the pages of a *Fawlty Towers* script. However, the whole affair has had devastating consequences.

The resignation of Brand from Radio Two and the three-month suspension of Ross from the BBC is one thing, but the departure of Radio Two controller Lesley Douglas over what happened is an injustice too far and one that would have been unnecessary if this controversy had been swiftly dealt with by the Corporation.

By her resignation, radio has lost a first-rate station controller and the music industry a trusted ally and friend, one who, alongside her former boss Jim Moir, was the architect of turning the BBC network from a dying station that did not matter one iota to record labels into the UK's most-listened-to station.

Her work with Moir put the station onto the map as far as the music business is concerned and the industry has enjoyed the benefits of that relationship ever since.

Now she has gone and the BBC must take its fair share of the blame in allowing events to unfold as they did, as this scandal built and built over the past week.

Let us be clear. Ross and Brand's behaviour on Brand's Saturday night Radio Two show was totally unacceptable, offensive and about three steps too far. The fact it was a pre-recorded programme being overseen by a producer that was allowed to go out unedited is unfathomable.

However, we need to put this into context. Nobody died and, apart from two people, nobody actually complained immediately after the show had gone out. It was only after stirrings by certain sections of the media, with their own agendas – anti-BBC ones – that it turned into this debacle and the thousands of complaints.

But, had the BBC dealt with the matter quickly, events quite possibly would not have led to what eventually became the inevitably of a big executive name having to fall on their sword – in this case Douglas.

The Corporation allowed the matter to fester for days, creating a vacuum that was filled by parts of the media only too delighted to be handed the opportunity of giving the Beeb a good kicking.

The role of BBC director general Mark Thompson in all this has to be questioned, too. Following the series of on-air competition scandals, this is the latest such predicament faced by him, but what stands out on both occasions is how easily the Corporation weakened to appease its critics. In such times of crisis an organisation needs a Churchill, not a Chamberlain.

For the music industry, beyond losing Douglas, the immediate impact will be severe, with the loss of Jonathan Ross's TV chat show until the end of the year. There are not enough opportunities as it is to place artists in front of a primetime audience on the BBC's flagship television station, so to lose this outlet in the run-up to Christmas is troubling and will hugely hit many promotional campaigns heavily relying on a performance on this programme.

Even without Douglas, Radio Two will successfully emerge from this row. Its remaining executives and on-air talent are too good for it not to continue to be a success, but it and the BBC collectively will have been weakened by these past few days' events, and it is questionable whether things can ever be quite the same again.

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

Musexpo delivers fru

As the music and media conference swung into London last week, the first time it has taken place in Europe, music industry insiders embraced an air of cautious optimism, focusing on exploring new revenue streams from digital



Events

By Ben Cardew

THE INAUGURAL MUSEXPO EUROPE CONFERENCE may have sounded at times like one great *mea culpa* on behalf of the music industry but there remains considerable cause for optimism in the business nonetheless, according to the event's panellists.

The event took place over three days last week at the Cumberland Hotel in London, marking the first time that Los Angeles-based international music, media, technology and entertainment forum has taken place outside of the US.

Musexpo founder Sat Bisla told *Music Week* in the run-up to the event that the focus would be on "offering solutions" and, with a high level of executives taking part on panels, this was largely born out. What is more, despite the event coming at a near-unparalleled time of economic misery, a spirit of cautious optimism was in the air.

Sony BMG chairman and chief executive Ged Doherty, who sat on last Tuesday's opening global keynote panel, predicted that profits would be up again at the major this year, "because we are engaging our catalogue, breaking new acts and adopting new business models"; while Universal commercial director Brian Rose revealed that album sales have grown 1.5% this year at Universal.

But the focus at Musexpo was largely on new revenue models in the digital age and the possibilities they offer the ailing music industry. EA Games worldwide executive of music and marketing Steve Schnur, also on the keynote panel, said that the future for the music industry was very bright, highlighting the opportunities created by "micro transactions" – selling continuously to people via the internet as they play video games at home.

"I am very optimistic about how the next five to 10 years will play out,"

he said. "There is a bright future ahead for music in games, in particular the world of micro transactions. We are going to see new revenue models appear, not just for bands but for record companies as well."

"There are some very healthy cheques going out to record companies because of people downloading songs to the likes of Rock Band and Guitar Hero," he added, explaining

that he believed Aerosmith earned more from sales of their recent branded Guitar Hero game than during 30 years of album releases.

With a number of digital stores set to launch in the UK over the next month, including Amazon MP3 and HMV's MP3 offering, Rose spoke warmly of the opportunities such activity created, particularly for the nascent digital albums sector.

SURFACE unsigned festival



16 CITIES 2000+ BANDS 200,000+ FANS 650

The Surface Unsigned Festival is a national live music event that develops their fan base and attain success. In 2009 events will be held in Scotland (Glasgow, Edinburgh, Aberdeen), the Midlands (Birmingham, Wolverhampton, Nottingham), the South East (London, Reading, Brighton) and the South (Southampton, Exeter). In 2009 there will be over 650 nights of live music involving 2000 bands. As part of the festival, both Surface Unsigned and our sponsors will award thousands of prizes including Production Deals, Professional Photo Shoots and £30K in cash and equipment. Selling over 200,000 tickets to our shows. **Get involved.**

www.surfaceunsigned.co.uk www.surfaceunsigned.co.uk



MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

THIS WEEK'S QUESTION:

Was the BBC right to accept Lesley Douglas's resignation?

To vote, visit www.musicweek.com

GNR 36% AC/DC 64%

Itful forum for music chiefs



Discussion: (l-r) Owen Thomas (BBC World News), Harvey Goldsmith (Harvey Goldsmith Presents), Schnur, Alex Patsavas (Chop Shop Music), Lukom, Doherty, Bisla

"In the UK we have a number of partners entering the space," he said. "At the start of 2009 the landscape will have changed in the digital business. These new players are very focused on selling albums. They will bring something different to the business, which will drive growth. By having these five or six partners we will be able to experiment more."

The ad-supported model was

also ripe for discussion. Doherty claimed that in three years he expected one-third of Sony BMG's revenue to come from physical music sales, one-third from digital and one-third would be from brands, be it via ad-supported music or direct tie-ups, while MySpace UK country manager Anthony Lukom outlined the success of his company's recently-launched streaming



Atlantic Records artist Laura Izibor provided showcase entertainment.

service in the US.

"It will change how people interact with music," he said. "In the first three days [of MySpace Music] we had over 1bn streams in the US alone."

And yet many of the panels took a downbeat tone, with Doherty explaining that, "There have been many times when the industry hasn't faced up to the future."

"There have been mistakes over the past 20 years," he added. "The big thing for me that we have tried to address is the trust that has broken now with the artist community, the management community and labels. We have tried to re-establish that trust by focusing on our core business - how to find acts and make records with them."

Epic Records managing director Nick Raphael took up the issue of trust in a very frank panel discussion on the A&R process, alongside 20-20 president Martin Dodd, Wall Of Sound founder Mark Jones, Atlantic president Max Lousada, 14th Floor Recordings CEO Christian Tattersfield and, in his first public appearance in his new role, EMI UK and America president of A&R Nick Gatfield.

Raphael criticised the current A&R tendency, as he saw it, to chase big money, competitive deals, something that he believed had led to the failure of many high-profile follow-up records.

"You have to have that trust," he said. "The ability to say to them [the artist] that the record is rubbish. If you can't have honesty, you can't have success."

Lousada explained that signing acts to smaller-money deals would give the A&R community more time to develop them. "If you are doing a huge deal then there is a pressure to turn that around quickly," he said.

"We are seeing a lot of records that are coming out this Christmas that aren't working. There are probably a number of reasons for that but ultimately it is because the songs aren't as good as the previous ones. We have to work harder and have

"We are going to see new revenue models appear, not just for bands but for record companies as well"

Steve Schnur,
EA Games

"In the first three days [of MySpace Music] we had over 1bn streams in the US alone"

Anthony Lukom,
MySpace

tougher dialogue with artists."

Other topics for discussion over the three-day event included the state of the UK industry, Live Earth India, the impact that digital has had on the A&R process, the changing role of music managers and the future of radio (see media, page 10).

"If everyone else is pleased, and by the sound of it they are, then I'm happy," Bisla said at the end of the event. "It has been a great success. We have been able to bring together various aspects of the industry that don't connect. We have found creative solutions and also business opportunities, not just here in the UK but internationally."

Around 450 people attended the event - slightly more than the target - and Bisla confirms that Musexpo will be returning to Europe in 2009.

"Will it be in London? There is a good possibility," he added.

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NEWS IN BRIEF



● **The Pet Shop Boys** (pictured) are to receive the outstanding contribution to music award at the 2009 Brit awards, which takes place on February 18 at London's Earl's Court. The duo will also perform live. Previous recipients include Paul McCartney, Oasis and U2.

● **Sony BMG** lost \$57m (£34.5m) in the three months to September 30, with sales down 11% year on year. Sales and operating revenue at the major were \$762m (£461.3m) for the quarter, down from \$851m (£515.1m) in the same quarter in 2007.

● The legal affairs committee of the European Parliament is opening its public hearing on **copyright term** tomorrow (Tuesday). The meeting takes place in the European Parliament and includes contributions from eight interested parties including IFPI executive VP and regional director Europe Frances Moore.



● UK Music chief executive **Feargal Sharkey** (pictured) will be joining the Internet Services Providers' Association's annual conference today (Monday).

● Croydon's celebrated second-hand record store **Beans** is, to close, 18 months after launching a "rescue plan" designed to ensure the shop continues trading.

● A new international music festival is being launched in Perth, Australia next year. Between October 16-18 2009 Australia will become the centre of the global music industry with **One Movement Festival Perth** aiming to unite industry professionals from the music, media and technology sectors.

● French Minister of Culture and Communication Christine Albanel has told European indie group **Impala** that the French government will almost immediately debate a Creation and Internet law proposal to examine how to deal with online piracy. Albanel told the group, "Of course, there is no secret plan to impose the French anti-piracy plan to the rest of Europe. I simply wish that our experience will prove an inspiration for other European states whose cultural businesses are as threatened as the French ones."

● **Jeff Wayne's Winds Of Change** was released by EMI Records, not Z Records, as stated last week.



50+ NIGHTS £30K IN CASH AND ENDORSEMENTS

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News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
€12,796,272	VARIOUS Punchestown Racecourse, Naas	79,061	MCD
€3,673,530	KYLIE MINOGUE Manchester Evening News Arena	75,972	:A Entertainment
€368,213	JACK JOHNSON Watergate Bay, Newquay	9,819	Live Nation
€235,500	JACK JOHNSON Manchester Evening News Arena	7,850	Live Nation
€200,000	PINK Live At The Marquee, Cork	5,000	Aiken Promotions
€192,000	PAUL WELLER Live At The Marquee, Cork	5,000	Aiken Promotions
€98,680	MICK HUCKNALL Indigo2, London	2,467	Kilimanjaro Live Ltd
€52,236	COUNTING CROWS Ambassador, Dublin	1,263	MCD
€49,945	MICK HUCKNALL The Regent, Ipswich	1,427	Kilimanjaro Live Ltd
€47,578	PENTANGLE Lyceum Theatre, London	1,735	:A Entertainment
€44,974	THE MAGNETIC FIELDS Cadogan Hall, London	2,431	Live Nation
€42,595	MICK HUCKNALL De Montfort Hall, Leicester	1,217	Kilimanjaro Live Ltd
€38,504	PENTANGLE The Sage, Gateshead	1,440	:A Entertainment
€37,350	KT TUNSTALL Alhambra, Dunfermline	1,750	DF Concerts
€35,000	JASON MRAZ Shepherd's Bush Empire, London	2,000	Live Nation
€28,285	PENTANGLE Palace Theatre, Manchester	997	:A Entertainment
€22,972	PENTANGLE New Theatre, Oxford	915	:A Entertainment
€22,750	BOWLING FOR SOUP Carling Academy Bristol	1,300	Live Nation
€22,200	BOWLING FOR SOUP Electric Ballroom, London	1,200	Live Nation
€22,072	PENTANGLE International Centre, Harrogate	879	:A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week July 6-12. 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

Rival drops appeal against promoter's new contract

Live Nation tightens grip on concerts in Hyde Park

Events

By Gordon Masson

LIVE NATION HAS RETAINED THE CONTRACT to stage large-scale music events in London's Hyde Park, after an appeal by a rival promoter over the deal was withdrawn.

Kilimanjaro Live had lodged an appeal after the park's custodians, Royal Parks, announced its intention to again reward Live Nation the prestigious contract. However, the contract has now been officially awarded to Live Nation, which has the right to stage festivals and major concerts in the central London location until 2011.

"Hyde Park is a unique venue in the middle of a unique city," says Live Nation festival director John Probyn. "We intend to continue to bring the best in music and entertainment to the heart of the community. I'm delighted we can continue to develop shows in Hyde Park and work with the professional agencies who support us such as Royal Parks, the Metropolitan Police, Westminster City Council and our partners."

For his part, Kilimanjaro CEO Stuart Galbraith admits that he decided to drop his appeal after hav-



Live 8: held in London's Hyde Park

ing second thoughts about the deal. "Firstly, even though Live Nation has the contract, one-off events are still permissible in Hyde Park," he notes, "and the fact that their contract runs out in 2011 means that it will not include the Olympic year."

Restrictions in using Hyde Park are notoriously rigorous. "You are not allowed to drive on the grass, which makes setting up a huge stage and a festival site difficult to say the least," Probyn says.

Despite the hold-up the appeal caused in the contract process, Live Nation's planning for 2009 is already at an advanced stage.

"Effectively we get the use of the park for two weekends," continues Probyn. "It'll be the last weekend in

June and the first weekend in July and in that period we've already booked in four nights for Wireless and two nights for Hard Rock Calling and we have things under consideration for a seventh night."

Live Nation's 10-year history with Hyde Park has involved events such as Party In The Park, Live 8, Picnic In The Park, Bon Jovi, Shania Twain, Red Hot Chili Peppers, Simon & Garfunkel, Queen & Paul Rodgers, REM and the Nelson Mandela 90th Birthday Concert, among others.

Although the events have seen audiences of up to 80,000, the infrastructure around Hyde Park means that promoters are generally limited to a capacity of 45,000 for live music events.

Despite those restrictions Probyn reveals that this summer's festivals and concerts at the venue broke records, both in terms of audience numbers and box office gross. As a result, Live Nation's outdoor specialists are already anticipating even greater things in 2009.

"Hyde Park is the most expensive site in the country because of the restrictions, but it's still the one that everyone wants," adds Probyn gordon@musicweek.com

Live audience enough for Show Of Hands

Folk musicians prove that you can achieve success without a record label deal

TOUR PROFILE

STEVE KNIGHTLEY AND PHIL BEER HAVE BEEN OPERATING AS SHOW OF HANDS without label or publisher support for 20 years. Both musicians had previous experience of being signed to deals, but in the early Nineties decided to forge their own path.

"I had worked in the London rock scene in the Eighties and had done the usual thing of having a manager, an agent, a deal, basically the whole structure," recalls Knightley. "In the mid to late Eighties I moved back to the countryside and Phil and I started working as an acoustic duo playing the small pubs, clubs and festivals. We quickly found out that there wasn't a lot of support for acoustic acts, so it wasn't a case of what strategy we should use; it was a case of what we could do to survive." Employing a sound engineer and

their own PA from day one – "because if you rely on house rigs, you can compromise your performance," says Beer – the pair started working hard to build up a fan base on the folk circuit.

"Our old sound engineer, Gerard O'Farrell, came up with the idea of rather than trying to get a guaranteed fee for a gig, we should take a percentage of the gross on the

night," recalls Beer. "It's a lot easier to get people to take a punt on you that way and we've found down the years that we can earn three times the amount we'd ever get on a guaranteed fee."

Show Of Hands now play about 120 gigs a year, split between their spring and autumn tours plus festival appearances, while Knightley and Beer's solo careers and collab-



Show Of Hands: found a way to make a living on the live circuit

orations keep them busy the rest of the time. The band perform at venues from small village pubs to the Royal Albert Hall – a venue they play every five years and have sold out in 1995, 2001 and 2006.

"The main goal has been to empower a community of people," states Knightley. "So the people who come to a Show Of Hands gig know that we'll dedicate songs for them, sign stuff for them, talk to them afterwards – we even encourage people to copy our records because we know it might get them to bring friends along to see us live and when they're at a gig they might buy a CD or a DVD."

Indeed, the band let their fans choose the tracks that went on their Best Of album, released, of course, by their label Hands On Music and self-published.

"There is no bank raid to this genre of music: we eat, drink and often stay with the people who support us. They're the ones who

promote us and drag new people along to see us," says Knightley.

Beer adds that the band's current tour, which is visiting churches and has sold out 5,000-capacity cathedrals such as Ely and Exeter, is helping to open up some historic buildings as live music venues.

"That helps to build our community," says Beer. "One of the things that annoys me about bands is their complacency. Some acts don't even bother to change their set list, but we can't afford to do that, so we're constantly looking for new venues to play and better ways to connect with our audience."

As such, one of the band's big projects for 2009 will likely be a concert at the Royal Opera House in London, where no doubt messrs Knightley and Beer will be manning the merchandise desk at the end of the performance, selling CDs and adding new names to the Show Of Hands database for future assaults on the tour circuit.

Manc acts break box office record

Tours

By Gordon Masson

UK BOX OFFICE RECORDS WERE SMASHED TWICE LAST WEEK when the cream of Mancunian talent combined to sell more than 1m tickets for tours next year.

Firstly Oasis claimed the record when they sold more than 500,000 tickets within hours of putting their summer stadium tour on general release, but proving there is demand for pop as well as rock, on Friday Take That sold more than 600,000 tickets in just five hours to become the fastest-selling tour in UK history.

The volume of sales is a huge success for SJM Concerts, which is promoting the 15-date Take That tour, entitled The Circus Live, and co-promoting the 11-date Oasis outing, along with Metropolis Music.

Oasis will play three nights at Manchester's Heaton Park and

three nights at Wembley Stadium, as well as dates at the Ricoh Arena in Coventry, the Millennium Stadium in Cardiff, Sunderland's Stadium of Light, Murrayfield in Edinburgh and Slane Castle in Dublin.

Take That also visit the Stadium of Light for two shows, have four shows at Wembley Stadium, five nights at Old Trafford Cricket Ground in Manchester, two dates at Hampden Park in Glasgow, one night at the Millennium Stadium and a show at Dublin's Croke Park.

SJM managing director Simon Moran says, "Take That are a truly one-off phenomenon. The demand for tickets is testament to the great shows that they put on time and time again."

Meanwhile, Oasis band manager Alec McKinlay says, "This is by far the highest volume of tickets we've ever put on sale for Oasis, but the speed with which the fans have bought them has been fantastic."

gordon@musicweek.com



Reasons to be cheerful? : half a million tickets sold within hours

New festivals set for next summer

THE PROMOTERS BEHIND SOME OF BRITAIN'S BIGGEST FESTIVALS agree that the market has reached saturation point, but still expect new events to launch in 2009, credit crunch or not.

That was one of the topics debated at the inaugural UK Festival Conference held in London's Gibson Guitar Showrooms last Thursday, where promoters agreed that despite there now being too many festivals, there is still room for new events that are cleverly marketed.

"There are loads of niches out there to still target for festivals and I'm sure we'll see a few more next year," notes Bestival organiser Rob da Bank.

Download festival promoter Andy Copping says, "The location of a festival is important, geographically, but if you have a good enough idea people will travel to get to you, and if the niche is strong enough, there's no reason why new festivals can't crop up anywhere."

Copping stresses the need to engage with the audience to keep things fresh - a concept that Download manages to achieve through its online forums that attract more than 30,000 people per month.

Expanding on the theme of festival sustainability, Josh Dhaliwal, director of Mobile Youth, urged the sold-out 100-capacity conference that the question festivals should be posing to themselves is not how to build loyalty, but rather how to reward loyalty. "Young people are



Michael Eavis: outstanding achievement trophy at the UK Festival Awards

asking 'What additional value do I get in return?'," says Dhaliwal, adding that the three key factors for festivals to bear in mind when it comes to their audience are dialogue, relevance and are they getting the best value for money?

Admitting that Bestival is still to break even, da Bank reveals that listening to the needs of the crowd is paramount. "From our online forums we were able to find out the top five bands that people want to see at Bestival and those are the acts that we're now going for," he says.

Conference organiser Virtual Festivals.com held the event prior to its annual UK Festival Awards at Indigo2 where Glastonbury founder Michael Eavis, who was at the bash to collect his outstanding contribution award, also travelled back to Somerset with the coveted Best Major Festival trophy.

Meanwhile, in the artist categories, The Ting Tings were the evening's big winners, carrying off a hat-trick of gongs for best pop act, festival newcomer and the anthem of the summer for That's Not My Name. gordon@musicweek.com

NEWS IN BRIEF

● Edge Performance Venture Capital Trust is hoping that **Damon Albarn's Monkey - Journey To The West** will enjoy continued success after investing £1m in opera co-promoter Saravid Promotions.

Saravid has been set up by music industry entrepreneur Daniel Lycett, whose 20-year career in the music industry includes stints at Radio One and PWL Records, as well as in the London office of German independent label Edel Records, where he became the youngest managing director of a UK record label. Since 2004, Lycett has operated as a consultant, working with, among others, Sixties superstar Donovan and US hip hop legends Wu-Tang Clan.



● The fifth annual **Liverpool Music Week** kicked off last Thursday as the city started the countdown to the MTV Europe Music Awards, with more than 300 acts scheduled for gigs on Merseyside.

Artists performing include Goldfrapp, Vampire Weekend, Dizze Rascal, Black Kids, Mystery Jets, Kissy Sell Out, The Presets, Martha Wainwright, The Fall, Ladyhawke and Magistrates.

Host venues for this year's Liverpool Music Week include Korova, Bumper, Nation, Carling Academy, Magnet, Alma De Cuba and The Cavern, while the MTV Europe Music Awards will be held in the city's Echo Arena on Thursday.

● **The Lowry Centre** is to benefit from next year's Manchester International Festival (MIF) after the venue's ticketing agency, **Quaytickets**, was chosen as the official partner for the event.

All profits from Quaytickets contribute towards The Lowry's charitable and artistic objectives and, with tens of thousands of people expected to attend the July 2-19 festival, the centre will receive a welcome boost to its revenues.

"We were looking for a partner, who could provide a fully integrated box office service which included comprehensive reporting and analysis," explains MIF marketing director Cathy Gallagher. "We really liked Quayticket's seat selector and basket function, which means that our customers can select their own seat and only pay one transaction fee regardless of how many different events they buy tickets for"

Tickets are now on sale for the first three MIF commissions, including Rufus Wainwright's debut opera, Prima Donna.

TIXDAQ TICKET AVERAGE RESALE PRICE CHART

current	previous	artist	number of dates	av. resale price (£)
1	1	AC/DC	6	141.00
2	3	Elton John	6	122.00
3	NEW	Lionel Richie	8	117.00
4	2	Tina Turner	11	115.00
5	5	Kings Of Leon	12	99.00
6	6	Barry Manilow	4	96.00
7	4	Depeche Mode	1	87.00
8	8	Leonard Cohen	11	86.00
9	10	Simply Red	11	82.00
10	9	Coldplay	16	82.00
11	7	Pussycat Dolls	11	79.00
12	NEW	Metallica	9	77.00
13	NEW	Katherine Jenkins	4	75.00
14	14	The Prodigy	5	74.00
15	15	The Killers	17	73.00
16	15	Cliff Richard	9	72.00
17	12	Queen & Paul Rodgers	3	72.00
18	16	Oasis	19	71.00
19	NEW	Pink	2	70.00
20	17	X Factor	9	64.00

HITWISE PRIMARY TICKETING CHART

Current	Previous	Artist
1	2	Oasis
2	20	Metallica
3	3	Kings of Leon
4	1	AC/DC
5	5	The Killers
6	6	Pink
7	7	Coldplay
8	10	Tina Turner
9	15	Bryan Adams
10	NEW	Eric Clapton
11	11	Keane
12	18	Take That
13	NEW	Various
14	15	Stereophonics
15	NEW	Various
16	NEW	Girls Aloud
17	NEW	Kanye West
18	13	The Script
19	NEW	Lionel Richie
20	NEW	Snow Patrol

Media news

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Flays
1	1	KINGS OF LEON	Sex On Fire / Hand Me Down		461
2	3	BEYONCE	If I Were A Boy	RCA	453
3	8	GIRLS ALoud	The Promise / Fascination		422
4	5	BRITNEY SPEARS	Womanizer	Jive	421
5	9	KANYE WEST	Love Lockdown	Mercury	415
6	2	RIHANNA	Disturbia	Def Jam	408
7	4	PINK	So What	LaFace	389
8	12	KATY PERRY	Hot N Cold	Virgin	375
9	6	LEONA LEWIS	Forgive Me	Syco	370
10	10	NE-YO	Miss Independent	Def Jam	362
11	7	SUGABABES	Girls	Island	345
12	11	CHRIS BROWN	Superhuman	RCA	344
13	34	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	302
14	14	BASSHUNTER	Angel In The Night	Hard2beat	296
15	28	THE KILLERS	Human	Mercury	270
16	24	JACK WHITE & ALICIA KEYS	Another Way To Die	RCA	267
17	17	FALL OUT BOY	I Don't Care	Mercury	257
18	15	PLATINUM	Love Shy	Hard2beat	254
18	22	JORDIN SPARKS	Tattoo	Jive	254
18	28	N-DUBZ	Papa Can You Hear Me	AATW	254
21	16	SNOW PATROL	Take Back The City	Fiction	252
21	19	THE SATURDAYS	Up	Polydor	252
23	20	JENNIFER HUDSON	Spotlight	RCA	248
24	13	PUSSYCAT DOLLS	When I Grow Up	Interscope	242
25	18	ALESHA DIXON	The Boy Does Nothing	Asylum	234
26	21	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	Hard2beat	232
27	128	PUSSYCAT DOLLS	I Hate This Part	Interscope	215
28	42	MILEY CYRUS	7 Things	Hollywood	209
29	30	SCOOTER VS STATUS QUO	Jump That Rock	AATW	208
30	27	KAISER CHIEFS	Never Miss A Beat / B	Unique/Polydor	197
30	RE	THE SCRIPT	Break Even	RCA	197
32	23	LEON JACKSON	Don't Call This Love	Syco	196
32	37	LEMAR	If She Knew	Epic	196
34	35	RAZORLIGHT	Wire To Wire	Vertigo	190
35	26	MADCON	Beggin	RCA	183
36	56	DUFFY	Rain On Your Parade	Polydor	175
37	40	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Polydor	173
38	72	CHRISTIAN FALK FEAT. ROBYN	Dream On	Data	163
39	31	KATY PERRY	I Kissed A Girl	Virgin	155
40	RE	ANASTACIA	I Can Feel You	Mercury	154

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

Crucial quarter four music campaigns hit the skids as Jonathan Ross's 4m TV audience disappears overnight

Labels reel as suspended BBC show affects album launches

Television

By Ben Cardew

PLUGGERS ARE REELING from the loss of one of the few mainstream TV shows to give an audience to music, after the BBC pulled Jonathan Ross's Friday night show from the airwaves.

The decision was taken by the Corporation in the wake of the presenter's prank calls to former Fawlty Towers actor Andrew Sachs alongside Russell Brand on the latter's Radio Two show. Brand subsequently quit his Radio Two position, followed by Radio Two controller Lesley Douglas, while Ross has been suspended without pay for three months.

The decision means Ross's Saturday morning Radio Two show will be off the air until 2009 and, more importantly for the music industry, it means the loss during the crucial fourth quarter of Friday Night With Jonathan Ross, Ross's BBC 1 show that showcases musical guests in front of an audience of around 4m. The show represents one of the very few opportunities for artists to get mainstream TV coverage on the main BBC channel following the axing more than two years ago of Top Of The Pops.

Miley Cyrus was scheduled to record a performance on the show last Wednesday on the day news broke of the suspension. That appearance was to air last Friday and would have formed the centrepiece of Polydor's promotional plans for the artist's new album Breakout

Matt Connolly, former director

"[Jonathan Ross] is really important for getting more distribution and getting records in the shops. You get a Ross performance, you get stocked everywhere."

Mark Connolly, Stay Tuned PR



Polydor's Miley Cyrus: Jonathan Ross performance was central to Breakout album plans

of radio and TV promotions company Fleming Connolly, now director of Stay Tuned PR, says that Friday Night With Jonathan Ross is "hugely important" to the music industry.

"If you are trying to sell albums it is the number one choice," he says. "It is really important for getting more distribution and getting records in the shops. You get a Jonathan Ross performance, you get stocked everywhere."

In addition, the decision may affect BBC2's Later... With Jools Holland, which airs on Friday nights after Jonathan Ross and, according to Connolly, picks up a lot of Ross's mainstream audience

"Jonathan Ross is a really good

partner of music, not just on TV but on radio," explains one major label TV promotions executive. "Friday Night With Jonathan Ross is an integral part of the whole TV coverage that we hope for, and each act we had on it sold a lot after."

Meanwhile, promoter and manager Dylan White says, "Truck loads of people's promotional plans have been thrown into disarray. There is hardly any music on TV anyway and now we don't have Jonathan Ross."

"A lot of record companies plan their release schedules around that show," he says. "It is phenomenally important."

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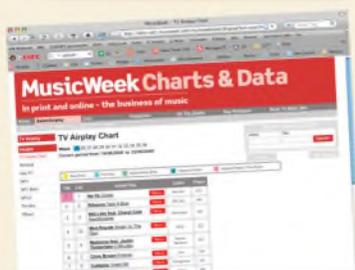
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AIRPLAY ANALYSIS

with Alan Jones

GIRLS ALoud spent only one week at number one with their first radio airplay chart topper, Call The Shots, last December. Their second summit snatcher The Promise is made of sterner stuff and notches up a second week at the top with some ease, finishing up 56% ahead of nearest challenger Human by The Killers. Once again, massive support from Radio One and sister station Radio Two provides upwards of half of all The Promise's audience.

Miles Away, the third single from Madonna's current album Hard Candy, has climbed 101-70-40 on the radio airplay chart in the past fortnight, with its most significant support coming from Radio Two and the Galaxy network. 4 Minutes, the first single from the album, peaked at number three on the airplay chart, while follow-up Give It 2 Me reached number eight. Madonna could certainly do with Miles Away being a big hit, as Hard Candy has thus far sold just 308,000 copies – almost 1m fewer than predecessor Confessions On The Dancefloor. Early airplay for Miles Away has not helped Hard Candy, however – the album completed a 25-week residency in the Top 75 last week, and falls further this week, dipping 89-111.

Keane have enjoyed a highly rewarding relationship with radio in the past four years, but Spiralling, the first single from their current album Perfect Symmetry, pulled up short at number 18 a few weeks ago, and also under-performed on the sales chart. Follow-up The Lovers Are Losing is experiencing mixed fortunes. It rocketed 22-7 on the airplay chart last week, easily eclipsing the peak of Spiralling but now slips to number 30. And although fully released on CD, seven-inch and download, it dives from its peak position of 52 to 99 on the OCC sales chart this week.

Violet Hill spent two weeks at number one, and Viva La Vida was top for seven weeks, so Lost! – the third single from Coldplay's current album Viva La Vida Or Death And All His Friends – has a lot to live up to. It is doing OK so far, having jumped 58-28-10. It is getting massive support from Radio Two and Absolute Radio, with Xfm Scotland and BRMB also heavily on the case.

THE UK RADIO AIRPLAY CHART

This wk	Last Wks in chart	Sales chart	Artist Title Label	Total plays	Plays %+/-	Total Aud (m)	Aud %wk +/-
1	1	2	GIRLS ALoud The Promise <i>fascination</i>	2433	26.98	76.28	24.99
2	10	6	THE KILLERS Human <i>Mercury</i>	1065	3.1	53.78	41.34
3	2	3	PINK So What <i>laFace</i>	1842	0.27	48.15	-4.71
4	9	3	TAKE THAT Greatest Day <i>PolyGram</i>	1477	37.4	44.89	17.61
5	12	7	RAZORLIGHT Wire To Wire <i>Vertigo</i>	823	12.64	43.39	25.15
6	5	11	JENNIFER HUDSON Spotlight <i>RCA</i>	2513	-2.6	37.86	-6.03
7	29	2	DUFFY Rain On Your Parade <i>PolyGram</i>	833	10.7	37.23	72.12
8	14	3	BEYONCE If I Were A Boy <i>RCA</i>	1444	8.41	36.94	17.01
9	8	7	LEONA LEWIS Forgive Me <i>Syco</i>	2273	4.55	36.62	-7.29
10	28	2	COLDPLAY Lost! <i>Parlophone</i>	533	9.18	36.2	65.45
11	6	13	NE-YO Miss Independent <i>Def Jam</i>	2052	-2.89	33.62	-16.39
12	25	3	THE GURU JOSH PROJECT Infinity 2008 <i>Mankrom</i>	543	37.94	32.47	39.47
13	21	4	LEMAR If She Knew <i>Epic</i>	1526	-3.84	29.35	21.48
14	13	12	RIHANNA Disturbia <i>Def Jam</i>	1372	-6.94	28.39	-13.68
15	11	49	JAMES MORRISON You Make It Real <i>PolyGram</i>	1582	-11.82	27.02	-23.8
16	27	3	TOM JONES If He Should Ever Leave You <i>S-Curve</i>	561	18.35	26.14	16.75
17	3	16	SNOW PATROL Take Back The City <i>Fiction</i>	842	-11.37	25.64	-49.23
18	16	4	DIDO Don't Believe In Love <i>heppy</i>	1101	-11.92	25.62	-14.4
19	18	3	THE SATURDAYS Up <i>PolyGram</i>	803	11.13	24.82	-11.95
20	23	24	KAISER CHIEFS Never Miss A Beat <i>8th Mile/Def Jam</i>	432	-16.28	24.18	1.21
21	4	15	SUGABABES Girls <i>Island</i>	1438	-13.65	23	-44.16
22	17	15	KATY PERRY I Kissed A Girl <i>Virgin</i>	1336	-16.36	22.57	-21.03
23	35	2	ALESHA DIXON The Boy Does Nothing <i>Asylum</i>	423	31.69	22.41	15.04
24	43	2	SEAL A Change Is Gonna Come <i>Warner Brothers</i>	100	51.52	21.94	36.61
25	22	18	THE SCRIPT The Man Who Can't Be Moved <i>Phonogenic</i>	1333	-3.29	21.72	-10.1
26	37	2	T.I. FEAT. RIHANNA Live Your Life <i>Atlantic</i>	421	7.95	21.31	20.12
27	19	5	KINGS OF LEON Sex On Fire <i>Hand Made Down</i>	742	2.46	20.88	-23.12
28	26	32	JORDIN SPARKS FEAT. CHRIS BROWN No Air <i>Jive</i>	1330	1.98	20.74	-7.66
29	52	1	THE SCRIPT Break Even <i>RCA</i>	739	0	20.6	0
30	7	4	KEANE The Lovers Are Losing <i>Island</i>	348	-23.18	20.46	-48.96
31	20	13	MADCON Beggin <i>RCA</i>	1330	-4.39	20.34	-20.92
32	56	1	KATY PERRY Hot N Cold <i>Virgin</i>	654	0	20.3	0
33	36	4	CHRISTINA AGUILERA Keeps Gettin' Better <i>RCA</i>	1336	13.9	19.92	4.46
34	24	29	GABRIELLA CIMI Sweet About Me <i>Island</i>	1053	-4.51	19.91	-15.06
35	40	3	KANYE WEST Love Lockdown <i>Mercury</i>	363	-2.68	19.91	19.08
36	140	1	JACK WHITE & ALICIA KEYS Another Way To Die <i>RCA</i>	229	0	19.84	0
37	33	14	WILL YOUNG Changes <i>gIRL</i>	1546	-4.21	19.61	4.25
38	39	34	SAM SPARRO Black & Gold <i>Island</i>	1034	-1.62	19.41	12.13
39	57	1	KARDINAL OFFISHALL FEAT. AKON Dangerous <i>PolyGram</i>	690	0	19.27	0
40	70	1	MADONNA Miles Away <i>Warner Brothers</i>	372	0	19.24	0
41	30	25	NE-YO Closer <i>Def Jam</i>	1143	-2.06	19.21	-9
42	44	4	ANASTACIA I Can Feel You <i>Mercury</i>	784	-14.04	19.16	20.28
43	46	50	TAKE THAT Rule The World <i>PolyGram</i>	953	2.8	17.26	10.64
44	41	24	CHRIS BROWN With You <i>Jive</i>	1161	8.2	17.05	41.5
45	NEW		X FACTOR FINALISTS Hero <i>Syco</i>	524	0	16.84	0
46	65	1	MILEY CYRUS 7 Things <i>hallywodd</i>	196	0	16.72	0
47	38	20	COLDPLAY Viva La Vida <i>Parlophone</i>	1115	-14.3	16.71	4.73
48	50	50	MARK RONSON FEAT. AMY WINEHOUSE Valerie <i>Columbia</i>	774	-9.26	16.44	14.56
49	45	3	ADELE Make You Feel My Love <i>XI</i>	203	34.44	16.19	2.92
50	49	54	TIMBALAND PRESENTS ONE REPUBLIC Apologize <i>Interscope</i>	1132	10.26	16.07	11.99

Nielsen Music Control tracks the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Genesis FM, 102.4 Wfm FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106.6 Genesis FM, 106.3 Bridge FM, 107.6 Juice FM, 108.1 Local 101.6, 24/7 FM, 6 Music, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolver, 96.3 Radio Aire, 96.4 FM BRMB, 96.4 FM The Wave, 96.5 Chiltern FM, 96.9 Wirral FM, 97.4 Radio 1, 97.6 Chiltern FM, BBC Essex, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, 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Media news

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	8	THE GURU JOSH PROJECT <i>Infinity 2008</i> / Maelstrom	27	20	23888	
2	1	PINK <i>So What</i> / LaFace	24	26	19829	
3	9	KAISER CHIEFS <i>Never Miss A Beat</i> / B Unique/Polydor	23	19	19437	
4	19	THE KILLERS <i>Human</i> / Mercury	21	12	18318	
5	4	GIRLS ALOUD <i>The Promise</i> / Fascination	20	21	17381	
5	4	SNOW PATROL <i>Take Back The City</i> / Fiction	20	21	15210	
5	15	KEANE <i>The Lovers Are Losing</i> / Island	20	17	16559	
8	9	VAMPIRE WEEKEND <i>A-Punk</i> / XL	19	19	12492	
8	17	KANYE WEST <i>Love Lockdown</i> / Mercury	19	13	14160	
8	RE	JACK WHITE & ALICIA KEYS <i>Another Way To Die</i> / RCA	19	4	16462	
11	17	T.I FEAT. RIHANNA <i>Live Your Life</i> / Atlantic	17	13	14011	
11	19	MILEY CYRUS <i>7 Things</i> / Hollywood	17	12	13988	
13	4	THE SATURDAYS <i>Lip</i> / Polydor	16	21	12120	
13	12	FALL OUT BOY <i>Don't Care</i> / Mercury	16	18	13424	
13	19	COLDPLAY <i>Lost!</i> / Parlophone	16	12	12799	
13	30	RAZORLIGHT <i>Wire To Wire</i> / Vertigo	16	8	14846	
17	16	JAMES MORRISON <i>You Make It Real</i> / Polydor	15	16	10947	
18	3	KINGS OF LEON <i>Sex On Fire</i> / Hand Me Down	14	22	11672	
19	4	MGMT <i>Kids</i> / Columbia	13	21	8118	
19	12	OSASIS <i>The Shock Of The Lightning</i> / Big Brother	13	18	9920	

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RADIO TWO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	2	GIRLS ALOUD <i>The Promise</i> / Fascination	24	25	35703	
2	2	THE KILLERS <i>Human</i> / Mercury	23	15	31209	
2	6	RAZORLIGHT <i>Wire To Wire</i> / Vertigo	22	14	30021	
4	2	TOM JONES <i>If He Should Ever Leave You</i> / S-Curve	20	27	28843	
4	18	DUFFY <i>Rain On Your Parade</i> / Polydor	19	21	26998	
6	7	SEAL <i>A Change Is Gonna Come</i> / Warner Brothers	18	18	20357	
6	11	COLDPLAY <i>Lost!</i> / Parlophone	18	14	28323	
8	11	GLEN CAMPBELL <i>Times Like These</i> / EMI	17	17	15288	
8	14	BEYONCE <i>If I Were A Boy</i> / RCA	17	11	16399	
8	22	MADONNA <i>Miles Away</i> / Warner Brothers	16	12	18944	
11	7	DIDO <i>Don't Believe In Love</i> / Cheeky	15	15	20242	
12	14	ALESHA DIXON <i>The Boy Does Nothing</i> / Asylum	15	10	19913	
12	20	ADELE <i>Make You Feel My Love</i> / XL	14	15	19104	
12	22	JAMES BLUNT <i>Love Love Love</i> / Atlantic	14	13	21839	
15	7	TAKE THAT <i>Greatest Day</i> / Polydor	13	14	20629	
15	18	AL GREEN <i>No One Like You</i> / EMI	13	18	16486	
15	25	LEMAR <i>If She Knew</i> / Epic	13	13	18532	
15	32	THE SCRIPT <i>Break Even</i> / RCA	12	18	15935	
19	11	PAUL CARRACK <i>I Don't Want To Hear Any More</i> / Carrack UK	11	19	16035	
19	25	ANASTACIA <i>I Can Feel You</i> / Mercury	11	17	16724	

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COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	JENNIFER HUDSON <i>Spotlight</i> / RCA	2445	2516	35703	
2	6	GIRLS ALOUD <i>The Promise</i> / Fascination	2315	1629	31209	
3	2	LEONA LEWIS <i>Forgive Me</i> / Syco	2219	2114	30021	
4	4	NE-YO <i>Miss Independent</i> / Def Jam	2021	2073	28843	
5	3	RIHANNA <i>Disturbia</i> / Def Jam	1966	2109	26998	
6	5	THE SCRIPT <i>The Man Who Can't Be Moved</i> / Phonogenic	1927	1880	20357	
7	7	PINK <i>So What</i> / LaFace	1825	1814	28323	
8	8	JAMES MORRISON <i>You Make It Real</i> / Polydor	1513	1730	15288	
9	11	LEMAR <i>If She Knew</i> / Epic	1502	1558	16399	
10	12	WILL YOUNG <i>Changes</i> / Jive/RCA	1497	1550	18944	
11	25	TAKE THAT <i>Greatest Day</i> / Polydor	1454	1053	20242	
12	10	SUGABABES <i>Girls</i> / Island	1419	1643	19913	
13	15	BEYONCE <i>If I Were A Boy</i> / RCA	1411	1308	19104	
14	9	KATY PERRY <i>Kissed A Girl</i> / Virgin	1393	1665	21839	
15	14	JORDIN SPARKS FEAT. CHRIS BROWN <i>No Air</i> / Jive	1381	1349	20629	
16	18	CHRISTINA AGUILERA <i>Keeps Gettin' Better</i> / RCA	1331	1169	16486	
17	13	MADONNA <i>Beggin'</i> / RCA	1324	1381	18532	
18	24	TIMBALAND PRESENTS ONE REPUBLIC <i>Apologize</i> / Interscope	1168	1059	15935	
19	23	CHRIS BROWN <i>With You</i> / Jive	1159	1070	16035	
20	19	NE-YO <i>Closer</i> / Def Jam	1137	1163	16724	

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Key
■ Highest new entry ■ Highest climber

Industry would benefit by relaxing podcast ruling

Dickens calls for review of rules on music in podcasts

Radio

By Ben Cardew

THE MUSIC INDUSTRY is missing a trick in not allowing radio stations to use full music tracks in podcasts, according to Absolute Radio chief operating officer Clive Dickens, who believes that they could be vital in promoting new artists.

As things stand, any commercial station wishing to include sound recordings of any length in podcasts requires licensing directly from the copyright owner. This means, in practice, full tracks from signed artists are rare in podcasts.

However, Dickens, speaking as part of the Global Radio Forum at Muxpo Europe last week, explained that the music industry should free up music for use in podcasts, as they can prove to be a valuable promotional tool.

"It is a missed opportunity for the music industry, the ability to use music in podcasts. We could be creating shows with new artists," Dickens said to wide agreement from a panel that included Radio Two head of music Jeff Smith, Capital head of music Mark Findlay, Triple J Radio music director Richard Kingsmill, Yahoo! head of programming John Lenac and KROQ operations manager Gene Sandbloom.

Dickens later added that the radio industry was "demi-guilty" of narrowcasting, in terms of the music it plays, explaining that stations were more likely to favour new music if they knew it came from a



"It is a missed opportunity... the ability to use music in podcasts. We could be creating shows with new music"

Clive Dickens,
Absolute Radio

traditionally "signed artist" with record company support, when such distinctions meant nothing to audiences.

His complaint came as part of a wider exercise in which panel members were asked to name one criticism of today's radio industry, leading Findlay to compare commercial radio to "ostriches

sticking their heads in the sand".

Findlay added that many recent presenters had grown up in a radio environment where they did not know how to interact with audiences other than playing tracks, something that he found "quite scary".

But the panel was by no means all gloom. Dickens outlined his success in transforming Virgin Radio into Absolute Radio, which he said audiences had responded well to, and also praised the ability of UK radio to attract more listeners than ever.

"Here in the UK audiences are at record highs for radio," he said. "The change is, as an industry, we are welcoming hundreds of new entrants every day. It is a wider definition of what radio is. The change for all of us is our companies at the moment represent the more traditional part of media ownership, but we have got to get more comfortable with new people coming to the party."

Meanwhile, Smith outlined why radio was more relevant than ever for a public with access to a phenomenal amount of music via numerous channels. "With all the background noise from music, with radio there is that facility to find somebody who can help you find your way through a sea of music," Smith explained.

"What you can do online is great, but it is the importance of the presenter in letting people find music, whether it is via traditional FM, AM, DAB or online. That is still unique, what radio can do."

ben@musicweek.com

NEWS IN BRIEF

● **Absolute Radio** has signed a six-figure deal with Ambi Pur, which will see the air freshener brand extend its campaign for car fragrances to include sponsorship of the new Geoff Lloyd Hometown Show. The sponsorship also includes a week long promotion on the Christian O'Connell Breakfast Show. Meanwhile, the station has appointed actor David Meyer as the vocal expression of the new music and entertainment brand.

● **Global Radio**, the UK's largest commercial radio group, has announced the appointment to the board of Mike Gordon as group commercial director. Gordon joins Global Radio from

News International where he held the position of deputy managing director of News Group Newspapers. Gordon will join the company on December 1, reporting to the chief executive Stephen Mirren.



● The Cure have been named as the **Shockwaves NME Awards Godlike Genius** for 2009. The Godlike Genius award is chosen by the *NME* and honours those artists who have shaped the musical landscape over the years, with previous winners including Ozzie Osbourne. New

Order, The Clash, Ian Brown, Primal Scream and the Manic Street Preachers, who scooped the accolade in 2008. The awards take place at London's Brixton Academy on February 25.

● **The Local Radio Company** has made changes to its board, with Richard Wheatly standing down as executive chairman of the company to become executive chairman of subsidiary Jazz FM and a non-executive director of The Local Radio Company.

● Last fm head of music Jonas Woost and Sony BMG head of strategy Federico Bolza are among the participants at a new Radio Academy event, **Radio At The Edge**, which is being held next Monday (November 10) at the Lewis Media Centre in London.

News publishing

Costello catalogue snapped up

Signing

By Paul Williams

ELVIS COSTELLO HAS COMMITTED HIS LONG-TERM FUTURE to Universal Music Publishing Group after signing a worldwide deal covering his entire catalogue.

UMPG inherited Costello as part of its 2006 merger with BMG Music Publishing, but what is billed as a new long-term global administration deal is set to tie him to the world's biggest music publisher for what is speculated to be at least the next decade.

The deal in question takes in his compositions on all 27 of his albums, beginning with his 1977 debut *My Aim Is True*, as well as covering future compositions. It includes such songs as *Oliver's Army*, *Pump It Up*, *Watching The Detectives* and *Everyday I Write The Book*.

Universal Music Publishing Group Europe and UK president Paul Connolly believes persuading Costello to commit to staying with UMPG for a further lengthy period is testament to how the publisher successfully nurtures and exploits the catalogues it has. "The great artists and the great catalogues we have are truly impressive and these deals keep

getting renewed, which says something about the great service we offer," he says.

The new tie-up started to take shape after Connolly hooked up with the artist in February this year at a lunch in New York.

"It was the first time we had met," says Connolly. "It was a thoroughly enjoyable lunch and then I went up with [head of A&R] Caroline Elleray to Liverpool in June when he did his performance with the Royal Liverpool Philharmonic Orchestra. We spent some time backstage with him; he's a real legendary figure and a great joy to work with."

Although UMPG firmly remains at the forefront of signing new and emerging talent, including this year the likes of Adele, Glasvegas and MGMT, the publisher has also set as a strategy signing and retaining iconic catalogues.

"Our commitment to creative excellence in signing the best new recording artists and songwriters has always been of paramount importance to us, but we have also over the past several years been able to strategically build a catalogue that includes many of the most iconic and culturally significant artists and songs ever," says Connolly.

"Careful nurturing and

exploitation of those catalogues is a vitally-important part of our ongoing strategy and allows us not only to continue to make long-term investments in new artists and songwriters but also creates a distinct identity for Universal Publishing. This ultimately enables us to attract the quality and calibre of talent that we have signed over the past few years."

Across the whole of Universal, this new publishing deal further strengthens the major's links with Costello as in August 2006 it announced it had purchased his recorded back catalogue from My Aim Is True through to 1986's *King Of America*. His studio albums, beginning with his 1998 Burt Bacharach collaboration *Painted From Memory* onwards, have also been issued through various Universal labels, most recently *Lost Highway* for his *Momofuku* album with *The Imposters*, which was released in May this year.

Connolly says, from a Universal group perspective, having both recordings and publishing can make a big difference. "It's a one-stop clearance process," he says. "We have a fantastic relationship with our colleagues at the record company and we work as closely as we can."

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PRS TOP 10: MOST PLAYED CLUB SONGS

Pos Song Writer / Publisher

- 1 HEARTBEAT** by Roy Stride / EMI
- 2 MERCY** by Aimee Duffy, Stephen Booker / EMI, Universal
- 3 AMERICAN BOY** by Estelle Swaray, Kanye West, Keith Harris, John Stephens, Will Adams, Kweli Washington, Caleb Speir, Joshua Lopez / Chrysalis, Carlin, Cherry Lane, EMI
- 4 WARWICK AVENUE** by Aimee Duffy, Eg White, James Hogarth / EMI, Universal, Dalmation
- 5 LOVE SONG** by Sarah Bareilles / Sony/ATV
- 6 STOP AND STARE** by Ryan Tedder, Andrew Brown, Tim Myers, Zachary Filkins, Eddie Fisher / Sony/ATV, Kobalt
- 7 BETTER IN TIME** by Jonathan Rotem, Andrea Martin / Sony/ATV/IQ
- 8 SWEET ABOUT ME** by Miranda Cooper, Brian Higgins, Timothy Powell, Nick Coler, Gabriella Gilmi / Warner/Chappell, EMI
- 9 DAYLIGHT** by Bobby Womack, Harold Payne / EMI, ABKCO
- 10 BLACK AND GOLD** by Samuel Falsone, Jesse Rogg / EMI

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

HEARTBEAT CENTRAL TO CLUB LIST



Scouting For Girls founder and frontman Roy Stride's ability to write a hit song is reflected by the band claiming three of the 100 biggest-selling singles of the year so far in the UK.

One of these by the EMI Publishing-signed writer, *Heartbeat*, emerges as the most-played song in clubs for the period April to June this year, according to research by PRS. Although it ranks 54th currently on

sales for the year to date, it outranks bigger sellers commercially to top this chart, including 2008's present number one, the Duffy hit *Mercy*, which occupies second place.

Given its relatively-modest sales performance, the most surprising song to make the Top 10 is probably *Daylight*, originally a single in 1976 for its co-writer Bobby Womack and present here at number nine via the cover by Kelly Rowland featuring Gym Class Heroes' Travis McCoy. Their version peaked at 14 on the OCC sales chart in May and was last week ranked as the 181st top-selling single of 2008.

Album focus: Girls Aloud

OUT OF CONTROL

- 1 THE PROMISE** by Miranda Cooper, Brian Higgins, Jason Resch, Kieran Jones, Carla Marie Williams / Warner/Chappell/Xenomania
- 2 THE LOVING KIND** by Cooper, Higgins, Tim Powell, Neil Tennant, Chris Lowe / Warner/Chappell/Xenomania, Sony/ATV
- 3 ROLLING BACK THE RIVERS IN TIME** by Cooper, Higgins, CM Williams, Powell, Nick Coler / Warner/Chappell/Xenomania
- 4 LOVE IS KEY** by Cooper, Higgins, Powell, Coler, Girls Aloud / Warner/Chappell/Xenomania, EMI
- 5 TURN TO STONE** by Cooper, Higgins, Stuart McLennan, Powell, Matt Gray, Sacha Collinson / Warner/Chappell/Xenomania
- 6 UNTOUCHABLE** by Cooper, Higgins, Powell, Gray / Warner/Chappell/Xenomania
- 7 FIX ME UP** by Cooper, Higgins, Jason Resch, Kieran Jones, CM Williams, Powell, Coler / Warner/Chappell/Xenomania
- 8 LOVE IS PAIN** by Cooper, Higgins, CM Williams, Coler / Warner/Chappell/Xenomania
- 9 MISS YOU BOW WOW** by Cooper, Higgins, Powell, Owen Parker, Toby Scott, Coler, Lisa Cowling, Myra Boyle, Girls Aloud / Warner/Chappell/Xenomania, EMI
- 10 REVOLUTION IN THE HEAD** by Cooper, Higgins, Powell, Coler, Owen Parker, CM Williams, Girls Aloud / Warner/Chappell/Xenomania, EMI
- 11 LIVE IN THE COUNTRY** by Cooper, Higgins, Powell, Gray, Niara Scarlett, Girls Aloud / Warner/Chappell/Xenomania, EMI
- 12 WE WANNA PARTY** by Cooper, Cowling, Higgins, Coler, Powell / Warner/Chappell/Xenomania



A CONTRIBUTION FROM POP

LEGENDS THE PET SHOP BOYS has given Sony/ATV a healthy share of new Girls Aloud album *Out Of Control*, but it is the group's usual writers Xenomania who again dominate.

Neil Tennant and Chris Lowe share songwriting credits with the Warner/Chappell-signed Xenomania team on the album's second track *The Loving Kind*, a song written for the girl group between sessions for Pet Shop Boys' own studio album, being produced by Xenomania.

Peter Lorraine from Polydor imprint Fascination says the song came out of those sessions: "They started working on an idea and it just felt right for Girls Aloud."

As the flagship act for Xenomania, the Xenomania writing

team is at the helm for the rest of the new album which, as with previous albums, was A&R'd by Colin Barlow.

Brian Higgins and Miranda Cooper head the writing line-up, the only writers to share credits on all 12 songs.

EMI Music Publishing is the only other publisher to enjoy album credits on the new album, via the group's own contributions to the record.

Although their songwriting contributions remain minimal, the group are credited on four of the album tracks, including *Love Is Key* and *Miss You Bow Wow*.

Girls Aloud's fifth studio album is released today (Monday), led by first single *The Promise*, which a week ago debuted at number one on the UK singles chart. Higgins and co have been at the creative heart of the

band since their inception and are pivotal in the A&R development of the group.

"The artist development on this band is second to none," says Lorraine. "Over six years it has gone from strength to strength and their audience has continued to expand. They have a mass appeal that is very hard to find."

Girls Aloud manager Hillary Shaw, managing director of Shaw Thing Management, says the broadening audience has had an influence on shaping the group's sound. "I don't even know if there is a demographic any more and that's definitely had an influence on what we tried to do with this album," she says. "We're moving towards more classic songs, perhaps not as poppy as before."

Minder behind a global sync-deal extravaganza

A LINK-UP WITH

BARCLAYCARD for a UK TV commercial is part of a busy period for sync deals for independent publisher Minder Music.

Its Larry E Williams song *Let Your Love Flow*, which was a US chart-topper and UK Top 10 hit for the Bellamy Brothers in 1976, debuted last week in a UK TV ad for the global credit company and Minder is hopeful that the commercial will ultimately roll out in other major territories, including the US.

The Barclaycard ad follows Minder placing the Bob Dorough song *3 Is A Magic Number* in a TV ad for 3 Mobile in the Republic of Ireland, while the publisher has also secured the Yarbrough & Peoples Eighties hit *Don't Stop The Music* in forthcoming UK movie thriller *The Firm* (pictured), from Football Factory director Nick Love.

Minder managing director John Fogarty says these placements come on the back of his company more than a year ago deciding to revamp its approach to syncs and to start aggressively pushing its catalogue. "This concerted effort is now paying off with some beefy and impressive uses," he says.



That increased focus spreads to Minder's Los Angeles office under Fogarty's son Patrick with recent sync activity including placing the Fall song *Cruiser's Creek* in a recent episode of *Dirty Sexy Money*, while the Gap Band hit *You Dropped A Bomb On Me* is featured in the new season of the Chris Rock comedy *Everybody Hates Chris*.

Minder's recent sync activity also includes the Python Lee Jackson/Rod Stewart hit *In A Broken Dream*, for which Minder owns both the master recording and publishing, being featured in *Grand Theft Auto IV*, while outside the UK and US placements includes the Blondie hit *Denis* on an insurance ad in Serbia and Groove Armada's *My Friend* being used in ads in South Korea and Slovenia.

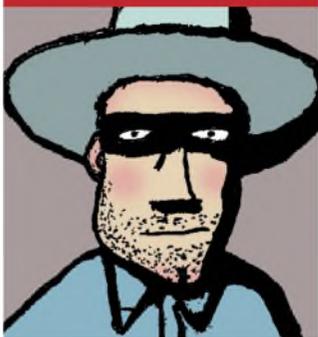
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ALBUM FROM GRACE JONES

News diary

Dooley's Diary



Just another day at the office for the staff at Beggars

THE WORD IS TONIGHT'S (MONDAY) MUSIC INDUSTRY TRUSTS DINNER is turning into something akin to Live Aid, with a multitude of acts and special guests turning out to honour this year's recipient, **Lucian Grainge**. However, asked who his own favourite artists are, the Universal chief kept a diplomatic silence, knowing the grief he would get from all his other acts he did not mention. Instead, he offers us this gem of an insight: "If you told me I was stranded on a desert island and I could only take one piece of music I'd probably take a recording of my wife shouting at me"... On the subject of cip omacy, the debut **Musexpo** may have featured an impressive line-up of executive talent, in the really rather pleasant surroundings of the Cumberland Hotel, but it certainly wasn't enough to inspire much good feeling among the many panellists. Indeed, **rancour was everywhere**, from Epic managing director **Nick Raphael's** exasperation at "pricks" from record companies

"saying that 360 degree is going to save the day" to **Harvey Goldsmith's** calling record companies "complacent and greedy". Most interesting for us, though, was Sony BMC chairman and CEO **Ged Doherty** revealing the story behind **Prince** giving away Planet Earth with *The Mail On Sunday*: apparently the enigmatic diminutive genius (Prince, not Doherty, in case you were wondering) offered the major all the money he received from *The Mail On Sunday* deal if it would agree to release the album in the UK. Doherty, however, held firm... **Feeder** had a lucky escape on their recent tour dates when their tour bus

burst into flames in the middle of the night. A quick thinking bus driver evacuated the band before the fire took hold but it wasn't enough to save the band's wardrobe. Fortunately for the band, a prior relationship with retailer **JD Sports** paid off: following a quick phone call, the chain's Lincoln store very kindly **kitted out the crew** with more than £800 worth of clothing and footwear. Staff received concert tickets for their efforts... **Lesley Douglas's** departure from Radio Two was the talk of the **Il Divo** launch in Barcelona last week. **Simon Cowell** was among those expressing his distaste for the BBC's response to Brand-gate, telling Dooley it was nothing short of "embarrassing". Meanwhile, representatives from ITV in attendance were salivating at the prospect of **Jonathan Ross** going on the market, as news of his suspension spread... **Ken Dodd** enjoyed last week's **Gold Badge Awards** so much that he almost had to be pulled from the stage, following an amusing - if rather lengthy - speech that touched on everything from his troubles with the tax man to coping with advancing age... **Will Young** gave his own personal take on the cult of celebrity, speaking to a packed house at Oxford University's Union last week. Admitting that this was his first public speaking engage-

ment since a school prize giving in Eastbourne, Young told the audience, "I started off thinking I must deliver something extremely intellectual and insightful. After realising I was neither intellectual nor insightful, I decided to stick to something I know plenty about myself"... So the games industry has beaten iTunes and the other digital music players in wooing Apple Corps and **The Beatles**. Despite this year supposedly really being the year when the Fab Four would make their download debut, their company's CEO Jeff Jones could only say about a potential iTunes karaoke-up, "We're still working out the details. We have no announcement to make. We have no date or no information," as a deal was announced last week with MTV and Rock Band developer Harmonix for a new Beatles video game... And, finally, the staff at **Beggars** really got into the **Halloween** spirit last Friday, coming to work dressed up as their favourite artists or record sleeves, or just in **drag** if they fancied it. Highlights included a bloke in the warehouse in hot pants masquerading as **Peaches**, a **pregnant M.I.A** and 4AD head of communications Rich Walker dressed up as Pinx Eyes from Fucked Up. It was all for charity, naturally, raising more than £3,000 for Missing People...



ON THE WEB THIS WEEK

Executives discuss industry's A&R failings at Musexpo

Al Heath: "A&R need to update themselves to the current climate. There is nothing wrong with million pound deals if the artist is right. By that, I mean a band that will have some sort of longevity."

Beeb suspends Brand and Ross

Andrew Brown: "The people who complained are the same people who walk by while others are being attacked in the street."

EMI reports massive loss

Paul Cooke: "So let's do digital then."

Copyright term gets Brussels hearing

Neil Kellas: "Rights owners have tried to hoodwink the Commission. Important music would become locked up through term extension, as the owners have no interest in releasing minority interest music of relatively low sales potential. This must be left to small re-issue companies to avoid cultural vandalism and protect consumer choice and diversity."

● www.musicweek.com

MUSIC WEEK UNEARTHED

New EMI signing demonstrates the effectiveness of the major's latest transatlantic set-up

HOCKEY

FOLLOWING A HEALTHY COURTING FROM UK LABELS

and high rotation on the *Music Week* stereo for the past two months, Hockey have become the first band to sign to EMI under its new A&R regime, putting pen to paper with Capitol in the US and Virgin in the UK, as the major makes the most of a new A&R structure that has bolstered its US strengths.

Earlier this year president, A&R Labels, North America, UK and Ireland Nick Gatfield appointed Steven Melrose to the position of VP, A&R Labels. The role is based in Los Angeles and for bands that may previously have signed directly to a UK label, before filtering back to their US counterpart, the move means that the major is a much more realistic proposition.

"This is a demonstration of how the two territories are working closely together to sign and support the best artists," says Gatfield. "It's a fantastic



UK A&R
Gerard Phillips and Mark Terry, Virgin
US A&R
Steven Melrose, Virgin
Press
In-house at EMI

Management Agent
Kevin Carvel
Ross Morrison, Primary

collaborative effort between Capitol US and Virgin UK."

"We want to take great American talent like Hockey and offer them a real lane and platform not only in the UK, which

has traditionally been so effective with US talent, but also in their own market and, of course, out into Europe, Japan, Australia and beyond," affirms Melrose.

Hockey, whose publishing remains unsigned, have been the subject of transatlantic flights for many a UK A&R manager over recent weeks and will touch down for their first UK dates at the end of the month. The UK will lead the global launch of the band, with a single to be released in early 2009.

"Most of the early lead at radio and press has been derived from the UK," says Melrose. "But within the plan, it's a collaborative EMI effort and the US will run a similar plan concurrently so people can buy Hockey's music when it's available everywhere and not exclusively to one market."

Hockey perform three London dates next month, starting at Water Rats on December 4.

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Features

He has achieved staggering results at every level of his 30-year career in the music business and yet Universal's Lucian Grainge – to be honoured tonight (Monday) at the MITS – says his enthusiasm for the industry, and the music and talent he invests in, remains undimmed



PICTURE LEFT
Future look: ever since his dogged pursuit of record bosses landed him his first A&R job, Lucian Grainge has focused all his efforts on what tomorrow will bring rather than resting on his laurels

GRAINGE THRILL

Profile

By Paul Williams

IT IS JANUARY 1979 AND AN 18-YEAR-OLD LUCIAN GRAINGE is standing by the pay phone in his father's shop, a pile of two-pence coins in one hand and the receiver in another, about to make a call that will change his life forever.

Back then the routine was one that had become familiar to the young Grainge who, displaying the dogged determination that would drive him on to become ultimately the most powerful record executive outside North America, diligently worked his way alphabetically through the Music Week Directory phoning every listed record company about the possibility of a job.

As Grainge himself now recalls, "It normally had two or three people in there, the managing director, the finance director and head of HR, and I always rang the managing director and for some reason being a stupid fool I rang at lunchtime from my father's shop that had a pay phone in it and I became very adept at timing – it was 2p coins I remember – when to put the money in so that the pips were at a minimum because it's not very cool to ring up the head of a record company as an 18- or 19-year-old and say, 'Any chance of a job?' from a phone box."

As it was Maurice Oberstein, then chairman of industry powerhouse CBS, answered the phone himself and the confident Grainge "gave him some blarney, gave him my sales patter".

"Everybody else had slammed the phone down or said I should speak to HR or inevitably completely ignored it when I left messages. For some reason when I got through

"I'm not particularly romantic. I don't bullshit. This is who I am, this is what I've done, this is my track record. Look at the results; you judge me..."

Lucian Grainge

to him he listened to what I had to say and arranged it so that I could come in for a three-minute conversation with him. I had three minutes to say something to him and I met with him... we spent an hour," says Grainge.

"At the end of the meeting – I didn't know it was a meeting, I was just there; he had the meeting, I didn't – I said to him, 'Now what happens? Do I get a job?' He said, 'I haven't got a clue. I think you're good. All the good people end up at CBS and whether or not you work here in six hours, six days, six months or six years I don't care.'

"So I felt good about that because I'd had encouragement. I was a kid. But I felt a bit let down because there was nothing concrete. By the time I got home, which was about an hour, an hour and a quarter later, there had been a call from someone in the personnel department at CBS and the rest is history."

"The rest is history" is typically Grainge in swiftly and simply summarising the next three decades, a period in which he grew from a junior talent scout at CBS music publisher April Music into chairman and CEO of Universal Music Group International, placing him only



PICTURE ABOVE
Masters of Universal: Grainge with Jimmy Iovine, boss of Interscope Geffen A&M Records, and UMG global chairman and CEO Doug Morris

second in seniority behind UMG global chairman/CEO Doug Morris at the world's biggest music company.

In fact, Grainge generally has little time for nostalgia or contemplation, preferring instead to focus all his efforts on what is or could be around the corner.

"I always think about tomorrow," he says. "I never think about yesterday or even what I did this morning or what was achieved this morning. That's really driven me and it's part of my philosophy in terms of what I've done with my career and how I am with artists and how I run the company. I've always banked what I did this morning, even if it's good or bad. It's always about the next move. What's the next play?"

But two huge milestones have at least momentarily prompted the chairman/CEO to sit back and reflect: his own 30th year in the music business this year and the thought that tonight (Monday) he will receive one of the most prestigious honours in the UK music industry, the MITS award. He will join a roll of honour that includes such legendary names as Sir Elton John and Bernie Taupin, Ahmet Ertegun, Sir George Martin and the man

Features



PICTURE TOP
A Really Useful relationship: Sir Andrew Lloyd Webber's Really Useful Group has partnered with Universal on a number of projects including the album for *The Sound Of Music* and Joseph productions

PICTURE ABOVE
Viva la diva: Mariah Carey who, along with her back catalogue, signed to Universal during Grainge's tenure

GRAPHS RIGHT
Universal UK's annual performance under Lucian Grainge

who took a chance with him back in 1979 – Maurice Oberstein. But Grainge will be unique in receiving the award as he is the first UK executive still running a major to be recognised in this way.

"I'm very honoured. I'm flattered," he says of the award. "I think it's a reflection obviously not just of me. It's the people I work with, the teams that I work with and the artists. It's the sort of thing that happens to other people as opposed to happening to me so it's very nice."

Compared to many executives who have had only a fraction of the success he has had, Grainge finds it, if not difficult, quite possibly pointless or even tiresome in trying to analyse why he has been so successful. At first glance then he could be regarded as a nightmare interviewee for a journalist because he does not simply "play the game", easily offering up pearls of wisdom or observations about the industry with some amusing stories thrown in for good measure. But in reality his stance only makes him a more interesting and fascinating character because he does not look to hide behind a nice turn of phrase or interesting anecdote. As he likes to put it himself, he tells it how it is.

"I'm not particularly good at talking about this stuff," he admits. "I'm not particularly romantic. I don't bullshit. This is who I am, this is what I've done, this is my track record, this is what happens when I mobilise. Look at the results; you judge me."

Those results alone are staggering, whichever part of your career you care to look at. At Polydor, for example, firstly as head of A&R and then managing director, he saw the turnaround of a sleeping giant, which went from a lengthy, barren run of domestic successes to possessing a first-rate roster packed with mega-selling UK artists. His elevation to replace John Kennedy running Universal UK – a role he only relinquished this spring, nearly three years

into taking the UMGI job, saw the undisputed number-one major hit even greater heights, while among the notable achievements of his current role has been an incredible run of global successes by Universal UK artists such as Duffy, Mika and Amy Winehouse.

At whatever level he has been performing in the industry, what seems to connect it all is an absolute focus on A&R and talent, a lesson he has drawn on from both Oberstein and Roger Ames, who replaced Obie as UK chairman and CEO of PolyGram in 1992.

"I learnt from [Obie] to really protect your A&R and I learnt that from Roger Ames as well," he says. "It's interesting because they are two very different people with two very different skill sets, but ultimately and fundamentally they saw it was about show business, managing a business, overheads and margins, but fundamentally protecting like a vicious dog your investment in people, your investment in A&R and your investment to do what is fundamental and, finally, I learnt very young from both of them to be able to give yourself permission to fail and to make mistakes."

"They didn't like it and you'd get a dig in the ribs – 'Oh, another fucking stiff you've had'. But I hope that, coupled with speed and some insecurity – because I like speed and insecurity, because there is always someone trying to eat your lunch – that I've been able to instil a sense of that in this company."

"You have to be prepared to fail," he continues. "It's the only way in which you can take risks, otherwise you're paralysed into inertia and not everything we do is going to be right, whether it's a business development initiative or a digital idea, a song or a signing. We always have to do our best and that is what was expected of me and that's what

I expect from others."

"If you don't shoot you don't score and you can ponce and piss about the box all day long and you can look handsome and you can look fit. You can stick your chest out and you can muck about, dilly dangle along and at the end of the day the ball has to go across the line and however it gets there it's good for the people within your company. It's good for the artists, good for our business partners; it's healthy eating."

Beneath the flamboyancy of Obie – a man as Grainge recalls would sit in a BPI council meeting with a bow and arrow through his head or "would wear the most outrageous pink lame jackets" – he also witnessed a first-rate executive who he recalls was "fiercely competitive".

"He didn't see competitors. He just wanted to drive through them," he says. "He was someone who was an extraordinarily good businessman and also someone who I really learnt how to manage a recession from. He was someone who I really learnt through observing how important it was to run your business well and be healthy and fit, because if you are healthy and fit, and the harder it got to run up the hill, the more likely you are to get there."

But, when all is said and done, Grainge believes the only real recipe for success is a very simple one: what it all comes down to ultimately is having hits. "This is such an uncomplicated business and people from the outside think that it's complicated and people from inside want to make it complicated because they think that the more complicated it is the more of a genius you are," he says.

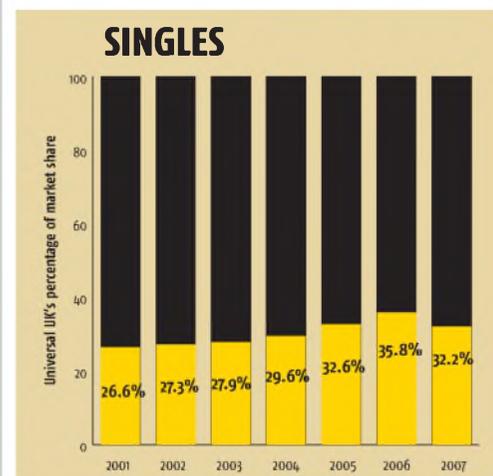
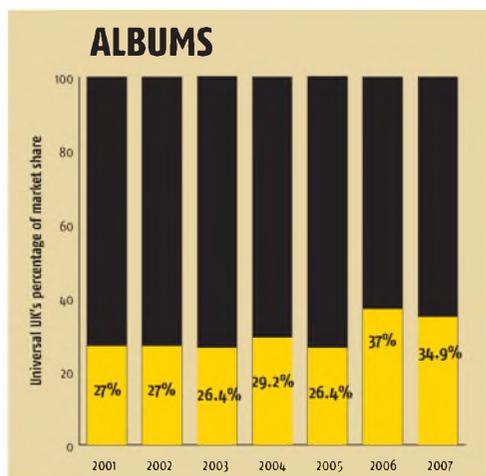
"I'm the opposite of both of them, I like uncomplicated. You've got to have hits. It's just about having hits. If you have hits then everything else you do we'll adapt to, we'll create, we'll hire, we'll recruit, we'll duck and dive, we'll add to, we'll create opportunity for, whoever with or whatever business that may be. That's the uncomplicated part. That's the bit that I learnt from Doug Morris."

What also appears to have played some part in his success is a sense of loyalty, a characteristic of his often referred to by former and present members or colleagues, and probably reflected by the impressively-high numbers of staff who have remained with him across many years.

"I think loyalty is a very good thing," he says. "I don't know I necessarily believe in loyalty as something which is purely noble. I think that loyalty goes both ways. I'm not complacent; I've never been complacent. I do believe in loyalty, I believe in kindness. I believe in covering people's backs; I don't put people into harm's way. I expect that in return."

Among the most trusting and lengthy of those relationships has been the one between him and David Joseph, whom he recruited at Polydor from RCA in 1998 and in March handed him the chairman and CEO job at Universal UK.

"He's the best in the business," Grainge says of Joseph. "The business changes, people change, people develop, people improve their own style and skills set and it was absolutely the right time for me to hand over the management of the UK. I'd given David some other important parts of the business in the form of Classics & Jazz and operations, and made him president of the TV marketing division working with Brian Berg. I slowly began to



The graph represents Universal UK's annual singles and albums market shares for the years 2001 to 2007, covering the period when Lucian Grainge was chairman and CEO. Source: Official Charts Company.



encourage him to hone his management skills and his understanding of wider parts of the business so he would be ready for the appointment we got to at the beginning of the year.'

Given that promotion only came almost three years after Grainge himself had additionally taken charge of UMGI, it might have seemed like he had been reluctant to give up the UK company he had made so successful. If Grainge is to be believed, though, he was more than happy to pass on the responsibility to someone else.

"I called David Joseph from my holiday in France after about a week of him starting and said, 'This is the best holiday I've had for years. It's all down to you and I hope you're on your phone and on your Blackberry and they're all driving you crazy' and then I put the phone down!"

As pleased as he is with the way Joseph is doing his old job, Grainge offers an interesting new insight into why he did both jobs for so long. He believes everybody overlooked what could be achieved by him uniquely running both the UK company as well as UMGI.

"What everybody missed was the opportunity for me to have the two jobs which was to run Universal International and manage the UK business, which was actually the company's USP [unique selling proposition]," he says. "It's something that had never been done before and rather than all the pundits and the chirpy-birds commenting about this would happen and that would happen and that wouldn't happen, I love it. The more people chirpy-bird around me and the more people who comment and assume and analyse and decide, the more I love it. It reaches deep into my soul. That is the fighter in me so basically I'm saying I'm not in the slightest bit fucking interested what people think. All I know is that I believed, as did Doug Morris, that could be the company's USP."

Those fighting instincts also continue to be coupled with an outlook of optimism, despite the uncertainties ahead specific to the music business and the more general issues of the credit crunch and an economic downturn ever threatening to turn into a full-scale recession.

It would be so easy to paint a gloomy picture, but Grainge is having none of that. "I believe in hope. I believe in a dream and I love music," he says. "I believe in music. I love the music business; I've worked very hard and it's given me opportunities and memories and events and a future that I'm very grateful for."

"When you're a leader, part of what I believe you need to give is certainty. If you are a proper leader you've got enormous doubts as well and between the certainties and the doubts is hope. So far so good. I'm not gloomy, I'm wary. This is a challenging time for the business. We're talking now in the midst of such high drama in the business and banking markets - the high drama we've been experiencing in the music business the last five or six years.

Timeline 1979-2008



1979 Lucian Grainge joins April Music/CBS as talent scout, ultimately being promoted to head of the creative department

1982 Becomes RCA Music Publishing director

1985 Made director of A&R at MCA Records

1986 Joins PolyGram as managing director to set up its newly-formed UK music publishing company

1993 Joins Polydor as general manager of A&R and business affairs

1997 Promoted to Polydor managing director

1999 Elevated to Universal UK deputy chairman under John Kennedy

2001 Replaces Kennedy as chairman and CEO of Universal UK

2005 Promoted to chairman and CEO of Universal Music Group International, while retaining his UK responsibilities

2008 Hands over UK role to David Joseph; honoured at the Music Industry Trusts dinner

"Our sales have declined by X. Our overheads have declined by Y. the number of people who work in the industry has declined by W. We're used to it. We've had our tin helmets on for a long, long, long, long time and we are far more adept at it and quick-footed than some of the other people from outside the industry think we are."

And, within the walls of Universal, which under Grainge has grown its interests from simply selling recorded music to now incorporating the likes of artist management, TV production and a merchandising arm, he can only see opportunity after opportunity.

"I can't predict the future, but boy can I predict there will be one..."

Lucian Grainge

"I can't predict the future, but boy can I predict there will be one," he says. "The huge potential, the huge opportunities for a company of this size with our brand, with our leverage, with just the number of talented people in it, the number of artists, the number of people in digital, in business development and sales and our merchandise business, in our television production business, in our A&R departments... really, it's mind-blowing the breadth, the energy, the youth, the quality. What part of my job is now is to make sure they're able to execute and sew it all together in this new future, to do things and tread paths that certainly we have never gone down, that the right music can take us down."

Universal has notably been an early adopter and innovator of new ideas, among them being the first to sign up to Nokia's Comes With Music initiative while partnering with Sky on a planned new music subscription service.

As he notes, "I invest in music. I invest in creating music. I invest in formats. I invest in people, I don't sit on the sidelines and comment and chirpy-bird and knit-pick. I'm attracted to people who invest in music and when people come to us from wherever and they say, 'You know what. We like music, we're prepared to pay for it, we believe it's legitimate, we'd love to be involved with music and we're prepared to put our money where our mouth is and are prepared to invest in it', I think that's a wonderful

UNIVERSAL UK'S BIGGEST ALBUMS UNDER LUCIAN GRAINGE



RANK	ALBUM	ARTIST	LABEL	SALES
1	Scissor Sisters	SCISSOR SISTERS	Polydor	3.1m
2	Hopes And Fears	KEANE	Island	2.6m
3	Beautiful World	TAKE THAT	Polydor	2.4m
4	Eyes Open	SNOW PATROL	Fiction/Polydor	2.1m
5	Back To Black	AMY WINEHOUSE	Island	2.0m
6	Employment	KAISER CHIEFS	B Unique/Polydor	1.9m
7	Gotta Get Thru This	DANIEL BEDINGFIELD	Polydor	1.6m
8	Final Straw	SNOW PATROL	Fiction/Polydor	1.6m
9	Elephunk	BLACK EYED PEAS	Polydor	1.5m
10	The Eminem Show	EMINEM	Interscope/Polydor	1.5m

The above shows Universal UK's biggest-selling albums between July 2001 and March 2008, the period when Lucian Grainge was chairman and CEO

Source: OCC/Music Week research

UNIVERSAL UK'S BIGGEST SINGLES UNDER LUCIAN GRAINGE



RANK	ALBUM	ARTIST	LABEL	SALES
1	(Is This The Way To) Amarillo	TONY CHRISTIE/PETER KAY	UMTV	1.2m
2	Do They Know It's Christmas?	BAND AID 20	Mercury	1.1m
3	Hero	ENRIQUE IGLESIAS	Polydor	0.8m
4	Where Is The Love	BLACK EYED PEAS	Polydor	0.6m
5	Sound Of The Underground	GIRLS ALoud	Polydor	0.6m
6	Umbrella	RIHANNA FEAT. JAY-Z	Mercury	0.6m
7	Without Me	EMINEM POLYDOR	Polydor	0.5m
8	Because I Got High	AFROMAN	Universal	0.5m
9	Lose Yourself	EMINEM	Polydor	0.5m
10	I Don't Feel Like Dancin'	SCISSOR SISTERS	Polydor	0.5m

The above shows Universal UK's biggest-selling singles between July 2001 and March 2008, the period when Lucian Grainge was chairman and CEO

Source: OCC/Music Week research

thing. What I don't like is people who come along and think our music is their content and for free - i.e. no-one gets paid, not the writers or the artists."

Undoubtedly, the 48-year-old Lucian Grainge still has the same enthusiasm about the business as that 18-year-old trying to convince Obie to give him a job. Where that will take Grainge next is to be determined, although the rumour mill regularly has him about to relocate to the US to succeed his own boss Doug Morris. For Grainge "to even be mentioned with him is a great compliment".

"Doug Morris has definitely been the most important person in my career," he says. "He's been in my life for a decade. He is the person that has given me incredible opportunity and insights and experience and wisdom and philosophy and so on and so on. Doug Morris is a great, he's a legend and he's about tomorrow as well. Doug Morris has ears, taste, wisdom that is all about the future. That is what he instils in me. I've got a very special, unique relationship with him."

But, in whichever direction his career heads, for Grainge himself the heart of his job will always fundamentally be the same one he started as a teenager at April Music at the tail-end of the Seventies - a talent scout. "I started as a talent scout and when I'm done - and hopefully I can do it for another 30 years - I'll still be a talent scout. I'm just talent scouting now for different things. Then it was songs and bands, now it's bands, songs, artists, ideas, business partners, anything."

And he is still as hungry for that next hit.

PICTURE ABOVE LEFT
Talent spotter: Grainge's fundamental role is still, he argues, talent scouting - and he continues to work with talents such as Mika

Features



ONE STEP BEYOND

With refreshed merchandising and design plus new innovations, such as in-store MP3 download kiosks, HMV's new outlet in the Westfield Shopping Centre in White City is a step forward for bricks and mortar retailing



HMV Westfield fact file

Store size: 7,500 sq ft
Estimated first-day visitors: 12,000
CD titles in stock: 8,000
Staff: 40
First-day sales of artist merchandising and T-shirts: 226
First-day sales of X Factor CD single Hero: 165
Number of HMV stores: 243

Retail

By Christopher Barrett

IT CAME TO HIGH WYCOMBE, it has rocked Brighton but now for the first time Londoners are able to sample HMV's "next generation" store concept for themselves, following the opening of a new 7,500 sq ft outlet last Thursday.

The store, which was unveiled when London Mayor Boris Johnson officially opened the doors of the new 265-store Westfield Shopping Centre in White City, is the latest in a new series of HMV outlets being rolled out across the country that boasts a refreshed merchandising and design concept incorporating new innovations.

With large LCD screens throughout the store and the inclusion of a "state-of-the-art" Blu-ray department, technology is at the forefront of the Westfield store's design.

And leading this innovative approach, which the retailer is calling "HMV's blueprint for the future", will be in-store music download kiosks that not only enable consumers to download MP3 tracks from the catalogues of a variety of major and independent labels but also to listen before they purchase. The plan is for a maximum of ease of use: customers will be able to purchase and download

songs onto a USB stick, with payment being taken at the kiosks via chip-and-pin self service.

The kiosks, which will be making their debut in the Westfield store, will also enable users to peruse the store's physical catalogue to find out what is available in stock.

HMV head of music Rudy Osorio is looking forward to the introduction of the kiosks this coming Thursday. "It is the next generation of kiosks for us, I am excited by the opportunity to sell music cross-format in a store environment; it's great for HMV," he says. "We are responding to what our customers are asking for and are confident that it is a compelling offer."

Of course, to long-time supporters of physical music, enabling downloading in a bricks and mortar store may seem tantamount to heresy. But Osorio explains that HMV will be running offers on physical product that will enable it to compete with the lure of digital.

"Customer perception is that digital is always cheaper than physical and in many cases that would be true and you probably do get slight savings on buying digitally, but we have 800 lines of 'two for £10' CDs [in Westfield] so that is a great offer," he explains. "I don't think any digital retailer currently gives you that value."

Westfield will be among the first HMV stores in the UK to offer the MP3 download kiosks, but the retailer is expecting the majority of its MP3 transactions to take place via its new MP3 download store at HMV.com, which is also due to launch this month.

With the credit crunch crumpling consumer confidence many retailers are beginning to feel the squeeze but

HMV recently supplied a beacon of light amidst the gloom by reporting sales growth of 4.3% across its UK and Ireland stores. Despite the strong performance largely resulting from an increased focus on games and technology, with music sales falling 7%, Osorio is adamant that music will play a key role in the new Westfield store.

"Music will be prominent front of store, which continues to reflect our commitment to the format," he insists.

"So far we continue to see uplifts on all the next generation stores. Depending on where they are in the country we have seen different performances on the different formats that we sell and we are getting a feel that maybe merchandise and music is going to sell better in Westfield, but each store is different."

Indeed, tying in merchandise and ancillary product lines alongside the positioning of key album releases in store is already paying dividends for the leading specialist retailer, something that Osorio confirms is an ongoing priority, not least in the Westfield store due to it being located alongside an array of fashion outlets.

With the multi-store Westfield Shopping Centre being a destination for the fashion-centric consumer HMV is expecting merchandise, particularly T-shirts, to sell strongly and is looking seriously at selling what Osorio describes as "higher-end merchandise" in store.

"This year we are already seeing greater and greater attachment between what we call 'tent pole' new album releases and associated merchandise," he says. "Around the Metallica, Oasis and Kings Of Leon releases - we sold merchandise and had really great take-up - particularly with T-shirts."

The location of the state-of-the-art shop also brings other opportunities that HMV is looking to exploit, not least its close proximity to the Shepherds Bush Empire.

"The store is not too far away from the Shepherds Bush Empire - we see some great opportunities there in terms of live music and how we sell music and merchandise to that sort of a customer base," says Osorio.

"It's a matter of making sure the store is relevant to acts that are performing locally - we do have an excellent local marketing team who do a lot of work like that across the chain."

With Woolworths struggling, insecurity surrounding the future of EUK, and the credit crunch biting, there is little doubt that the coming months will prove to be a challenging period for high street retailers, but Osorio is confident that HMV's ever-evolving offering and the knowledge and commitment of its staff will continue to generate strong results.

"It's all about personnel. I have been working for HMV for 18 years and I would gladly admit to the fact," he concludes.

"From the moment I started it has always been about the people. The likes of iTunes may have millions of tracks, but it's not always possible to navigate through them; people need a filter and help finding new music, and we only employ people who are absolutely passionate about music, games and DVD. That is where we really have a big win; you won't find that today in Woolworths, Tesco and Asda."



PICTURED LEFT
Pop group The Saturdays, store manager Pete McCrory and Nipper officially open HMV's new store at the Westfield Shopping Centre



PICTURED RIGHT
New and improved merchandise stalls in-store

Features

'THE AUDIENCE IS THE PRIORITY'

Simon Cowell talks to *Music Week* about the strategy driving Il Divo's fifth album, which is poised to hit all the right notes commercially after securing primetime TV exclusives and a Live Nation deal

Talent

By Stuart Clarke

SYCO AND SONY BMG LAUNCHED THE CAMPAIGN FOR IL DIVO'S FIFTH STUDIO ALBUM LAST WEEK and, in a show of confidence few labels could justify in today's trying economic climate, looked to a glitzy black-tie event in Barcelona to set the wheels in motion.

Taking place at the Palau Nacional, home to the National Art Museum of Catalonia, the evening saw the jewel in SyCo's crown deliver five songs from their new album, *The Promise*, performing to executives from their label plus a selection of the world's media. It was both a celebration of their past success, and a glimpse of what is to come, as they asserted their place at the top of their genre.

Since the release of their debut album in 2004, Il Divo have been the foundation of Simon Cowell's SyCo Music label. Their formation alone was a process that stretched two years, beginning in 2001 and concluding with the addition of a fourth member in 2003. They have since sold more than 22m albums, with their debut disc ending Led Zeppelin's 35-year-old sales record of being the only band to achieve a number one album without releasing a single, and they can count influential figures such as Michael Parkinson and Oprah Winfrey among their fans.

For Cowell, it is a triumph that they must continue to improve. Just don't mention the formula. "Everyone thinks it is easy, you get four good looking guys, shove them in a studio, record a couple of covers and everything's going to be fine, but it's not quite as easy as you think," he says. "You've got to remember over the past two years there have been so many copycat groups of Il Divo coming out the woodwork, even on bloody Scny records. That was a factor in making this new record - we had to lay down a warning shot to everyone else, basically saying 'Don't come near this band again.'"

Il Divo's success has been achieved outside of the realms of the traditional. Despite their efforts on a very contemporary song catalogue, Il Divo remain out of bounds for Radio One and their past television appearances, while effective, have not been overdone. You are unlikely to find Il Divo jetting between television studios as they struggle to get as many breakfast appearances in the bag as possible. SyCo is picky about what the band do, and what the band do not do, and Cowell is adamant that if the band do the right things well, "they" will come.

"They", in the case of Il Divo, are a predominantly female core demographic, aged 25 and up, and "they" are at the forefront of Cowell's mind, throughout the A&R process. "The most important factor always has to be the audience, that's really the only priority, that and whether it's a decent song or not," affirms Cowell. "I know our audience, I don't know them intimately, but I think I know their taste. I know from the feedback we get what they like, and what they don't like, so I've got a pretty good idea in my mind who they are and this record is catered for them."

It was Michael Parkinson who gave Il Divo their first break in the UK. After failing to rouse the interest of BBC producers for *Royal Variety* - they left the playback for the group's debut in a "stoney silence" - Cowell looked to his own celebrity to get the group away. Scheduled to appear as a guest on Parkinson, he invited producers of the show to consider the group, and the response was positive, giving them their first primetime British TV exposure to a receptive audience. Stateside Cowell employed similar tactics, where it was Oprah Winfrey's



"Choosing records, the last thing you need is a democracy, because that's a compromise. I hate it."

Simon Cowell

Il Divo: two big TV appearances will "do enough to reach their target audience"

early support that launched them to the US market

For the new album, two UK performances will form the benchmark spots for the group; a live performance on *The X Factor* this month and *Children In Need* on November 14, four days after the album's release. "Children In Need is an important audience for them," says Cowell. "There is a limit, and two or three big performances are enough on a campaign like this. They'll do enough to reach the people we need to reach. With this band, we have never pushed them too much."

Recording sessions for the new album began in 2007, but early material was scrapped. Cowell blames lazy song choices, an area of A&R in which he rarely takes a second opinion. "Choosing records, the last thing you need is a democracy, because that's a compromise. I hate it. I'd rather be out there on my own. I trust me more than anyone else in the world and the minute I start trusting

other people, I'm dead"

If there is a song that defines *The Promise*, it is the group's cover of Frankie Goes To Hollywood's *The Power Of Love*. Others here include a cover of *Amazing Grace* and the Abba classic *The Winner Takes It All*.

Beyond the confines of their recording career Il Divo have been established as a force on the world stage. Two world tours have taken them to audiences of 1.5m people in 30 countries and their standing is such that they appeared at both opening and closing ceremonies at the FIFA 2006 World Cup. They were also special guests of Barbra Streisand on her 2006 tour of North America.

In September this year, the group and their management, Octagon, struck a global touring deal with Live Nation, granting the promoter exclusive rights to the group's merchandise, tour sponsorships fan club and VIP/travel packages. Arthur Fogel, Live Nation's CEO of global touring and chairman of Global Music, says he saw in the group a potential to expand their fanbase. "Il Divo have established themselves as one of the biggest global breakthrough artists of the last decade. We look forward to helping them reach their full potential over the next two years."

In taking the band forward, Cowell says he is focused on serving Il Divo's existing audience, rather than going out in search of new ones, and if they pick up a few new fans along the way, the better their shape. "It always comes down to the basics. You've got to be good at what you're doing and you've got to give the audience what they want. It's as basic as that, but it's got to be better than you did the year before."

Song sheet: album launch

1. *The Power of Love*
2. *Hallelujah*
3. *The Winner Takes It All*
4. *Amazing Grace*
5. *Adagio*

IL DIVO SALES PROFILE

ALBUMS	UNITS SOLD
Il Divo	7.5m
Ancora	6m
Siempre	4.5m
The Christmas Collection	3m

DVDS	UNITS SOLD
Encore	1m
Live At the Greek	1m

Source: Official Charts Company

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Features

MAINTAINING THE STATUS QUO



With more UK hit singles and a longer Top 20 chart span than any other UK band, the good-time rock and rollers have managed to maintain their popularity through 40 years of changing fashions. With their first Christmas single imminent and a collaboration with German techno band Scooter soon to propel them into the singles charts once again, Status Quo are the perfect lesson in longevity

Profile

By Valerie Potter

WHO WOULD HAVE THOUGHT THAT A CHANCE MEETING at a holiday camp could result in a relationship which would form the backbone of one of the UK's most popular and best-loved rock bands? Certainly, it's unlikely that when Francis Rossi of The Spectres met Rick Parfitt of the Highlights at Butlins Minehead in 1965, they could ever have imagined that they would still be playing in the same band together more than 40 years later.

However, the pair were not actually to join forces until 1967 when Parfitt was recruited to the newly-renamed Status Quo, alongside fellow vocalist/guitarist Rossi, bassist Alan Lancaster, drummer John Coghlan and keyboard player Roy Lynes. Signed to Pye, the band scored a number seven hit with *Pictures Of Matchstick Men* in February 1968.

"The song was supposed to be a B-side," says Parfitt, "but as soon as we started playing it in the studio, it was magic."

Status Quo toured with the likes of Gene Pitney, but the hits started to dry up in 1969 and they were also becoming increasingly dissatisfied with the direction their career was taking.

"I guess we were labelled as a psychedelic band who liked to play a bit of rock and roll, but we had no set identity really," Parfitt explains. "We just wanted to be rockers, so we turned our backs on the dwindling girl audiences in the Mecca ballrooms and took our chance in the underground clubs. We went completely heavy and built up our



reputation in the clubs until it gradually expanded to Europe and then we did the same there."

Although Lynes quit the band, their gamble paid off as they evolved the 12-bar blues style which is now their trademark. The Seventies were a pivotal time for Status Quo. They signed a major label deal with Phonogram and enjoyed a string of Top 10 albums and singles, including three number one albums, *Hello* (1973), *On The Level* (1975) and *Blue For You* (1976). Live business also boomed, as they undertook a massive world tour in 1977, which took them to the Far East and Australasia as well as round Europe, and completely sold out their 40-date UK tour in 1979.

In the same year Quo released the single *Rockin' All Over The World*, a cover of a song by John Fogerty, that

has become a stalwart favourite among the band's many fans. It was Parfitt who first heard it on his car radio.

"I just thought, 'That's got to be ours,'" he recalls. "Funny enough, everybody else was a bit reserved about it and it was the very last track we recorded on the album. But I loved the song right from the off and I did think it was going to be a big hit."

In 1981, Status Quo were awarded the Music Therapy Silver Clef Award for services to British Music, but despite their massive success, cracks were starting to show in the line-up. Coghlan left in 1982 and was replaced by Pete Kircher, and in 1984, the band announced that they were retiring from live work.

"The band was very unhappy," says Parfitt. "Francis and Alan were at each other's throats. I wanted to be the mediator, but they just couldn't get on, so I suppose a split was inevitable."

The band members embarked on solo projects, although they did briefly reform to perform at Live Aid, where they opened the event with *Rockin' All Over The World*, to great acclaim. However, they still owed Phonogram an album. In 1986, Parfitt suggested to Rossi that they record it with bassist John 'Rhino' Edwards and drummer Jeff Rich, who had worked on his solo record, along with long-time Quo keyboard player Andy Bown.

"That really revitalised the band, for me anyway," says Rossi. "I wasn't used to this, and nor was Rick, but they were always there. There was no 'I don't feel like it - I ain't going to play it tonight'."

The sessions gave Status Quo a chance to record the Bolland Brothers song *In The Army Now*, which Rossi had long championed in the face of opposition from the rest of the band, and it gave them a number two single in

PICTURE ABOVE

In the frame: the current Quo line-up (from left) Matt Letley, Rick Parfitt, Francis Rossi, John "Rhino" Edwards and Andy Bown

PICTURE LEFT

Festival favourites: Rick Parfitt and Francis Rossi rock the Reading festival in 1972 by which time they had been playing together for five years

Status Quo

PICTURES PAINT
THE STORY!

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Features



"We just wanted to be rockers. We went completely heavy..."
Rick Parfitt

the UK, as well as a title for their Top 10 album, and a hit around Europe. "It was one of those songs which is either going to be huge or a complete no-no," says Rossi. "and it was fucking huge everywhere." A massive European tour followed by an extensive world tour in 1987 put the band back on top and in 1989 it was announced that their total world sales had now topped 100m units.

Through the Nineties the band continued to go from strength to strength and they celebrated their 25th anniversary with a riotous party at Butlins Minehead. Manager Simon Porter, then their publicist, remembers levering Chris Tarrant into a car at 2am so he could be driven straight to Capital Radio to do his breakfast show. "I don't think he remembers a lot about that one!" he laughs.

Quo were presented with a Brit Award for Outstanding Contribution To Music in 1991 and the title of their 1996 number two album *Don't Stop* seemed to sum up their career – until Parfitt was rushed to hospital for emergency quadruple heart bypass surgery in 1997.

"I knew it wouldn't end the band," says Rossi. "I don't know why – but I know Rick, and he just got back up again. Rick is the most resilient person I know. I've never seen anyone with a constitution like it."

And once Parfitt had convalesced, it was business as usual, as the band picked up their hectic touring and recording schedule once more. In 2000, Jeff Rich decided to quit to spend more time with his family, but his replacement, Matt Letley, fitted seamlessly into the band.

In August 2001, tragedy struck when long-time

manager David Walker died from a heart attack, but Simon Porter, who had worked with the band since 1986 and has been responsible for their unique and ingenious press launches, took over the reins.

"I wanted to get the credibility factor back which had gone slightly askew in recent years and get the band back recording really good albums," he says. "The first one when I took over management was *Heavy Traffic*, which was regarded by critics and fans as a return to form and laid a marker as to where Quo should be from here on in.

"And we've just continued from there. The band seem to get better and better live. We were one of the early people to start doing what I call 'alternative gigging' during the summer – racecourses, forests and stately homes. You attract an audience in which the vast proportion probably wouldn't normally get to see the band and the good thing was that then started to translate into hard ticket sales for the regular winter tours."

Porter also set up the band's own label, Fourth Chord, last year, with distribution through Universal in the UK and a licensing deal with Edel in Europe.

"It gives the band the flexibility to do what we need to do," he explains. "My whole thing is that you constantly have to reinvent – I think that's absolutely vital."

At the moment, he is working on the band's masterplan for 2009. "I can't talk about it yet, but if it comes off, it will put everything else in the shade," he promises. It seems that Status Quo will still be rockin' all over the world for some time to come.

THE TOP 20 BEST-SELLING STATUS QUO SINGLES



	ALBUM	RELEASE DATE	CHART POSITION*
1	Rockin' All Over The World	30/09/77	3
2	What You're Proposing	03/10/80	2
3	Down Down	29/11/74	1
4	In The Army Now	22/09/86	2
5	Marguerita Time	02/12/83	3
6	Whatever You Want	14/09/79	4
7	Caroline [includes Live reissue]	31/08/73	5
8	The Anniversary Waltz - Part 1	17/09/90	2
9	Burning Bridges (On And Off And On Again)	21/11/88	5
10	The Wanderer	9/10/84	7
11	Rock 'N' Roll	20/11/81	8
12	Something 'Bout You Baby I Like	20/02/81	9
13	Ol' Rag Blues	02/09/83	9
14	Dear John	19/03/82	10
15	Again And Again	25/08/78	13
16	Break The Rules	26/04/74	8
17	Rain	06/02/76	7
18	Lies / Don't Drive My Car	28/11/80	11
19	Paper Plane	10/11/72	8
20	Living On An Island	16/11/79	16

*= peak chart position of original release Source: OCC/Music Week research



PICTURE LEFT

The classic Quo pose: Rossi and Parfitt have fronted the band through several line-up changes

Congratulations on 40 years of hits, an incredible feat. It's been a pleasure working with you.

Nick, Sean and Chris @

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LIVE NATION

Features

MATCHSTICK MEN AT 40

They have rocked all over the world but Status Quo are still striving for more. Music Week talks to Francis Rossi, Rick Parfitt and the band's manager Simon Porter about how they are marking the 40th anniversary of their debut chart single Pictures Of Matchstick Men

THERE ARE VERY FEW ARTISTS IN THE HISTORY OF THE MUSIC INDUSTRY who have both the longevity and the popularity to release 75 singles over the course of their career. Status Quo are one of those rare acts and when they release It's Christmas Time on December 1, it will also be their very first Christmas single. And, as if all that were not enough, 2008 marks the 40th anniversary of the band's first hit single, Pictures Of Matchstick Men, which reached number seven in the UK charts in 1968.

It was while he was holidaying last Christmas that Quo manager Simon Porter came up with an idea to celebrate these milestones. Toying with the idea of "pictures", he decided to ask artists, celebrities and musicians to reinterpret classic Quo images, iconic album sleeves and so on.

"I wanted to get a total cross-section of people, people you might not normally associate with Quo or even think would be likely to contribute, so it ranges from Brian Wilson to Australian artist Charles Billich," explains Porter. "I think this concept gives us an excuse to go into a lot of areas promo and marketing wise that we normally wouldn't get into, which is the beauty of the thing."

"We thought finding 40 artists and celebrities was a hard mountain to climb, but we ended up with 50, so we've been delighted by the response," reports Status Quo's in-house marketing consultant Frances Keen.

The 50 pieces of artwork, by everyone from Alice Cooper and the cast of Coronation Street to acclaimed wildlife artist David Shepherd, will be sold to bidders through an online silent auction and live at London's Bonhams auction house at an invitation-only event on November 5. The proceeds - which the band's management hope will be around £50,000 to £60,000 - will be donated to The Prince's Trust, a cause that Status Quo have espoused since they were the first band to perform a show in aid of the charity at Birmingham NEC in 1982.

"Trust? I thought it was truss!" quips Francis Rossi. "Yes, the charity does good things for young people, giving them opportunities, whether it's helping them with business or being in a band."

The "pictures" theme is carried through to the Universal Music TV compilation release Pictures - 40 Years Of Hits on November 3.

"All the early Quo stuff was within the Sanctuary catalogue which Universal acquired last year, so it made sense to take another look at it," explains UMTV managing director Brian Berg. "It had been a while since we'd done anything along those lines and, of course, Pictures Of Matchstick Men was one of the old Sanctuary/Pye tracks and was their first hit."

The album will be released in a variety of formats, including a standard two-CD set, The Value Of Music package which includes a DVD and rarities, the Earbook box incorporating digital and vinyl tracks, and finally a guitar-shaped USB which can also be worn as a pendant!

The Earbook format is a lavish four-CD package, which for the first time ever brings together remastered versions of all the original radio edits of Quo's 75 singles. It also features a full colour, 120-page book, which contains all the reproductions of the artwork donated to the auction. Universal Music Operations will pay 10% of its net receipts from each Earbook sold to the Prince's Trust with a minimum payment of £1 per book, which is expected to raise £10,000.

Marketing of the compilation consists of a major TV push, launched on November 1 and running across the UK with an animated ad. There will be viral marketing in the form of an online Status Quo pub quiz, backed up by real pub quizzes in towns the band are visiting on their UK tour. There will also be online marketing on tabloid and football websites.

"Marketing is fairly straightforward, but we've had some fun along the way," says UMTV marketing director Sharon Hardwick. "It's a cracking release and it's been an awful lot of work, but it's also been a complete laugh doing it. I never thought I'd go to Bonhams with Status Quo!"

The release of the 40th anniversary compilation has been mirrored in the band's stage show on their current UK tour with backdrops reflecting memories of their career and a setlist which includes some songs which have not been played for decades.

"Myself, [agent] Neil Warnock and Simon Porter sat down and discussed with the band a set that reflected the overall history of the band, bringing back some long lost classics," says promoter Steve Homer from Live Nation. "They responded very well and it has been incredibly well-received by the fanbase."

And ticket sales have borne up well in the face of the credit crunch. "Actually, I think it's great having a depression with Status Quo," comments Warnock, "because you want to be cheered up, so you go to Quo, have a couple of beers and a hot dog and have a great night out! They lift everybody's spirits and everyone has a great time."

Among all the other activities, there is also a good chance that Status Quo will be invading the singles charts in the next couple of months. They have collaborated with German techno band Scooter on their new single Jump That Rock (Whatever You Want), which they

hope may have the same impact as the Aerosmith/Run DMC pairing on Walk This Way. The single has been available as a download since October 27 and is released on CD today (Monday).

And then there is the Christmas single. It's Christmas Time was penned by Rick Parfitt towards the end of last year. "I've always wanted to write a Christmas song and never really got round to it or found the

right formula," he says. "But I sat down with a friend of mine who's a guitarist from Germany and it just appeared!"

Brian Berg adds, "With Scooter sampling Quo, along with what we think is a great Christmas single, this could really have a great impact sales-wise. The good thing about the Scooter connection is that it gives Status Quo that younger demographic. It will be a very high-profile period for them over the next couple of months."

And what better way to round off such a memorable year than with a Christmas hit?

"It will be a very high-profile period for Status Quo over the next couple of months"

Brian Berg, Universal



PICTURES ABOVE
Double celebration: Universal Music TV's Pictures - 40 Years Of Hits features a DVD and Quo rarities and there are additional formats including a guitar-shaped USB

MAIN PICTURE
Live alive Quo: the veteran rockers are soon to kick off a European tour in Germany and will be packing out UK venues again when they begin their winter dates on December 12 in Brighton



Features



PICTURES ABOVE Guitar heroes: the Rossi-Parfitt combination has been one of rock and roll's most fruitful and enduring partnerships

QUO Q&A FRANCIS ROSSI AND RICK PARFITT

Music Week: When you first met what were your first impressions of each other?

Rick: "I thought Francis was very cool – he looked great. He was playing an Epiphone guitar high like Gerry Marsden from Gerry And The Pacemakers. Francis has just always had something that you can't quite put your finger on – the X Factor, I guess. We became mates straight away."

Francis: "A flash poof, because he had this big quiff and worked in cabaret! He is very flash, but that is what he is. I think possibly the reason the thing works between us from the public's point of view is that it's chalk and cheese; there's this blond handsome fellow and this bald fuck!"

Live Aid was a huge moment in your careers, what do you remember of the day?

Rick: "Just before we went on, I remember feeling so nervous. When they made the announcement, 'It's 12 o'clock in London..', my heart was missing a beat. It suddenly hit me that this was the biggest audience we'd ever gone out to. When you saw all the cameras down the front, you thought, 'This is going out to the whole world! Who would have thought when you started off wanting to be a pop star that one day the whole world would be looking at you in one go? It was awesome.'"

Francis: "Where we'd been, I don't know, but we weren't aware of this whole thing which had been on the TV. So when we get to walk on – woah, this is serious! Actually, I realised about 10 minutes beforehand that it might be serious, because Madonna wanted to go for a piss and had about 12 people take her. I thought, 'Who's holding what...?!'"

What have been the band's finest moments?

Rick: "There's quite a lot of them, Live Aid being one. The Knebworth Music Therapy event (1990) was amazing. I went down to the old beaten-up building in Kentish Town to see how they helped autistic children and the Knebworth gig paid for the new building. I opened it with Dave Gilmour and the Duchess of York and when you see the new building, you can think, 'I was a part of that!' and it makes you feel really humble."

How did your appearance on Coronation Street in 2005 come about?

Francis: "Bruce Jones (Les Battersby) used to come and see us a lot in Manchester, because he's a big fan. I said, 'Why can't you put us in your thing now and again? Rick and I would love to stand there, with a pint'. About two years later, a script came up and it was hilarious, so we agreed to do it. They're really great people and they work so hard for their money. They're usually on set at 7.30am, when most of us are getting up!"

Throughout the ups and downs of the band, revelations of drug and alcohol abuse and so on, you've never been unpopular with the public. Why do you think that is?

Rick: "We don't think about it too much really, we just get on with it. I'm just a normal bloke and I never see myself as anything different. The other night, when a show was cancelled in Oxford, Rhino [bass player John "Rhino" Edwards] and me went out and met a load of fans and had a drink with them in a local pub. It's not all the time you can get to do that, but we never put any barriers up between us and the fans. We've always looked at them as part of us

really and we're just one big happy family. I know that sounds a bit cheesy, but that's just the way it is. We're just two blokes who happen to have done very well with a band that they love."

Francis: "I come from Purley, I'm in Status Quo, I wear white socks... Everything's wrong about this band – unless it's to its fans. To everybody else, everything is wrong until they come to see us and then they go, 'I don't care – I enjoyed that! I enjoy myself so much and I just love doing it. I don't know what I'd do in life without that. As much as I think I'd like to retire and stay at home, sitting around in slippers, something in me is still that insecure little show-off that needs to go on stage and show off to people.'"

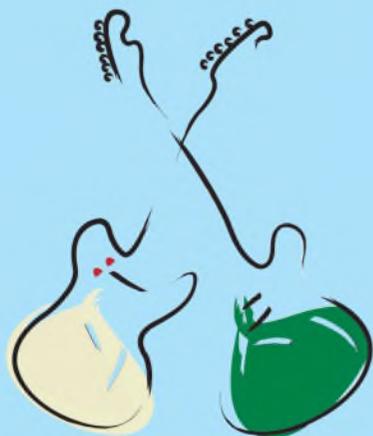
Do you have any career ambitions left to fulfil?

Rick: "There was some talk of touring India a while ago and I'd like to do that. I'd like to have another crack at America, I guess, but I don't think that's really going to come off. I quite like going over there and playing to a few thousand people in LA and New York, but I would really like us to have the recognition that I think we deserve, because we should have been massive there."

Francis: "Just more. And that's inherent in this gig, isn't it? If you get to the top of the tree in politics in England, you get to be Tony Blair for two terms and then basically you're alright for life. You get to the top of the tree in this business and you say, 'Right – now you'd better fucking work! We've both been hanging on by our fingernails since 1968 and anybody else that says they haven't is lying. I just want to do better, do more, do it again, do it again, do it again...'"

Congratulations on 40 Years Of Hits

Status Quo



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Promotional feature



RELIVE IT AGAIN WITH CONCERT LIVE

Accessing a live recording within minutes of the band leaving the stage is now a reality for music fans

DRUNKEN IDEAS, FOR ALL THEIR ALLURE on the night, rarely account for much of the next morning.

Which makes the huge success of Concert Live – born out of drunken disagreement between school friends Adam Goodyer and James Perkins following a 2005 Massive Attack gig – all the more impressive.

The argument, sadly, was never resolved. However, it did form the basis for what is now a highly successful 'Live CD' business. So successful, in fact, that it won the O2 X Award for Music earlier this month, against fierce competition from the likes of legendary retailer Rough Trade and the up-and-coming management company Young Guns.

The O2 X Awards set out to recognise innovative and creative small businesses, something that is more important than ever in these difficult economic times. These attributes, clearly, Concert Live has in spades – as befits an idea dreamed up by two men in a boozier, the business is brilliant in its simplicity: it offers music fans CD recordings of the gig they have just witnessed, within 10–15 minutes of the band coming off stage.

Speed, clearly, is crucial. But so too is quality. The live albums excel not just in sound, but also in packaging, meaning the fan has a suitable visual souvenir from the night to fit on his or her shelves.

"We want people to think 'this is my memento' from the night. We want to make it one of the best

CDs in their collection," explains managing director Adam Goodyer. It seems to be working – Goodyer says that around 10% to 12% of people attending a concert will buy a live CD if it is available, while an equal number will buy the CD afterwards.

"When we were first researching it, the idea came up independently," he explains. "We weren't the original pioneers, but we were the first people to make it commercially viable for artists and could therefore really concentrate on the quality of the recording and the packaging. It is not just something that anyone can put together. We concentrated a lot on our artwork, for example."

This approach is clearly paying dividend, as the company expects to almost double its turnover this year, having pulled in just shy of £800,000 in 2007, despite the problems of the credit crunch. As such, the



O2 X Awards demonstrates the resilience of innovative British business to the ongoing economic problems.

"It brings in incremental revenue. It is great for artists and for fans. If you get into the live retail environment and record it the right way, people will be more than happy to buy it," says Goodyer. "We can increase the per-head spend at a concert by £2–3. We're getting more value into the music."

Despite all this, Concert Live is not resting on its laurels. It recently debuted its latest product, a photo

disc offering fans high-quality images of the gig they have just witnessed, while it also has plans to expand into India and Japan.

What's more, Goodyer claims to have a couple of 'monster' contracts on the horizon, although he is keeping tight-lipped as to what these may be.

"The plan is to make sure that the product continues to improve and that we allow more and more people from around the world gain access to it."

PICTURED ABOVE James Perkins and Adam Goodyer, centre and second right, pick up their coveted O2 X Award for Music for Concert Live. Also pictured: TV presenter Holly Willoughby, *Music Week* news editor Ben Cardew and (far right) David Arnold



"If you get into the live retail environment and record it the right way, people will be more than happy to buy it..."

Adam Goodyer
Concert Live

THE O2X AWARDS WHAT ARE THEY?

Launched in 2003, the O2 X Awards provide a platform for small businesses to highlight their achievements at a grass-roots level through to national awareness. Selection criteria focuses on innovation, creative vision and a will to succeed. *Music Week* is an official media partner.

Concert Live and the other finalists were selected from hundreds of entries received from across the UK. Simon Devonshire, head of small business marketing at O2, said, "The calibre of the entries we received this year was exceptional but Concert Live really marked themselves out as a small business that is doing something genuinely different."



TV presenter Holly Willoughby, artist Tracy Emin and Jo Wood were part of a star-studded guest list at the O2 X Awards

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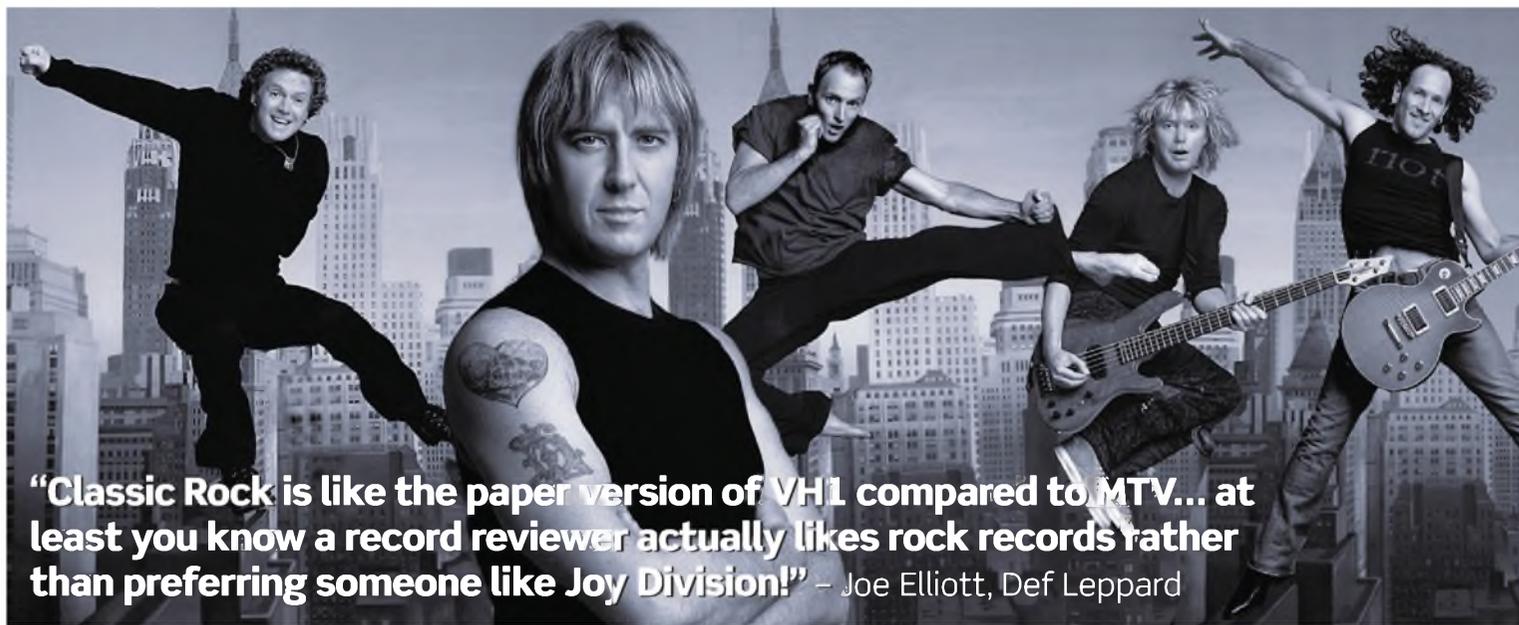
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Features

ROCK OF PAGES

In the early Nineties, classic rock artists were largely ignored by the music press and wider media, regarded as a peculiarity of a bygone age. Now little more than a decade on, with the help of Classic Rock magazine, both the artists and the publication have gone from strength to strength



“Classic Rock is like the paper version of VH1 compared to MTV... at least you know a record reviewer actually likes rock records rather than preferring someone like Joy Division!” – Joe Elliott, Def Leppard

Media

By Valerie Potter

THE FACT THAT LAST WEEK AC/DC – a band that has been in existence for 35 years and features a guitarist who still dresses up as a schoolboy – snatched the UK’s number-one album chart position away from the far cooler Kaiser Chiefs, outselling them more than two to one, is testimony, if any is needed, to the size and loyalty of the classic rock following in the UK.

The genre’s growth over the last 10 years can be put down to a number of factors. Rock musicians are not fading away, but are continuing their careers into their fifties and sixties, while the reunion of classic line-ups of bands such as Black Sabbath, Judas Priest and Iron Maiden has resulted in success which sometimes exceeds that of their heyday. Equally, rock fans tend to be more loyal than those of any other musical genre and its appeal is generational; young fans learn about it from their fathers or older siblings and, once hooked, are keen to trace their favourite form of music back to its roots.

Yet only 10 years ago, these bands were receiving little or no media coverage, as even specialist rock magazines remained firmly focused on the younger end of the musical spectrum. Rock writers Jerry Ewing and Dave Ling, who were then working in Dennis Publishing’s Oneshots division, were convinced that thousands of other fans shared their frustration at this situation and started developing the concept of a magazine devoted to classic rock.

“We would sit in the office, listening to classic rock all day, bemoaning the fact that *Kerrang!*, *Q* and *Mojo* steadfastly refused to cover heritage acts,” explains Ewing. “The idea was to fill that void.”

Dennis was persuaded to adopt their concept for a rock ‘oneshot series’, with its original title of *Rock Circus* changed to the self-explanatory *Classic Rock* at the suggestion of Oneshot’s publisher Christina Neal. There was no big launch when the first issue was published on October 24, 1998: it was simply announced with a press release which included its mission statement “to cover

everything from Van Halen to Vangelis, from Rush to Radiohead, from Kiss to Kula Shaker, with fair but critical eyes and ears”. It was a modest start for a magazine which would not only reflect the classic rock scene, but also play an important part in expanding and legitimising it.

Dave Ling remembers, “The response from the record companies was a combination of bafflement and mild bemusement. They couldn’t fathom who would go out and buy the magazine. But I spent literally two weeks going to every band website and posting on there, ‘You wanted it – now please go out and buy it’, which seemed to do the business.”

The first issue sold 27,500 copies, which, as the average Dennis oneshot sold around 20,000, was considered a great result; in fact, *Classic Rock* is reputed to be the only Dennis publication which has never lost money, the use of existing staff and resources giving it low overheads. Although remaining a contributor, Jerry Ewing left to take up a job at *Maxim* after the first issue and for the next year, *Classic Rock* was editorially steered variously by Dave Ling, Mick Wall and Andy Ryan as a bi-monthly publication.

At the end of 1999, Dennis made the shock announcement that it had sold the now monthly *Classic Rock*, along with *Metal Hammer* to Future Publishing, which promptly relocated both magazines from London to Bath. Within eight months, they were back in London again, but at the time, the move provoked a flurry of resignations, including Andy Ryan who was replaced by a returning Mick Wall.

Wall explains, “Future are very good at picking up secondary titles in markets and Dennis had sold *Classic Rock* to Future as essentially a poor man’s *Mojo*. The main thing I had to impress upon them was that it wasn’t that. Every single issue, I was in meetings trying to explain what the hell the magazine was about.”

And if Future was confused about what the title represented, some areas of the music industry totally rejected it. *Classic Rock* publisher Chris Ingham, who was then its ad sales manager, says, “I remember literally getting laughed out of record company offices. One person said to me, ‘Why are you wasting your time, talking to me about Status Quo fans? I don’t care!’ I just felt embarrassed for them as much as I felt embarrassed for me, because they couldn’t see a value in the money the readers were spending. So you don’t want to sell a £50 boxed set? That never left me – and I can say that particular person has spent several tens of thousands of pounds with us since that day!”

Nevertheless, the magazine did also have some stalwart heavyweight supporters, including Iron Maiden manager Rod Smallwood. “I thought there was a gap in the market for something like *Classic Rock*,” he says. “The other magazines were trading for different degrees and demographics of rock, and it seemed fairly obvious that it would work well.”

Eagle Rock managing director operations international Lindsay Brown was an early advertiser. “We could see the magazine was targeting a demographic that was largely being ignored by the media at that time, but to us was a proven purchaser of many of our releases on both CD and DVD,” he notes.

After becoming editor of *Metal Hammer* at the end of 2000, Ingham was promoted to publisher of both *Hammer* and *Classic Rock* in 2004 and immediately set about taking the latter in hand.

Following Mick Wall’s departure, he recruited Scott Rowley from *Total Guitar* as editor-in-chief. “I thought *Classic Rock* had real potential that hadn’t been fulfilled,” says Rowley. “To me, it seemed a bit like a magazine for old men, so I guess the mission was to make it a vibrant musical community. Our readers go out to gigs all the time, so we put in a whole bunch of listings and live



MAIN PICTURE
Classic success: Def Leppard are just one example of a classic-rock band who are now playing to more people live than they did at the height of their Eighties success

PICTURES ABOVE
Cover stars: a selection of *Classic Rock*’s iconic covers. The magazine has reached 124 issues since its launch in 1998

Features



"I thought Classic Rock had real potential that hadn't been fulfilled. To me, it seemed like a magazine for old men, so I guess the mission was to make it a vibrant musical community..."

Scott Rowley, Editor-in-chief, *Classic Rock*



reviews, at a time when most magazines were taking them out. The front section of the magazine is filled with interviews and we've got 'welcome back' features as well as profiles of new bands. We wanted to make everyone feel a bit more involved."

The annual Classic Rock Awards was another innovation introduced in 2004. Always a high-profile event, since its inception it has honoured Lemmy, Alice Cooper, Jimmy Page and this year, Ozzy Osbourne

"It's a great amplification of how much we care," says Ingham. "It was not about having an event just because everyone else has one. It was because no one else respects our guys and if we don't respect our guys, we're not respecting ourselves."

With Rowley's arrival, *Classic Rock* also started to gather a stable of writers whose work carries credibility because they are often contemporaries of the bands they write about. Asked about the best features the magazine has run, he picks out editor-at-large Geoff Barton's investigation into Bon Scott's death - "It was one of the first serious features we did and it felt like marking our territory" - and a three-part feature on Thin Lizzy by Harry Doherty who was commissioned to write the band's official biography by Phil Lynott, shortly before the singer died.

The results of Ingham and Rowley's input have been steadily climbing circulation figures at a time when those of several other magazines are diminishing. In 2004, sales were around 38,000, but January-June 2008's ABC was 66,632, outstripping both *Kerrang!* and *NME*.

The knowledge and experience of its writers has also won *Classic Rock* the respect of musicians and industry executives alike. "*Classic Rock* magazine is essentially like the paper version of VH1 compared to MTV," says Def Leppard frontman Joe Elliott. "We'll get a one-star review for an album if they don't like it, but at least you know the reviewer actually likes rock records, rather than preferring someone like Joy Division!"

Roadrunner managing director Mark Palmer adds. "I can honestly say that *Classic Rock* is one of the few magazines that I read cover to cover. There are numerous great rock acts that were always shunned by most of the mainstream magazines and *Classic Rock* has adeptly filled that gap. They are also being incredibly supportive of new, young bands in the 'classic rock' mould, like Black Stone Cherry and Airbourne."

The popularity of the magazine has also had a positive effect on the UK's live industry. Chris Alexander, who promotes classic and progressive rock at London's Astoria, says, "The magazine has been a wonderful one-stop outlet to let an ever-expanding readership know about forthcoming events. It has been a pleasure to regularly place adverts in a magazine which I know is hitting my target audience square between the eyes."

The Agency Group CEO Neil Warnock adds, "The magazine is actually contemporising bands that have been around for a while. With their encouragement and the resurgence of interest in classic rock in general, we've seen bands that we have here go from being concert artists to arena artists to festival artists."

However, *Classic Rock* not only supports bands in print, but has become media partner with promoters like Live Nation on a number of UK shows, most notably last summer's Def Leppard/Whitesnake co-headline tour. "It was so successful that we ended up adding three extra dates to the tour," reports Live Nation's vice president of

BEST-SELLING CLASSIC ROCK ISSUES



ISSUE & DATE	MAIN FEATURE
1 104 (April 2007)	Cover story: 100 Wildest Guitar Heroes
2 113 (Dec 2007)	Led Zeppelin
3 100 (Dec 2006)	100 Icons of Rock
4 117 (April 2008)	The Best British Bands special
5 109 (Aug 2007)	Jimi Hendrix, Mick Jagger, Robert Plant (Rock festivals)

music Andy Copping, "and Def Leppard and Whitesnake played to more people than they had ever done in the UK - even more than when both of those bands were at their height in the Eighties!"

Classic Rock is currently collaborating with Academy Events for a series called "For One Night Only" - one-off concerts where a band will perform a classic album in its entirety. The first will be the reformed Gun playing *Taking On The World* at London's Shepherd's Bush Empire and Glasgow's Carling Academy on December 18 and 20 respectively. "*Classic Rock* is all about classic bands and classic albums, so it was an obvious marriage," says Academy Events promoter Ian Richards. "We'll do as many as we can; we're inviting people all the time."

Following the success of last year's event, Hard Rock Hell II - a weekend classic rock festival co-promoted by *Classic Rock* and emc3i Ltd at Prestatyn Pontin's Holiday Centre - takes place on December 5-7 and sold out all its 3,500 tickets three months in advance. "We're very happy to be involved in *Classic Rock*, because it is a quality magazine and it does touch a lot of areas that other magazines don't," says emc3i MD John Davis.

This year, *Classic Rock* has also started a new partnership with Rock Radio, which will see the station running "specials" on the 2008 Classic Rock Awards and shortly giving the magazine its own show. "We have a very co-operative relationship," comments station manager Ciaran O'Toole. "It's tough out there and the media markets are fragmented, but having focused content is beneficial."

Another new project is the Powerage record label, which is a collaboration between *Classic Rock* and Plastic Head Music Distribution, in which the magazine assists with A&R and marketing, while the distributor takes care of the deals and label administration. The first four albums will be released in November, with the next batch following in February/March. "There are billions of groups that have been inspired by all those great classic rock bands doing their thing out there and no one's focusing on it, so we decided to get together," explains Powerage director Steve Beatty.

Chris Ingham is also in the final stages of putting together a digital download platform for *Classic Rock*. "*Classic Rock* is an influencer; it's got a niche crowd and it's well-informed," he observes. "You get nothing like that on iTunes, so I'm looking forward to getting that up."

As a magazine which has earned its growing circulation figures the old-fashioned way - not through focus groups and market research, but through empathy with its readers and a shared passion for music - there appear to be no limits to its expansion in the marketplace.

"The magazine is the vital thing - always has been," Ingham says. "But we're still evolving and developing. There are more things we know we can do and more things we want to do. We are absolutely not resting on our laurels - not one little bit!"

Q&A CHRIS INGHAM



What lies at the heart of *Classic Rock's* editorial policy?

"I think the heart of *Classic Rock* is the pub conversation. You need to arm your readers with titbits of information and information that they can swop with their mates in the pub. If you give enough of those pub moments in the mag, you will sell a lot and I'm pretty sure that's why we've got 15,000 subscribers, because we deliver that consistency."

How big an impact do you think *Classic Rock* has had on the rock industry in general?

"I know we've made a profound difference. Bands tour now that would never have toured in the past. We created the potential for that to happen, because we gave them that aggregated audience of people who felt they weren't being served and I'm very glad that we did that."

What changes would you like to see *Classic Rock* make in the music industry in future?

"I wish more major labels had the courage to sign classic rock artists, because I don't understand when there are such hardcore crowds who would pay £40 or £50 for a boxed set, they can't make a model that makes money for them. Because I'd like to see more marketing happen for classic artists in a responsible way from major labels."

How important are the Classic Rock Awards to the magazine?

"We think it's important to have a focal point where that community gets together, but it's not vital. If we didn't have them, *Classic Rock* wouldn't fall over - and that's good to know as well, because if the day comes when it's too much fucking hassle, I will pull the plug on it! It's the biggest fucking headache of the year - but usually, at some point on the night, I do allow myself a bit of a smile and think, 'Yeah, it's probably worth it!' In that room last year, we had nearly half a billion pounds in terms of estimated bank account sizes, so you get some serious egos knocking around."

Have you had any major nightmares at the Awards?

"On the first one, the food was so late, Lemmy ordered a McDonald's and had it brought down to him. I do remember thinking, 'At any point, he could get up and just walk out...' And then Peter Stringfellow got up and gave a testimonial to Lemmy which got a standing ovation. I didn't know that Peter Stringfellow was a club promoter in the Sixties and he first met Lemmy when he was roadie-ing with Jimi Hendrix. That's the great thing about *Classic Rock* - you learn this kind of stuff!"

Classic Rock seems to be a very popular magazine with musicians - but are there any that you've upset?

"At one point, we were getting a legal letter a week from Axl Rose. We haven't actually been sued by anyone yet, although we've got a 'wary list'. I do have a file of stories that - well, let's see if we ever have the balls to publish them! Certainly, there are some entertaining stories there and bodies buried that a lot of people would not like to see dug up!"

Was there any one point when you realised how big *Classic Rock* could become?

"When the Led Zeppelin tickets went on sale and 20m people were trying to get hold of them. That's when you realise the scale of what you can achieve. Look at how important this music is."

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Key releases

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

Out this week

Singles

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

Previous single: Is This The Way To The World (Cap (E))
- **Jason Donovan** Dreamboats & Petticoats (UMTV)

Previous single: Share My World (did not chart)
- **Fall Out Boy** I Don't Care (Mercury)

Previous single: I'm Like A Lawyer (did not chart)
- **Fightstar** The English Way (Search & Destroy)

Previous single: Floods (did not chart)
- **Filthy Dukes** Tupac Robot (Club Rock Fiction)

Debut single
- **David Jordan** Only Living Soul (Mercury)

Previous single: Move On (68)
- **Kardinal Offishall** Feat. Akon Dangerous (Polydor)

Debut single
- **Chaka Khan** Angel (Megafon)

Previous single: I'm Every Woman/Ain't Nobody (did not chart)
- **Leona Lewis** Forgive Me (Syco)

Previous single: Bleeding Love (1)
- **Madcon** Liar (RCA)

Previous single: Egginn' (5)
- **Mumford & Sons** Love Your Grouse (Chess Club)

Previous single: Roll Away Your Stone (N/A)
- **Scouting For Girls** WisF I Was James Bond (Epic)

Previous single: It's Not About You (31)
- **Stereophonics** You're My Star (Mercury)

Previous single: My Friends (32)
- **Paul Weller** Sea Spray/22 Dreams (Island)

Previous single: All I Wanna Do (28)

Albums

- **Brightblack** Morning Light Motion To Rejoin (Matador)

Previous album: (first-week sales/total sales): Brightblack Morning Light (27E/2,222)
 - **Death Vessel** Nothing Is Precious Enough For Us (Sub Pop)

Previous album: Stay (Cise (1/10/04))
 - **Herbie Hancock** Then & Now: The Definitive (Verve)

Previous album: River - The Joni Letters (1,17/14,432)
 - **Enrique Iglesias** Greatest Hits (Interscope)

Previous album: Insomniac (27/198/261,106)
 - **Girls Aloud** Out Of Control (Fascination)

Previous album: Tangled Up (45,065/417,738)
 - **Grace Jones** Hurricane (Wall Of Sound)

Previous album: The Grace Jones Story (1/14/790)
 - **Little Joy** Little Joy (Rough Trade)

Debut album
 - **Of Montreal** Skeletal Lamping (Polyvinyl)

Previous album: Hissing Fauna... (25/71,926)
- “Last year's *Cu Qg Meg* track from their icons, *Abstract* The EP was probably one of the catchiest numbers this Athens, Georgia, band have yet produced. This, their ninth studio album, is as ever a mish-mash of styles but never quite hits the heights hinted at by *Cu Qg Meg*. At various times funky, rocky, soulful, electronic and psychedelic - which just about covers most bases - it comes into its own on tracks like the Postal Service-influenced *An Euardian Instance* or *Gallery Piece*, which could have been lifted straight off a Foals album. If your brain doesn't explode trying to work out the intricate cardboard CD packaging, there are nine other formats to choose from including a paper lantern and tote bag release!”
- www.musicweek.com/review

- **The Paddingtons** No Mundane Options (Mercury)

Previous album: First Comes First (4,188/17,605)
- **Razorlight** Slipway Fires (Vertigo)

Previous album: Razorlight (106,848/1,443,103)



- **Status Quo** Pictures - 40 Years Of Hits (Universal TV)

Previous album: In Search Of The Fourth Chord (13,949/32,774)
- **Threatmantics** Upbeat Love (Double Six)

Debut album
- **Various** Michael Parkinson: My Life In Music (Warner Brothers)
- **Various** Dreamcoats & Petticoats 2 (UMTV)
- **Paul Weller** Paul Weller At The BBC (Polydor)

Previous album: As Is Now (42,105/163,903)

Out next week

Singles

- **Alphabeat** What Is Happening (Virgin)
- **Arms Kids** Aflame (Melodic)
- **The Automatic** Magazines (Epic)

Previous single: I'm Every Woman/Ain't Nobody (did not chart)
- **Beyoncé** If I Were A Boy (RCA)



“The novel subject matter of *If I Were A Boy* and related video in which Beyoncé, predictably, dresses up as a man, have raised interest in this otherwise rather disappointing single from Beyoncé / Sasha Fierce. That's not to say that it's a bad track - by no means - but by Beyoncé's own exceptionally high standards this strummed acoustic lament sounds a little, well, dull. That said, radio is already all over it, while fellow new track *Single Ladies* (Put A Ring On it), currently streaming from the artist's website, suggests that more interesting times are on the horizon.”

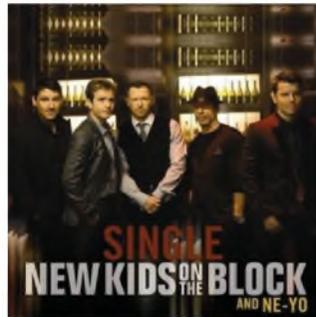
www.musicweek.com/review

- **James Blunt** Love Love Love (Atlantic)
- **Gabriella Cilmi** Sanctuary (Island)
- **Coldplay** Lost! (Parlophone)
- **Taio Cruz** I Just Wanna Know (Island)
- **Alesha Dixon** The Boy Does Nothing (Atlantic)

“Lead single from Dixon's Asylum Records debut, *The Boy Does Nothing* is a big, brash pop song in the tradition of *Mambo No 5* by Lou Bega. Her debut album, entitled *The Alesha Show*, will follow on November 24 and this single follows the conclusion of a publicising deal with Sony/ATV recently.”

www.musicweek.com/review

- **Emmy The Great** We Almost (Cise Harbour)
- **Enya** Trains & Winter Rains (Warner Brothers)
- **Friendly Fires** Paris (XL)
- **Tom Jones** If He Should Ever Leave You (S-Curve)
- **New Kids On The Block** Single (Polydor)



- **Nickelback** Gotta Be Somebody (Roadrunner)
- **The Script** Break Even (Phonogenic)
- **Simply Red** Go Now (Simplyred.com)
- **Twisted Wheel** Lucy In The Castle (Columbia)

Albums

- **Christina Aguilera** Keeps Getting Better - A Decade Of Hits (RCA)
- **Jonathan Ansell** Forever (UCL)
- **Buraka Som Sistema** Black Diamond (Fabric)
- **Castanets** City Of Refuge (Asthmatic Kitty)
- **Tracy Chapman** Our Bright Future (Elektra)
- **Tony Christie** Made In Sheffield (Decca/Autocore)
- **Il Divo** The Promise (Syco)

“Fifth album from Il Divo and the original man-band look set to add considerably to their current career sales tally of over 22 m albums. Launched with a glitzy event in Barcelona last week, *The Promise* will enjoy a UK boost this month via television appearances on both *The X Factor* and *Children In Need*. One for the Christmas stocking.”

www.musicweek.com/review
- **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)
- **Seal** Soul (Warner Brothers)
- **Stereophonics** A Decade In The Sun - Best Of (Mercury)
- **T-Pain** Thr33 Ringz (live)
- **Wiley** I See (Clear Asylum)

November 17

Singles

- **Chris Brown** Superhuman (RCA)
- **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)
- **The Killers** Human (Mercury)
- **Montt Mardié** Modesty Blaise (Ruffa Lane)



“It must be something in the water in northern Europe as this is typically infectious Swedish indie-pop from 25-year-old David Pagmar/Montt Mardié, all Eighties beats, gentle strings and piano undercurrents with a sighing, singalong chorus. It perhaps lacks the exquisite charms of its BBC Music single of the week predecessor *Set Sail Tomorrow* or debut single *Highschool Drama* but is nonetheless a good indicator of what we can expect from his UK debut album *Introducing...* *The Best Of*, to be released on lucky Soul's Ruffa Lane label in March 2009.”

www.musicweek.com/review

- **Josephine Oniyama** In The Labyrinth (Island)

- **Pendulum** Showdown (WEA)
- **George Pringle** LCD, I Love You But... (Trouble)
- **Santogold** Say A-Ha (Atlantic)

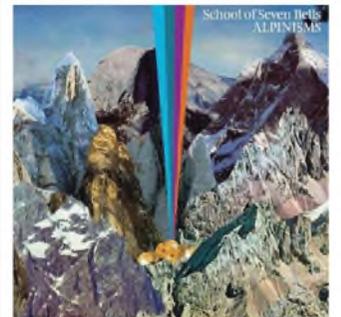
“Much like fellow Atlantic artist *Lykke Li*, Santogold may be wondering how she can keep on producing great modern pop songs to a fawning music press with barely a sniff of serious chart action. *Say A-Ha* falls into the rockier camp of Santogold tracks, barreling along like a modern *Madness* (or a better *No Doubt* to the less charitable). It sounds sparkling, boasts a great chorus, radio has given it support (A list at 6 Music, 1 Upfront at Radio One) and she's off on tour with Kanye West in November. All of which you would hope, would be enough to generate a fairly sizeable hit. But will mainstream UK audiences agree?”

www.musicweek.com/review
- **The Streets** Heaven For The Weather (Sixsevine)
- **The Verve** Rather Be (Parlophone)

Albums

- **Dido** Safe Trip Home (RCA)
- **Fall Out Boy** Folie A Deux (Mercury)
- **Essie Jain** The Inbetween (Leaf)
- **Tom Jones** 24 Hours (S-Curve)

Last week's cover story with the *Saturday Guardian* got the campaign off to a strong start for Mr Jones. *24 Hours* is his first album for EMI, signing to Steve Greenberg's S-Curve label and it has been produced by UK production duo Future Cut (Lily Allen, Pussycat Dolls).
- **N-Dubz** Uncle B (UMTV)
- **Nickelback** Dark Horse (Roadrunner)
- **The Priests** The Priests (Epic)
- **School Of Seven Bells** Alpinisms (Full Time Hobby)



THE PANEL

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



EMMA SCOTT (KERRANG!)
Last Gang: Last Gang EP (48Crash)
 Produced by Stephen Street, this Wakefield band's new musical offering is a three-track slice of great indie guitar music at its best, reminiscent of early Stone Roses, with the punchy choruses of *The Enemy*. Standout tracks from the EP *We Don't Care* and *Youth Run The City* are instant indieclub floor fillers.



DAVID MCGUINNESS (BBC SCOTLAND)
Flipron: Gravity Calling (Tiny Dog Records)
 Threatening and funny, sinister and friendly all at the same time, Glastonbury's macabre funsters are at the top of their game. With great writing and such a clear musical identity, you just have to smile and submit to their charms.



PAUL STOKES (NME)
The Airborne Toxic Event: Gasoline (Majordomo)
 So-called intelligent pop can be too arch for its own good, but with its finger-snapping beats and hip-swinging bass the Californians - one of the top 25 bands on MySpace according to *Rolling Stone* in 2006 - achieve that rarest thing: a song that will make you dance and think.



ANGELA BALAKRISHNAN (ARTROCKER)
Mumford & Sons: Love Your Grouse EP (Chess Club)
 With their crackling double bass, banjo boogie and rollicking bluegrass, Mumford & Sons' new EP conjures up a world lost to iPods and digital radios. The songs, with Marcus Mumford's powerful vocals, balance between beautiful fragility and full-sounded bubbly gait.

- **Simply Red** Greatest Hits 25 (Simplyred.com)



- **Rod Stewart** Some Guys Have All The Luck (Rhino)
- **Russell Watson** People Get Ready (U2)

November 24

Singles

- **Akon** Right Now (Island)
- **Bob The Builder** Big Fish Little Fish (UMTV)
- **Clinic** Tomorrow (Domino)
- **Coldplay** Prospekt's March EP (Parlophone)

“This EP rounds up eight tracks of outtakes from the Viva La Vida sessions, a remix of Lovers in Japan and a version of Lost featuring, improbably, Jay Z. Even more improbable, maybe, is the fact that the track works well. Jay Z's strident tones adding grit and gravitas to one of the album's stronger tracks. Clearly radio thinks so anyway: Lost is already A listed at Radios One and Two and a firm favourite at NME Radio.”

www.musicweek.com/review

- **Pussycat Dolls** I Hate This Part (A&M)
- **Everything Everything** Suffragette (Salmon)
- **Nick Harrison** Something Special (A&M)

A long-term development artist for Universal Publishing, Nick Harrison is managed by the team at Empire alongside a roster that boasts The Feeling, Estelle and Natasha Bedingfield among others. His debut album, as yet untitled, has been produced by Paul Epworth and will be released in 2009. Something Special is his first

single, a big upbeat slice of guitar-driven pop with plenty of radio appeal.

- **Micah P. Hinson** Throw The Stone (Full Time Hobby)
- **Ironik** Tiny Dancer (Asylum)
- **Little Boots** Stuck On Repeat (Sixsevenine)
- **Madonna** Miles Away (Warner Brothers)
- **My Morning Jacket** I'm Amazed (Rough Trade)
- **N-Dubz** Papa Can You Hear Me (AATW)
- **Katy Perry** Hot N Cold (Virgin)
- **Same Difference** We R One (Syco)
- **Solange** Sandcastle Disco (Geffrey)
- **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)
- **Alesha Dixon** The Alesha Show (Atlantic)
- **The Fireman** Electric Arguments (MPU/One Little Indian)
- **Guns N' Roses** Chinese Democracy (Polydor)
- **Haunts** London's Burning (Black Records)
- **Jay-Z** 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** BOBs & Heartbreaks (Def Jam)

December 1

Singles

- **Dan Black** Yours (A&M)
- The debut single proper from Dan Black, the commercial release of Yours will be bolstered by a limited 12-inch version which serves as the first single on A&M's revived dance imprint, AM – PM. Black was formerly frontman of London group The Servant and signed to A&M earlier this year. A limited white-label single, HYPNTZE, has already enjoyed day support from Radio One and will enjoy full commercial release next year.
- **Fields** Are You Ready Yet? (Atlantic)
 - **Flobots** Rise (Universal)
 - **Enrique Iglesias** Away (Interscope)
 - **Jonas Brothers** Lovebug (Polydor)
 - **Maria Lawson** These Walls (Pebble Beach)
 - **Busta Rhymes** World Go Round (Interscope)
 - **Usher** Trading Places (LaFace)
 - **Will Young** Grace (91/RCA)

Albums

- **Bob The Builder** Never Mind The Breezeblocks (UMTV)
- **Anthony Hamilton** The Point Of It All (RCA)
- **Jesca Hoop** Kismet Acoustic (Last Laugh/Netwerk)
- **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 (Columbia)
- “The commercial highlight from Kings Of Leon's new studio album, Use Somebody is the ballad that will take the band deeper into new territory – it is already clocking up almost 100,000 plays a day on Myspace. Lead single from the associated album, Sex On Fire, is still climbing up the UK Radio airplay chart, and entered the Top 20 last week.”

www.musicweek.com/review

- **Paramore** Decode (Fueled By Ramen)
- **Portishead** Magic Doors (Island)
- **Vetiver** More Of The Past (Fatcat)

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

- **Basshunter** I Miss You (Hard2Beat)
- **Boyzone** Better (Polydor)
- **James Morrison** Broken Strings (Polydor)
- **Razorlight** Hostage Of Love (Vertigo)

Albums

- **Johnny Greenwood** There Will Be

Blood (Warner Brothers)

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

December 22 & beyond

Singles

- **Lily Allen** The Fear (Regal) (26/01)
- **The Fratellis** A Heady Tale (Island) (22/12)
- **Pink Sober** (LaFace) (22/12)
- **Daniel Powter** The Best Of Me (Warner Brothers) (19/01)
- **Snow Patrol** Crack The Shutters (Fiction) (22/12)

Albums

- **Lily Allen** It's Not Me It's You (Regal) (09/02)
- **Animal Collective** Merriweather Post Pavilion (Domino) (19/01)
- **Sam Beeton** No Definite Answer (RCA) (09/03)
- **Chris Cornell** Scream (Interscope) (02/02)
- **Cut Off Your Hands** You And I (Sixsevenine) (26/01)
- **Dr Dre** Detox (Interscope) (26/01)
- **Empire Of The Sun** Walking On A Dream (Virgin) (16/02)
- **Escala** Escala (Syco) (06/04)
- **Filthy Dukes** Nonsense In The Dark (Fiction) (23/02)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (02/02)
- **Lady Gaga** The Fame (Interscope) (26/01)
- **Jennifer Lopez** Greatest Hits (Epic) (09/02)
- **Ann Scott** We're Smiling (Raghouse) (02/02)
- **The Shaky Hands** Lunglight (Memphis Industries) (05/01)
- **Shinedown** The Sound Of Madness (Atlantic) (02/03)
- **Starsailor** All The Plans (Virgin) (02/03)
- **Nancy Wallace** Old Stories (Midwich) (19/01)
- **The Yellow Moon Band** Travels Into Several Remote Nations... (Static Caravan) (19/01)

SINGLE OF THE WEEK

Scouting For Girls I Wish I Was James Bond (Epic)



With Quantum Of Solace reigning supreme at the box office there could be no better timing for Epic to release this aptly-named lead single from Scouting For Girls' self-titled first album. Despite bearing no official tie-in, the track is sure to benefit from the association. Its November 3 release comes just weeks after their debut album hit the double platinum mark in the UK and falls in the opening weeks of their national tour, dates that will include three headline shows in London, two at Hammersmith Apollo and one at Brixton Academy. The tour wraps up in Dublin on December 13.

ALBUM OF THE WEEK

Razorlight Slipway Fires (Vertigo)



Third album by Razorlight and the group have delivered an album that comes ever closer to realising their ambitions for success. Slipway Fires is an album of big songs and, obvious influences aside, the familiarity factor present here will keep the band's seat warm at radio for some months to come yet. The campaign for the album got underway in September, when lead single Wire To Wire was premiered by Zane Lowe on Radio One. It was subsequently released on September 28 and peaked at number five on the UK singles chart. The band's UK tour commences on November 10 and includes a headline show at Brixton Academy in London.

Charts club charts



Dream weaver: Christian Falk's and Robyn climb to the top of the Upfront chart



Danger man: Kardinal Offishall knocks Robin Thicke off the Urban chart peak

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST Title / Label
1	5	3	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
2	4	3	CONSOUL TRAINING Stop / Strictly Rhythm
3	30	1	ROBIN THICKE Luv 4 Luv/Show Me Love / Champion
4	10	2	LISA MISKOVSKY Still Alive / Network
5	2	4	ALPHABEAT What Is Happening / Virgin
6	14	3	GABRIELLA CILMI Sanctuary / Island
7	9	4	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
8	3	5	WAWA Traxxi: Forever/Time/Star Track / We Wa Traxx
9	1	5	TONY DI BART The Real Thing / AATW
10	NEW		PIMP + JAM FEAT. NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
11	19	2	LADYHAWKE My Delirium / Modular
12	11	8	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
13	17	9	BRIAN ANTHONY Worked Up / Sogit7 Entertainment
14	6	4	TOKYOBLU Groove Tonight/Set Your Soul On Fire / Tokyoblu Digital
15	25	2	WV BROWN Crying Blood / Island
16	NEW		ROSIE AND THE GOLDBUG You've Changed / Lover
17	7	6	DENIS THE MENACE/BIG WORLD/IAN HET VELD Show Me A Reason / Tuna/Nervous
18	12	13	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
19	8	4	HONEY RYDER Fly Away / Honey Ryder
20	20	3	AVATAR ONE FEAT. ALEXANDRA GREENE Open Up / Loverush Digital
21	15	6	SNEAKY SOUND SYSTEM UFO / 14th Floor
22	NEW		OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
23	NEW		SCOOTER VS STATUS QUO Jump That Rock / AATW
24	16	4	ROB MAYTH Heart To Heart / AATW
25	13	4	SASH! The Best Of / Hardbeat
26	18	5	ANASTACIA I Can Feel You / Mercury
27	21	7	DAMIEN WILSON FEAT. ANN BAILEY Take Me Away / CR2
28	22	5	WAWA & HERD FEAT. AMANDA WILSON The Right Way / Funk Recordings
29	23	6	DAVID GUETTA/CHRIS WILLIS FEAT. TOCADISCO Tomorrow Can Wait / Positiva/Mingis
30	26	5	ENERGY 52 Cafe Del Mar / AATW
31	24	7	FARLEY JACKMASTER FUNK Love Can't Turn Around / Beck Yard
32	NEW		PUSSYCAT DOLLS I Hate This Part / A&M
33	29	7	ALEX GAUDINO VS NARI & MILANI I'm A DJ / Rise
34	27	5	PHATS FEAT. BEN OFOEDU Can't Stop / Data
35	34	2	SHARON WOOLF VS. BIMBO JONES Sweet Like Chocolate / white label
36	28	5	WEEKEND LOVERS FEAT. AMANDA WILSON Saturday / white label
37	32	2	PINK So What / LaFace
38	NEW		CHICANE FEAT. KEANE Wake Up / Modern
39	35	16	ERIC PRYDZ Pjanoo / Defected
40	36	11	AXWELL/SINCLAR FEAT. R CARROLL What A Wonderful World / Defected/Positiva

COOL CUTS TOP 20

Pos	ARTIST Title
1	OUTSIDERZ Keep This Fire Burning
2	KID CUDI Day & Night
3	CHICANE FEAT. KEANE Wake Up
4	ATFC FEAT. LISA MILLET Bad Habit
5	FRIENDLY FIRES Paris
6	HERVE & KISSY SELL OUT Rikkalicious
7	YO! MAJESTY Club Action
8	FRANKMUSIK 3 Little Words
9	TIGA Mind Dimension
10	ANNIE Two Of Hearts
11	TIESTO PRESENTS ALONE IN THE DARK Edward Carnby
12	HENRY JOHN MORGAN Cherokee
13	TONG & SPOON Gas Face
14	TIM DELUX Mudpod
15	SMITH & SELWAY Push Factor
16	DEADMAU5 Ghosts & Stuff
17	MIGHTY DUB KATZ Keep On Truckin
18	LIL DIRTY Vintage
19	LADYHAWKE My Delirium
20	MOWGLI Pa Pa Pon

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

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST Title / Label
1	13	2	PUSSYCAT DOLLS I Hate This Part / A&M
2	10	2	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
3	3	3	PINK So What / LaFace
4	8	2	GIRLS ALLOUD The Promise / Fascination
5	9	3	SHARON WOOLF VS. BIMBO JONES Sweet Like Chocolate / white label
6	5	3	ALPHABEAT What Is Happening / Virgin
7	2	4	LEMAR If She Knew / Epic
8	NEW		CHRISTINA AGUILERA Keeps Gettin' Better / RCA
9	11	3	JODIE AYSHA So Typical La La La / Liberty City
10	12	4	ROB MAYTH Heart To Heart / AATW
11	17	3	ANEMO Musicbox / City Canyon
12	1	3	SASH! The Best Of / Hardbeat
13	21	2	SCOOTER VS STATUS QUO Jump That Rock / AATW
14	NEW		ALESHA DIXON The Boy Does Nothing / Asylum
15	18	3	PEACE MAKERZ FEAT. DANIELLE SENIOR Take It To The Dance Floor / AATW
16	NEW		GABRIELLA CILMI Sanctuary / Island
17	22	2	KJ Shakin' That / Savage
18	4	4	TONY DI BART The Real Thing / AATW
19	NEW		PIMP + JAM FEAT. NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
20	NEW		NEW KIDS ON THE BLOCK Single / Polydor
21	23	3	TINATIN Thinking Of Someone Else / white label
22	14	5	ANASTACIA I Can Feel You / Mercury
23	26	2	BOYZONE Back Again...No Matter What (The Greatest Hits Remixes) / Polydor
24	18	6	THE SATURDAYS Up / Polydor
25	NEW		JOHN BARROWMAN What About Us? / Epic
26	15	4	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
27	16	8	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
28	8	3	N-FORCE All My Life / AATW
29	24	6	ROBIN THICKE Magic / Interscope
30	NEW		THE GURU JOSH PROJECT Infinity 2008 / Maelstrom

URBAN TOP 20

Pos	Last	Wks	ARTIST Title / Label
1	2	4	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
2	1	16	ROBIN THICKE Magic / Interscope
3	4	3	T.I FEAT. RIHANNA Live Your Life / Atlantic
4	3	11	NE-YO Miss Independent / Def Jam
5	15	2	PUSSYCAT DOLLS I Hate This Part / A&M
6	6	4	LEMAR If She Knew / Epic
7	5	5	THE GAME FEAT. LIL WAYNE My Life / Geffen
8	7	12	FLO-RIDA FEAT. WILL.I.AM In The Ayer / Atlantic
9	8	11	RIHANNA Disturbia / Def Jam
10	9	8	BRICK & LACE Love Is Wicked / Kon Live/Geffen/Polydor
11	25	2	ALESHA DIXON The Boy Does Nothing / Asylum
12	NEW		ESTELLE Come On Over / Atlantic
13	21	2	CRAIG DAVID Where's Your Love / Warner Brothers
14	NEW		NEW KIDS ON THE BLOCK Single / Polydor
15	11	6	T.I Whatever You Like / Atlantic
16	14	15	PUSSYCAT DOLLS When I Grow Up / Interscope
17	13	10	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar / Decaydance/Fueled By Ramen
18	16	11	JENNIFER HUDSON Spotlight / RCA
19	19	19	RAY J FEAT. YUNG BERG Sexy Can I / Koch
20	12	9	SWAY FEAT. LEMAR Saturday Night Hustle / Dcypa Productions

RADIO 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

Robyn and Falk fall short of double Dream

PREVIOUSLY NUMBER ONE ON THE COOL CUTS CHART, and an Edith Bowman record of the week on Radio One, the all-Swedish collaboration Dream On by Christian Falk feat. Robyn vaults to the top of the Upfront Chart this week. The anthemic, melodic track was 6.7% hotter than nearest challenger Consoul Trainin's Stop last week, and features a package of mixes from Moto Blanco, Ashley

Beeble, Wez Clarke, Tiger Stripes and Mr Virgo. For all its thrust, Dream On cannot quite complete the double, falling a notch short of the Commercial Pop summit, where The Pussycat Dolls secure a second number one in 11 weeks, catapulting to pole position with a promo which features mixes of upcoming single I Hate This Part by Moto Blanco and Digital Dog, plus

a previously unissued mix of current hit When I Grow Up, which topped the chart in August. Number one on the Urban chart for 12 weeks, Robin Thicke's Magic fades. It falls to number two, being dethroned by Kardinal Offishall's Dangerous, which also features an assist from Akon. It is Offishall's first number one on the chart but Akon's sixth. It is too early to say definitively that Magic's chart-

topping days are behind it - it initially spent six weeks at number one, then dipped to number two, before returning to the top for a further six weeks. It is less than 2% behind Dangerous, though it has seen support dip for four weeks. **UPFRONT CHART BREAKERS:** 1 The Promise - Girls Aloud, 2 Keep Gettin' Better - Christina Aguilera, 3 The Boy Does Nothing - Alesha Dixon, 4 So Typical La La La - Jodie

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Charts predictive

CAMPAIGN FOCUS

RAY LAMONTAGNE

A SOFT-RELEASE THIS SIDE OF CHRISTMAS is laying the foundations for the third album by Ray Lamontagne, as 14th Floor looks to deliver his biggest hit to date in the new year.

Currently available via specialist and digital retailers in the UK, Gossip In The Grain will enjoy a full release on March 2, coinciding with the release of the lead single, You Are The Best Thing, on February 23.

A string of live dates, including headline shows at the Barbican in London and the Opera House in York, will also bolster Lamontagne's profile ahead of the release.

14th Floor Recordings managing director Christian Tattersfield says his company intends to focus most of its efforts on traditional media. "I just want to get this all over the radio," he explains. "You Are The Best Thing is one of those songs that transcends any preconceptions about genre or being too serious. It's an incredible song and a huge hit."

This is a strategy that has already worked wonders in the US, where the album last week gave Lamontagne his first top 30 placing as it rocketed into the chart at number three. It was a debut driven solely by the radio impact of You Are The Best Thing, which is currently climbing commercial playlists there.



Back in the UK, 14th Floor hopes to lay a firm foundation for the new album before stepping things up in January.

"We're starting this slowly in the UK and Europe, just making it available and we hope to get it to silver by the new year. Come January, when people are hungry for a great new record, we will come with a new single and step everything up," says Tattersfield. "We don't want to get lost in the fourth quarter. We'll let those records do what they're going to do."

14th Floor sold 450,000 copies of Lamontagne's debut album, Trouble, in 2004, fuelled by the top 25 title track.

The second album, Till The Sun Turns Black, was released in 2006 and proved less successful commercially, shifting 100,000 copies in the UK.

It was, by Tattersfield's own admission, an "artistic" record, and one that did not spawn a commercial single. "We treated it in a very low-key way," he says, confident in the new album's potential. "We weren't expecting Ray to make this record now. We were as blown away as anyone when we heard it."

Lamontagne will start an 11-date headline tour of the UK on February 7, concluding at Colston Hall in Bristol on February 21.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day and Age	Vertigo
2	GUNS N' ROSES	Chinese Democracy	Polydor
3	DIDO	Safe Trip Home	RCA
4	TAKE THAT	The Circus	Polydor
5	STEREOPHONICS	Decade In The Sun	Mercury
6	NICKELBACK	Dark Horse	Roadrunner
7	VARIOUS	Now! 71	EMI/UMTV
8	IL DIVO	The Promise	Sony BMG
9	FALL OUT BOY	Folie A Deux	Mercury
10	N-DUBZ	Uncle B	UMTV
11	BRITNEY SPEARS	Circus	Jive
12	RHYDIAN ROBERTS	Rhydian	Syco
13	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
14	VARIOUS	Doctor Who: Series 4	Siva Screen
15	COLDPLAY	Prospekts March EP	Parlophone
16	ENYA	And Winter Came	Warner Music
17	SIMPY RED	The Greatest Hits 25	EMI
18	JOHN BARROWMAN	Music Music Music	Epic
19	KANYE WEST	808s And Heartbreak	Mercury
20	LEMAR	The Reason	RCA/White Rabbit

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	Sony BMG
4	VARIOUS	Now! 71	EMI/UMTV
5	RHYDIAN ROBERTS	Rhydian	Syco
6	JOHN BARROWMAN	Music Music Music	Epic
7	ENYA	And Winter Came	Warner Music
8	STEREOPHONICS	Decade In The Sun	Mercury
9	GENESIS	Genesis: 1970 - 1975	Virgin
10	JONATHAN ANSELL	Forever	Universal
11	TAKE THAT	The Circus	Polydor
12	RUSSELL WATSON	People Get Ready	UCJ
13	NICKELBACK	Dark Horse	Roadrunner
14	THE SMITHS	Sound of The Smiths	Warner
15	DAVID COOK	David Cook	19 Recordings/RCA
16	THE PRIESTS	The Priests	Sony BMG
17	SALVATION ARMY	Together	UCJ
18	JEFF BECK	Live at Ronnie Scott's	Eagle
19	VARIOUS	Doctor Who: Series 4	Siva Screen
20	TWILIGHT	Original Soundtrack	Atlantic

amazon.co.uk

TOP 20 SHAZAM PRE-RELEASE

Pos	ARTIST	Title	Label
1	T.I FEAT. RIHANNA	Live Your Life	Atlantic
2	KID CUDI	Day 'N' Nite	fool's Gold/Data
3	BEYONCE	If I Were A Boy	Columbia
4	LEMAR	If She Knew	Epic
5	THE KILLERS	Human	Vertigo
6	LEONA LEWIS	Forgive Me	Syco
7	BROOKES BROS	Tear You Down	Breakbeat Kaos
8	ALESHA DIXON	The Boy Does Nothing	Asylum
9	TAIO CRUZ	I Just Wanna Know	Island
10	CHRISTINA FALK/ROBYN	Dream On	Data
11	BRITNEY SPEARS	Womanizer	Jive
12	ANE BRUN	True Colours	Baloo Ranger
13	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
14	TAKE THAT	Greatest Day	Polydor
15	PALEFACE FEAT. KYLA	Do You Mind	Data
16	ANASTACIA	I Can Feel You	Mercury
17	NEW KIDS ON BLOCK/NE-YO	Single	Polydor
18	DUFFY	Rain On My Parade	Polydor
19	LADY GAGA/KOLBY O'DONIS	Just Dance	Interscope
20	T.I AND OTHERS	Swagga Like Us	Atlantic

shazam

TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	AC/DC	War Machine	Columbia
2	THE CURE	Freakshow	Fiction
3	AC/DC	Rock 'N Roll Train	Columbia
4	GUNS N' ROSES	Chinese Democracy	Geffen
5	SNOW PATROL	Take Back The City	Fiction
6	DIZZEE RASCAL	That's Not My Name	XL
7	LEON JACKSON	Don't Call This Love	Syco
8	THE KING BLUES	My Boulder	Field Rec.
9	FUCKED UP	Son The Father	Matador
10	FUCKED UP	Chemistry of Common Life	Matador
11	JEREMY WARMESLEY	Lose My Cool	Transgressive
12	FUCKED UP	Magic Word	Matador
13	FUCKED UP	Looking for God	Matador
14	HIGH SCHOOL MUSICAL 3	I Want It All	Disney
15	MARILLION	Man From Planet Marzipan	Intact
16	CHASE AND STATUS	Take Me Away	Ram Records
17	GURU JOSH PROJECT	Infinity 2008	Maelstrom
18	FUCKED UP	Golden Seal	Matador
19	FUCKED UP	Days of Last	Matador
20	THE LONG BLONDES	Appropriation	Rough Trade

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day & Age	Vertigo
2	JOSH GROBAN	A Collection	Warner
3	STEREOPHONICS	Decade In The Sun	Mercury
4	DIDO	Safe Trip Home	RCA
5	BRITNEY SPEARS	Circus	Jive
6	GUNS N' ROSES	Chinese Democracy	Polydor
7	FALL OUT BOY	Folie A Deux	Island
8	THE SMITHS	Sound of The Smiths	Warner
9	NICKELBACK	Dark Horse	Roadrunner
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12	N-DUBZ	Uncle B	AATW
13	TAKE THAT	The Circus	Polydor
14	BUSTA RHYMES	B.O.M.B	Polydor
15	NEIL YOUNG	Sugar Mountain	Warner
16	KANYE WEST	808s And Heartbreak	Mercury
17	BEYONCE	I Am Sasha Fierce	Columbia
18	FIREMAN	Electric Arguments	One Little Indian
19	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
20	ENYA	And Winter Came	Warner

hmv.com

ANALYSIS

by Alan Jones

The curious case of Rhydian's reviews

THE THREE MAIN ONLINE RETAILERS OF PHYSICAL PRODUCT all come up with the same album at the top of their pre-release charts for the second straight week – The Killers' Day and Age. The album, slated for a November 24 release, continues to grow, with first single Human winning praise and airplay aplenty.

Although reigning X Factor champion Leon Jackson's album

opened with sales of less than 38,000, his runner-up Rhydian's self-titled debut album, due in three weeks, is a new entry at number five on the Amazon chart. Classical crossover fare with a Welsh twist, it has also somehow earned 19 reviews from Amazon buyers, all of whom have granted it a five-star rating despite never having heard it.

Tracks from T.I.'s Paper Trail album top and tail Shazam's

tagging chart, with next single and obvious hit Live Your Life – a collaboration with Rihanna – moving into the vacant top slot left by The Guru Josh Project's Infinity 2008, which was number one for the last four weeks. Also garnering a lot of attention, Swagga Like Us – on which T.I. is joined by Jay-Z, Kanye West and Lil Wayne – creeps onto the list at number 20.

War Machine is set to be the second single from AC/DC's Black Ice album, and rises to the top of Last FM's Hype chart, replacing first single Rock N Roll Train. Both AC/DC and The Kings Of Leon have dominated the chart recently, but the new dominant kids on the block are Canadian punks Fucked Up, who score six entries from their Chemistry Of Common Life album.

Charts sales

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HIT 40 UK

This	Last	Artist Title / Label
1	NEW	X FACTOR FINALISTS Hero / Syco
2	1	GIRLS ALoud The Promise / Fascination
3	2	PINK So What / LaFace
4	3	THE GURU JOSH PROJECT Infinity 2008 / VaeMTRom
5	4	KINGS OF LEON Sex On Fire / Hand Me Down
6	7	KATY PERRY Hot N Cold / Virgin
7	6	THE SATURDAYS Up / Polydor
8	8	KANYE WEST Love Lockdown / Mercury
9	5	RAZORLIGHT Wire To Wire / Vertigo
10	30	JACK WHITE & ALICIA KEYS Another Way To Die / RCA
11	11	JENNIFER HUDSON Spotlight / RCA
12	12	NE-YO Miss Independent / Def Jam
13	13	RIHANNA Disturbia / Def Jam
14	15	KATY PERRY I Kissed A Girl / Virgin
15	14	SUGABABES Girls / Island
16	17	SNOW PATROL Take Back The City / Fiction
17	9	SASH! FEAT. STUNT Raindrops (Encore Une Fois) / Hard2beat
18	18	THE SCRIPT The Man Who Can't Be Moved / Phnngnair
19	19	MADCON Begg'n / RCA
20	21	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Live
21	35	KARDINAL OFFSHALL FEAT. AKON Dangerous / Polydor
22	20	PUSSYCAT DOLLS When I Grow Up / Interscope
23	26	LEONA LEWIS Forgive Me / Syco
24	16	LEON JACKSON Don't Call This Love / Syco
25	23	JORDIN SPARKS Tattoo / Live
26	28	WILL YOUNG Changes / 19/RCA
27	22	BOYZONE I Love You Anyway / Polydor
28	25	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar / DerayDance/Powered By Ramen
29	29	NE-YO Closer / Def Jam
30	32	GABRIELLA CIMI Sweet About Me / Island
31	24	JAMES MORRISON You Make It Real / Polydor
32	NEW	AKON Right Now / Island
33	34	SAM SPARRO Black & Gold / Island
34	NEW	DIDO Don't Believe In Love / Cheeky
35	37	TAKE THAT Rule The World / Polydor
36	33	COLDPLAY Viva La Vida / Parlophone
37	36	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dintee Stank
38	NEW	TAKE THAT Greatest Day / Polydor
39	27	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor
40	10	GERALDINE The Winner's Song / Polydor

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

INDIE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS Dig Out Your Soul / Big Brother (PIAS)
2	NEW	KATIE MELUA The Katie Melua Collection / Dramatico (P)
3	NEW	DANIEL O'DONNELL Country Boy / DMG TV (SUD)
4	2	ADELE 19 / XL (PIAS)
5	3	OASIS Stop The Clocks / Big Brother (PIAS)
6	6	SEASICK STEVE Dog House Music / Bronzera (PIAS)
7	7	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
8	9	THE LAST SHADOW PUPPETS The Age Of The Understatement / Domino (PIAS)
9	RE	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
10	5	CHASE & STATUS More Than Alot / Ram (SRD)

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

ROCK ALBUMS TOP 10

This	Artist Title / Label
1	AC/DC Black Ice / Columbia (ARV)
2	METALLICA Death Magnetic / Virgin (ARV)
3	NEW CRADLE OF FIITH Godspeed On The Devils Thunder / Roadrunner (CIN)
4	3 AC/DC Back In Black / Epic (ARV)
5	5 DISTURBED Indestructible / Reprise (CIN)
6	NEW MACHINE HEAD The Blackening / Roadrunner (CIN)
7	RE LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
8	4 FUNERAL FOR A FRIEND Memory And Humanity / Join Us (PIAS)
9	10 SLIPKNOT All Hope Is Gone / Roadrunner (CIN)
10	RE PARAMORE Riot / Fueled By Ramen (CIN)

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

Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	OST High School Musical 3 - Senior Year / Walt Disney (E)
2	2	VARIOUS Radio One's Live Lounge - Vol 3 / Sony BMG/UMTV (ARV)
3	NEW	VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E)
4	NEW	VARIOUS The Annual 2009 / Ministry (ARV)
5	NEW	VARIOUS Pop Party 6 / Universal TV (ARV)
6	4	OST Mamma Mia / Polydor (ARV)
7	3	VARIOUS Massive R&B - Winter 2008 / Universal TV (ARV)
8	5	VARIOUS Classic: Big Tunes / Hard2beat (ARV)
9	NEW	VARIOUS The Best Of Bond James Bond / Capitol (E)
10	6	VARIOUS Now That's What I Call Music 70 / EMI Virgin/UMTV (E)
11	7	VARIOUS My Songs / Universal TV (ARV)
12	9	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (E)
13	NEW	VARIOUS Classic FM - Smooth Classics - Ultimate / Classic FM (ARV)
14	12	ORIGINAL TV SOUNDTRACK High School Musical 2 / Walt Disney (E)
15	NEW	VARIOUS Q - The Album 2008 / Sony BMG (ARV)
16	8	VARIOUS Floorfillers Clubmix / A&R/UMTV (ARV)
17	NEW	ORIGINAL TV SOUNDTRACK Camp Rock / Walt Disney (E)
18	15	VARIOUS The Girls / EMI/Sony BMG/UMTV (E)
19	14	VARIOUS Kerrang - The Album '08 / Rhino (CINR)
20	11	VARIOUS Andrew Lloyd Webber - 60 / Polydor (ARV)

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

CATALOGUE SINGLES TOP 20

This	Artist Title / Label
1	MICHAEL JACKSON Man In The Mirror Epic
2	GURU JOSH Infinity Columbia
3	SNOW PATROL Chasing Cars Fiction
4	AEROSMITH I Don't Want To Miss A Thing Columbia
5	THE KILLERS Mr Brightside Mercury
6	MICHAEL JACKSON Thriller Epic
7	JEFF BUCKLEY Hallelujah Columbia
8	MICHAEL JACKSON Billie Jean Epic
9	MICHAEL JACKSON Dirty Diana Epic
10	U2 With Or Without You Island
11	FAITH HILL There You'll Be Warner Bros
12	SINEAD O'CONNOR Nothing Compares 2U (Crysalis)
13	SASH Stay Multiply
14	OASIS Wonderwall Big Brother
15	MICHAEL JACKSON Ben Motown
16	GIRLS ALoud Something Kinda Ooooh Fascination
17	NICKELBACK Far Away Roadrunner
18	JOHNNY CASH God's Gonna Cut You Down Mercury
19	MICHAEL JACKSON The Way You Make Me Feel Epic
20	MARIAH CAREY Hero RCA

Official Charts Company 2008.

Catalogue reviews

CLIFF RICHARD: The 50th Anniversary Album (EMI 2423892)

With a sell-out Time Machine tour, numerous TV dates and a substantial advertising spend in support, Cliff's 50th anniversary compilation should sell in considerable quantities. Naturally featuring 50 tracks from his 50 years, it mops up most of his biggest hits, with a timeline that goes from introductory chart-topper Move It to Thank You For A Lifetime, his recent number three hit.

VARIOUS: The Golden Age Of American Popular Music Volume 2: Hard-To-Get Hot 100 Hits From 1956-1965 (Ace CDCHD 119)

A worthy successor to Ace's more raucous Golden Age Of Rock 'n' Roll Music, this is the second in a new series designed to unearth more gentle vocal gems from the archives. Among the 28 recordings on offer here - many of them on CD for the first time - there's a fine mix of both familiar and obscure recordings. In the former category, highlights include brother and sister act Nino Tempo & April Stevens' Deep Purple, Ginny Come Lately by Brian Hyland, and Three Stars Will Shine Tonight - TV star Richard Chamberlain's vocal take on the theme to the hospital drama Dr Kildare, in which he played the starring role. An informative booklet crammed with essays and pictures provides excellent background, the better to enjoy the music.



JOHNNY JOHNSON & THE BANDWAGON: Breakin' Down The Walls Of Heartache - The Best Of... 1968-1975 (Kent CDKEND 307)

A promising R&B/dance combo, Johnny Johnson & The Bandwagon hooked up with Four Seasons/Odyssey hit writers Sandy Linzer and Denny Randall for the excellent Breakin' Down The Walls Of Heartache, which was a top five hit here without making the Hot 100 in their US homeland. They soon relocated to the UK and racked up a further four hits, which are included here along with the best of the rest of their output on their first ever CD. When their Linzer/Randall period was over, they were given a new lease of life by British writers, scoring Top 10 hits with Sweet Inspiration (by John Cameron) and the Cook/Greenaway/MacAulay confection Blame It On The Pony Express, both of which still sound fresh nearly 40 years on.



VARIOUS: The All New Electric Muse (Island/Universal 5312769)

An expanded update of the 1976 compilation The New Electric Muse, which was issued to tie-in with a book of the same name tracing the journey from folk to rock. Comprising 61 tracks on three CDs, all of them by acts from the UK, this album draws on a wealth of material to produce a real flavour of folk's roots and development via recordings by Ian Campbell, Donovan, Fairport Convention and Nick Drake among others.

Charts analysis

Pink storms to albums chart summit

Singles & Albums

By Alan Jones

THE X FACTOR FINALISTS' RECORDING OF HERO makes a huge first impression, debuting at number one on sales of 313,244 copies – the highest weekly sale achieved by any single since Leona Lewis's introductory release *A Moment Like This* surged to the summit on sales of 571,253 in December 2006.

A number seven hit for Mariah Carey – who wrote the song with Walter Afanasieff – 15 years ago this week, *Hero* includes vocal contributions from all of the final 12 acts in this year's *X Factor*, and benefits the Help For Heroes charity and The Poppy Appeal. Although its sales are by far the best of any single so far this year – beating by a massive margin 2008's previous best of 77,109 set by **Girls Aloud's** *The Promise* only last week – it is far from being the best tally of the decade. In 460 previous chart weeks since the turn of the century, the number one single has sold upwards of 300,000 on nine occasions, with top tallies of 1,108,269 from Will Young's 2002 debut *Anything Is Possible/Evergreen*, 850,535 from Gareth Gates' 2002 debut *Unchained Melody* and 742,180 from Shayne Ward's 2005 debut *That's My Goal*. All three, of course, were also *X Factor* contestants.

Hero's release means that *X Factor* judge Cheryl Cole and her *Girls Aloud* colleagues are knocked off the top of the chart after just one week, with *The Promise* sliding to number two on sales of 68,015.

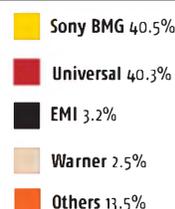
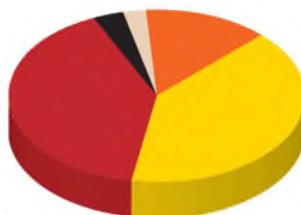
Although there is little else happening at the top end of the chart, *Hero's* stellar first week provides a 10.3% boost to singles week-on-week, with 2,380,457 copies sold – the highest tally for 43 weeks. It is the fifth week in a row that singles sales have topped the 2m mark – the first time that has happened. But many of the sales probably add very little to overall revenues – Sainsbury's are giving away £15 iTunes vouchers with the purchase of any two of a range of albums bought instore, while even a tiny purchase at a Tesco store provides a receipt giving a 25% discount on chart singles and albums, reducing the price of downloads of the former from 79p to 59p.

Album sales also enjoy a significant increase week-on-week but there's a whole raft of hot new entries whose release contributed to the sector's 15.0% increase week-on-week to 2,450,275 sales. In the same week last year, some 2,402,223 albums were sold, with the Eagles' *Long Road Out Of Eden* taking pole position on sales of 134,080 copies.

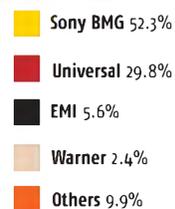
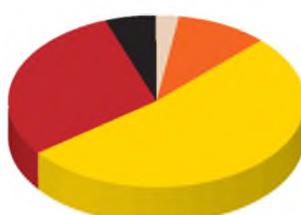
Leading the influx, **Pink's** fifth album *Funhouse* capitalises on the recent number one success of introductory single *So What* to provide her with her first number one, on first-week sales of 112,420.

Pink's fourth album, *I'm Not Dead*, debuted at number three on first week sales of 39,892 in 2006. *Try This*, opened at number three in 2003, with first week sales of 61,526. 2002 album *Missundaztood* opened at number four on sales of 21,846 and her 2000 debut album *Can't Take Me Home* debuted at number 75 on sales of 1,836 and remained there for a further two weeks before eventually climbing as high as number 13. *Missundaztood* eventually peaked at number two early in 2003, on its 50th week in the chart, being denied top billing by Avril Lavigne's *Let Go*. It is *Pink's* biggest selling album, contributing 1,805,592 sales to her career tally of more than 4m. *I'm Not Dead* has sold 1,205,474, *Try This* has sold 526,560 copies, and *Can't Take Me Home* brings up the rear with sales of 486,721.

ARTIST ALBUMS



SINGLES



The success of *Pink's* album denies **Snow Patrol** of a second straight number one album – after making their breakthrough with 2003's *The Final Straw*, which sold 1,617,813 copies and reached number three, they upped their game with *Eyes Open*, which debuted at number one on sales of 126,809 copies in 2006, and has thus far sold 2,171,018 copies. Their latest set, *A Hundred Million Suns*, arrives on sales of 100,330 to claim runners-up slot.

Meanwhile, last week's chart champs **AC/DC** skid 1-3 with *Black Ice*, which suffers a second week decline of 59.3% to 45,152 sales. The Kaiser Chiefs' *Off With Their Heads* suffers a similar 57.9% dip in sales but falls much further, diving 2-13 on sales of 19,462 copies.

Celine Dion has five number one albums to her credit but the Canadian songstress' new compilation, *My Love: The Essential Collection* enters at number 5 on sales of 42,411 copies. Dion's previous best of set, *All The Way – A Decade Of Song* opened at number one in 1999, on sales of 74,681 copies. It is one of five Dion albums to sell more than 1m copies in the UK contributing 1,318,223 to a career UK album sales tally of 9,097,723 for Dion.

Among other notable new arrivals, **Bloc Party's** third album, *Intimacy*, snares eighth slot on sales of 26,916; **The Saturdays'** debut album *Chasing Lights* capitalises on the Top 10 success of their first two singles to enter at number 11 on sales of 22,393; and **Anastacia's** *Heavy Rotation* finds 15,739 buyers to perch at number 17.

Irish country/MOR crooner **Daniel O'Donnell** is the most prolific chartmaker of the 21st century, chalking up 11 Top 20 albums and nine Top 10 albums since 2000. The 46-year-old crooner has had 24 Top 40 albums and 28 Top 75 albums including at least one every year since his 1988 chart debut, something no other artist can match. His latest collection, *Country Boy*, debuts at number six on sales of 29,610 copies.

Ryan Adams' more credible alt-country style provides him with fewer sales than O'Donnell but he is also very prolific, and new release *Cardinlogy*, on which he is backed by The Cardinals, is his 12th album since he made his UK debut in 2000. Debuting at number 41 on sales of 5,453, it is the ninth of those albums to make the Top 75. Ryan's last album, *Easy Tiger*, reached number 18 last year, providing his highest chart placing though his biggest seller is 2000's *Gold*, which reached number 20, and has sold 187,586 copies.

The Cure have been around even longer than O'Donnell and Adams but ration their output, releasing one album of new material every four years since 1992. Their latest, *4:13 Dream*, debuts at number 33 on sales of 7,360 copies. That's way lower than its 2004 predecessor, an eponymous set which debuted at number eight on sales of 22,724 copies. *4:13 Dream* provides Robert Smith and his bandmates with their 23rd chart entry in a chart career that now spans 29 years.

Katie Melua and **Hayley Westenra** both debut with new best of sets supplemented by new recordings. Melua has had considerable success thus far, topping the chart with her first two albums (*Call Off The Search* and *Piece By Piece*) and reaching number two with most recent release, *Pictures*. Melua's *The Collection* debuts at number 15 on sales of 16,462 copies, and includes three new songs as well as a 90-minute concert DVD.

Classical crossover singer Westenra's *River Of Dreams: The Very Best Of* cherry picks the best tracks from her last three albums and adds four new recordings. It debuts at number 24 on sales of 11,545 copies.

MusicWeek.com

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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
Pink	£8.99	£9.99	£9.97	£9.73	£8.98
Snow Patrol	-	-	£10.97	-	-
Celine Dion	-	-	£10.97	-	-
Bloc Party	-	-	£10.97	-	-
Daniel O'Donnell	£11.99	£9.99	£9.97	£9.73	£8.98

SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	2,380,457	1,915,469	534,806	2,450,275
vs prev week	2,157,697	1,652,896	478,287	2,131,183
% change	+10.3%	+15.9%	+11.8%	+15.0%
Year to date				
Sales	84,013,052	71,595,555	21,468,844	93,064,399
vs prev year	52,626,300	77,360,453	20,943,335	98,303,788
% change	+59.6%	-7.5%	+2.5%	-5.3%

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		X FACTOR FINALISTS Hero (Quiz/LeRoss) Universal/Warner Chappell (Carey/Anastasiou) / Syco 88697407362 (ARV)	HIGHEST NEW ENTRY
2	1	2	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resh/Innes/Williams) / Fascination 1788035 (ARV)	
3	2	6	PINK So What (Martin) EMI/Kobalt (McCoy/Max/Schuster) / LaFace 88697327272 (ARV)	
4	3	2	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dzperkz/Snakebyte) EMI (Walden) / Maelstrom (ATCO)43508812 (P)	
5	4	8	KINGS OF LEON Sex On Fire (Petzig/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 88697352002 (ARV)	
6	7	6	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gotwald/Max/Perry) / Virgin (ATCO)4372490 (E)	SALES INCREASE
7	6	3	THE SATURDAYS Up (Quiz/LeRoss) Universal/P&P/Waterfall (LeRoss/Romdhan/Woldsen) / Polydor 1785660 (ARV)	
8	8	6	KANYE WEST Love Lockdown (West) EMI (West) / Mercury (ATCO)42766692 (ARV)	
9	5	3	RAZORLIGHT Wire To Wire (Crossey) Sony ATV (Barrett) / Vertigo 1785877 (ARV)	
10	18	6	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA 88697408642 (ARV)	+50% SALES INCREASE
11	9	3	SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sash!) Universal/Bucks Music (Kappeler/Happes/Alison/Valler/Smitten) / Hard2beat H2B16CDS (ARV)	
12	13	7	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Ericksen/Hermansen) / RCA (ATCO)440886892 (ARV)	
13	12	10	NE-YO Miss Independent (Stargate) EMI/Sony ATV/EMI/Imagem (Hermansen/Ericksen/Smith) / Def Jam (ATCO)42013774 (ARV)	
14	15	17	RIHANNA Disturbia (Sezi) Universal/A-Li:Vocelz/Sony ATV (Brown/Sezi/Merritt/Allan) / Def Jam (ATCO)42038478 (ARV)	
15	16	4	SNOW PATROL Take Back The City (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/McLison/Simpson) / Fiction 1784828 (ARV)	
16	17	14	KATY PERRY Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gotwald/Max/Dennis) / Virgin VSCD11976 (E)	
17	14	6	SUGABABES Girls (Hulbert/Kuiters) EMI/RP+rh/Scream Gems (Inkinson/McDonald/Inouissant) / Island 1786986 (ARV)	
18	20	9	PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B Feldman (Larkin/Thomas/Thomas/Samwell-Smith/Mccarty) / Interscope 1783453 (ARV)	
19	10	3	GERALDINE The Winner's Song (Mac) Sony ATV (Barlow/Kay) / Polydor 1789241 (ARV)	
20	11	3	LEON JACKSON Don't Call This Love (Robson) Sony ATV/San Remo/Kobalt/Chris Ellis (Christopher/Braid/Felke) / Syco 88697395232 (ARV)	
21	32	5	KARDINAL OFFISHALL FEAT. AKON Dangerous (K. Dem/Hazel) Sony ATV/EMI/Chris Ellis (Thiam/Harrow/Bche/mondet/Sales) / Polydor USJM70830921 (ARV)	SALES INCREASE
22	21	9	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/Peter Music (Gym Class Heroes/Stewart) / Decaydance/Fueled By Ramen AT031CDX (CIN)	
23	44	3	AKON Right Now (Akon/Tuinfort) Sony ATV (Thiam/Tuinfort) / Island (ATCO)42999691 (ARV)	+50% SALES INCREASE
24	24	11	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/Kobalt (Ghost/Dencia/Ericksen/Hermansen) / Jive (ATCO)36269561 (ARV)	
25	19	4	KAISER CHIEFS Never Miss A Beat (James/Ronson) Imagem (Hodgeson/Wilson/Rix/Baines/White) / B Unique/Polydor BUJ45CD (ARV)	
26	63	2	ADELE Make You Feel My Love (Remann) Sony ATV (Lylan) / XL GBBK0700586 (PIAS)	HIGHEST CLIMBER
27	28	12	MADCON Begg'n (Crewe) EMI (Gudofar/Arina) / RCA 8869733252 (ARV)	
28	25	15	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)	
29	26	5	PLATINUM Love Shy (Platinum) Kobalt/CC (Mann/Evers/Poll/Mckenna) / Hard2beat H2B12CDS (ARV)	
30	50	6	KINGS OF LEON Use Somebody (Petzig/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill) / Columbia (ATCO)43809296 (ARV)	+50% SALES INCREASE
31	23	8	IGLU & HARTY In This City (Jarvis) EMI (Jarvis / Katz / Martin) / Mercury 1778767 (ARV)	
32	22	5	BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornz/Imagem (Atkinson/Rengel/Keating) / Polydor 1786297 (ARV)	
33	27	6	MGMT Kids (Fridmann) Universal (Goldwasser/VanWyngaert) / Columbia 88697387482 (ARV)	
34	36	20	JORDIN SPARKS FEAT. CHRIS BROWN No Air (Tae Underdog) Universal/EMI/Missing Link/CC (Fentley/Mason/Russ/Wiggins/Thomas) / Jive 88697296512 (ARV)	
35	Re-entry		MICHAEL JACKSON Thriller (Jones) Chrysalis Music (Temperton) / Epic USSM19902989 (ARV)	+50% SALES INCREASE
36	New		PUSSYCAT DOLLS I Hate This Part (Jeberg/Cutfather) NCB/CC/Sony/Warner Chappell (Hactor/Hansen/Jeberg/Secon) / Interscope 1791558 (ARV)	+50% SALES INCREASE
37	47	4	MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armat/Price) / Hollywood D304232 (E)	SALES INCREASE
38	New		CHRIS BROWN FEAT KERI HILSON Superhuman (Tbc) TBC (Tbc) / Jive 8869746742 (ARV)	+50% SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor)	
39	33	6	FALL OUT BOY Don't Care (Avron) Sony ATV/Warner Chappell/Grant Hanasty (Wentz/Stump/Hurley/Thomman/Greenbaum) / Mercury 1788723 (ARV)	
40	31	9	BASSHUNTER Angel In The Night (Basshunter) CC (Aalberg) / Hard2beat H2B16CDS (ARV)	
41	New		CAST OF HIGH SCHOOL MUSICAL 3 Now Or Never (B7hnce) Warner Chappell (Ancers/Hassmen) / EMI (ATCO)41221951 (E)	
42	30	9	MIA Paper Planes (Diplo) Universal/Dominomagem (Stremmer/Jones/Simcncn/Hcccon/Atel/pragasam/Pentz) / XL XLS96CD (PIAS)	
43	37	1E	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Detcon) EMI/Heru Music/Nothing Hill/Universal (Kills/Wiles/Detcon/Peu) / Dintee Stank STANK002CDS (PIAS)	
44	34	6	THE GAME FEAT. LIL WAYNE My Life (Cool & Dre) Sony ATV/Published By Patrick/Warner Chappell/Universal (Taylor/Lyon/Williams/Carter/Various) / Getten 1788570 (ARV)	
45	29	12	KEANE Spiralling (Keane) Universal (Rice-Oxley/ThePinn/Hughes) / Island (ATCO)4398392 (ARV)	
46	41	20	COLDPLAY Viva La Vida (Coldplay/Eno/Diav) Universal (Berryman/Bucklenc/Champion/Martin) / Parlophone (ATCO)8291476 (E)	
47	57	3	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) Imagem/Stage Three (O'Donoghue/Sheehan/Frampton) / RCA 88697418472 (ARV)	SALES INCREASE
48	New		BELLAMY BROTHERS Let Your Love Flow (Gernhard) Minder Music (Williams) / tbc USBM0300006 (TBC)	
49	Re-entry		RAY PARKER JR Ghostbusters (Parker) IQ Music Ltd/EMI (Parker) / Arista USA818400008 (ARV)	
50	70	3	GURU JOSH Infinity (Walden) EMI Virgin (Walden) / Columbia GBAR19100013 (ARV)	SALES INCREASE
51	38	5	N-DUBZ Ouch (N-Dubz) Sony ATV (Cristovales/Cristovales/Rawson) / AATW CDGLOBE991 (ARV)	
52	35	5	JOHN LEGEND FEAT. ANDRE 3000 Green Light (Malay/Kp) EMI/Ce/ta/ystr/Cherry Lane/Chrysalis/Finian PG (Stephens/Benjamin/Nowels/Greene/Ho) / Columbia 88697378522 (ARV)	
53	42	6	JAMES MORRISON You Make It Real (Taylor) Universal/Sony ATV (Morrison/Barry) / Polydor 1783983 (ARV)	
54	New		DIDO Don't Believe In Love (Morrison/Warner Chappell/CC (Armstrong/Armstrong/Brown) / Cheeky 88697391362 (ARV)	
55	46	26	NE-YO Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Ericksen/Hermansen/Stray/Bate) / Def Jam 1776445 (ARV)	
56	56	10	ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Date DATA200CDS (ARV)	
57	New		THE VIEW 5 Rebeccas (Morris/Falconer) Universal (Falconer/Webster) / 1965 OLIVECD060 (ARV)	
58	45	18	KID ROCK All Summer Long (Clark) Universal/Warner Chappell/Kobalt/Imagem (King/Rossington/Van Zant/Shaffer/Ritchie/Zevoni/Mari) / Atlantic AT0315CD (CIN)	
59	49	13	TAIO CRUZ She's Like A Star (Cruz) In The Pocket/Kobalt (Cruz) / 4th & Broadway 1781907 (ARV)	
60	Re-entry		BOBBY BORIS PICKETT Monster Mash (Pickett) TM Music Ltd (Pickett / Capizzi) / tbc USDE19004341 (TBC)	+50% SALES INCREASE
61	51	5	OASIS The Shock Of The Lightning (Sardy) Oasis/Sony ATV (Galagher) / Big Brother RKLDCSD2 (PIAS)	
62	48	11	MILEY CYRUS See You Again (Armat / James) Warner Chappell (Cyrus / Armat / Price) / Hollywood D000264632 (E)	
63	New		SCOUTING FOR GIRLS I Wish I Was James Bond (Green) EMI (Stride) / Epic 88697395662 (ARV)	+50% SALES INCREASE
64	60	7	T.I Whatever You Like (Jones) Universal/Warner Chappell/CC (Jones/Schanding/Garrett/Harris/Carter) / Atlantic (ATCO)41497301 (CIN)	
65	61	35	GABRIELLA CLIM Sweet About Me (Higgins/Xenomania) EMI/Warner Chappell/Xenosongs (Cooper/Higgins/Powell/Harcombe/Cole/Tim) / Island 1764472 (ARV)	
66	71	9	THE SATURDAYS If This Is Love (Belma/Buffather) Sony ATV/P&P/Universal/Warner Chappell (Woldsen/Clarke/Moyet/Hansen/Belma/Buffather/Sigvard) / Fascination 179961 (ARV)	SALES INCREASE
67	New		ANASTACIA I Can Feel You (Harmony) Universal/Pen In The Ground (Smith/Harmon) / Mercury (ATCO)42650619 (ARV)	+50% SALES INCREASE
68	54	7	WILL YOUNG Changes (White) Universal/Sony ATV (White/Young) / 191RCA 88697344452 (ARV)	
69	58	33	SAM SPARRO Black & Gold (Rogg/falson) EMI (Rogg/falson) / Island 1766841 (ARV)	
70	Re-entry		ELBOW One Day Like This (Potter/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)	SALES INCREASE
71	Re-entry		TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)	SALES INCREASE
72	59	2	AKON FEAT. LIL' WAYNE I'M So Paid (Akon) Sony ATV (Thiam) / Island USJM70837870 (ARV)	
73	39	2	BLOC PARTY Talons (Lea/Epworth) EMI (Bloc Party) / Wichita WEBB190SCD (ARV)	
74	62	2	T-PAIN FEAT. CHRIS BROWN Freeze (T-Pain) CC (Najm/Brown) / RCA USJH0801038 (ARV)	
75	Re-entry		VAMPIRE WEEKEND A-Punk (Batmangli) Zomba (Vampire Weekend) / XL GBBK0700527 (PIAS)	SALES INCREASE

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|-----------------------|--------------------------|----------------------------|--------------------------|--------------------------------|-----------------------|---------------------|---------------------------------|----------------------------|
| Titles A-2 | Cameo 42 | I Hate This Part 36 | Love Shy 29 | Raindrops (Encore Une Fois) 11 | Talons 13 | When I Grow Up 18 | Key | As used by Radio One |
| 5 Rebecca 57 | Congorou 28 | I Kissed A Girl 16 | Make You Feel My Love 26 | Right Now 23 | See You Again 62 | Wire To Wire 9 | ★ Platinum (600,000) | |
| 7 Things 37 | Distance 14 | I Love You Anyway 32 | Miss Independent 13 | Sex On Fire 5 | She's Like A Star 59 | You Make It Real 53 | ● Gold (400,000) | |
| A-Punk 15 | Don't Believe In Love 54 | I Wish I Was James Bond 65 | Monster Mash 60 | Never Miss A Beat 25 | No Air 54 | | ● Silver (200,000) | BPI Awards |
| All Summer Long 58 | Don't Call This Love 20 | One Day Like This 70 | My Life 44 | Now Or Never 40 | Now Or Never 40 | | ● Physically unreleased to date | No new entries for singles |
| Angel In The Night 40 | Freeze 74 | Infinity 2008 4 | Infamy 2008 50 | Paper Planes 42 | Paper Planes 42 | | | |
| Another Way To Die 10 | Ghostbusters 49 | Infinity 2008 50 | Kids 33 | Pjanoo 56 | Pjanoo 56 | | | |
| Begg'n 27 | Circle 17 | Infinity 2008 50 | Let Your Love Flow 48 | Take Back The City 15 | Take Back The City 15 | | | |
| Black & Cold 65 | Close 55 | Infinity 2008 50 | Love Lockdown 8 | | | | | |
| Break Even 47 | Close 55 | Infinity 2008 50 | | | | | | |
| Changes 68 | Close 55 | Infinity 2008 50 | | | | | | |
| Close 55 | Close 55 | Infinity 2008 50 | | | | | | |
| Cookie Jar 22 | Close 55 | Infinity 2008 50 | | | | | | |

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 (Producer) / Label / Catalogue number (Distributor)	
1	New		PINK Funhouse (Clay/Mann/Walker/White/Danja/Wells/Mathco/Psych/Martin/Harry/Kanal) / Laface 88697406922 (ARV)	HIGHEST NEW ENTRY ▲
2	New		SNOW PATROL A Hundred Million Suns (Lee) / Fiction 1785255 (ARV)	
3	1	2	AC/DC Black Ice (O'Brien) / Columbia 88697383771 (ARV)	
4	3	6	KINGS OF LEON Only By The Night 2★ (Petraglia/King) / Hand Me Down 88697372721 (ARV)	SALES INCREASE ↑
5	New		CELINE DION My Love: Essential Collection (Venicis) / Sony BMG 8869740422 (ARV)	
6	New		DANIEL O'DONNELL Country Boy (Ryan) / LMG 1V DMV1035 (SUI)	
7	5	2	KATHERINE JENKINS Sacred Arias (Franglen) / UCI 4766853 (ARV)	
8	New		BLOC PARTY Intimacy (Epworth/Lea) / Wichita WEBB85CD (ARV)	
9	10	2	SASH! The Best Of (Sash!) / Hard2beat H2BCD02 (ARV)	SALES INCREASE ↑
10	7	4	OASIS Dig Out Your Soul★ (Sercy) / Big Brother 1514078 (PIAS)	
11	New		THE SATURDAYS Chasing Lights (Belmaff/Lutfather/Quizil/LeRossi/Erikson/Woodford/N) / Fascination 1785979 (ARV)	
12	6	3	KEANE Perfect Symmetry (Keane/Stent/Price/Brown) / Island 1784447 (ARV)	
13	2	2	KAISER CHIEFS Off With Their Heads (James/Renson) / B Unique/Polydor BUN44CD (ARV)	
14	11	7	NE-YO Year Of The Gentleman (Stargate/Harmony/Pelow/Dan Don/Taylor/Various) / Def Jam 1774984 (ARV)	SALES INCREASE ↑
15	New		KATIE MELUA The Katie Melua Collection (Beth) / Dramatico DRAMCD004 (P)	
16	17	2	MARIAH CAREY The Ballads (Venicis) / Columbia 8869739242 (ARV)	SALES INCREASE ↑
17	New		ANASTACIA Heavy Rotation (Tob) / Mercury 1787307 (ARV)	
18	12	6	BETTE MIDLER The Best Of Bette (Venicis) / Rhino 812798531 (CIN)	SALES INCREASE ↑
19	9	3	BOYZONE Back Again... No Matter What (Hedges/Rogers/Lipscomb/Mac/Venicis) / Polydor 1785556 (ARV)	
20	4	2	LEON JACKSON Right Now (Robson/Mac/Golden/Porter) / Syco 88697395242 (ARV)	
21	16	74	RIHANNA Good Girl Gone Bad 4★3★ (Carter/Adams/Robson/Sturken/Rogers/Various) / Def Jam 1735109 (ARV)	
22	18	12	THE SCRIPT The Script (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE ↑
23	13	35	DUFFY Rockferry 4★2★ (Butler/Hogarth/Eckert) / ABM 4456423 (ARV)	
24	New		HAYLEY WESTENRA River Of Dreams: Very Best Of (Venicis) / Decca 478175 (ARV)	
25	27	5	JENNIFER HUDSON Jennifer Hudson (Ne-Yo/Stargate/Missy Elliott/Various) / Sony BMG 88697386482 (ARV)	SALES INCREASE ↑
26	8	2	SUGABABES Catfights & Spotlights (Ahlund/Martin/Kulters/Olson/Helbert/Booker) / Island 1787209 (ARV)	
27	20	6	KATY PERRY One Of The Boys (Walker/Dr Luke/Stewart/Ballard/Priory/Walker) / Virgin (AP042492 (E)	SALES INCREASE ↑
28	15	5	WILL YOUNG Let It Go (Walker/Lipscomb/Spencer/Stanzel/Howe/Various) / RCA 88697344442 (ARV)	
29	14	10	MICHAEL JACKSON King Of Pop (Venicis) / Epic 88697356512 (ARV)	
30	64	58	SCOUTING FOR GIRLS Scouting For Girls 2★ (Green) / Epic 8869745192 (ARV)	HIGHEST CLIMBER ▲
31	19	5	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Tedder/Thanks/White) / Polydor 1779250 (ARV)	
32	35	38	ADELE 19★ (Abbiss/White/Renson) / XL CD2 (PIAS)	+50% SALES INCREASE ↑
33	New		THE CURE 4:13 Dream (Smith/Deakin) / Suretone/Geffen 1764225 (ARV)	
34	25	29	ELBOW The Seldom Seen Kid (Patten) / Fiction 1784899 (ARV)	
35	26	3	DAVE CLARK FIVE The Hits (Clark/Various) / UMTV 1781774 (ARV)	
36	22	16	BASSHUNTER Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)	
37	24	4	CHICANE Best Of (Venicis) / Mcdemo MODENACD3 (ARV)	
38	23	5	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 256469411 (CIN)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	29	21	COLDPLAY Viva La Vida 3★2★ (Enn/Diary/Simpson) / Parlophone 212140 (E)	
40	21	2	JOHN LEGEND Evolver (West/Legend/Malay/Kp/Horn/Will.Tam/Various) / RCA 88697387452 (ARV)	
41	New		RYAN ADAMS & THE CARDINALS Cardinology (Schnick) / Lost Highway 1789279 (ARV)	
42	28	24	THE TING TINGS We Started Nothing★ (De Martino) / Columbia 8869733342 (ARV)	
43	31	28	MGMT Oracular Spectacular (Fricmann/Mgmt) / Columbia 8869749521 (ARV)	
44	30	6	PUSSYCAT DOLLS Doll Domination (Timbaland/Jenkins/Garrett/Piclow/De Don/Danja/Venic) / Interscope 1784995 (ARV)	
45	38	18	ORIGINAL CAST RECORDING Mamma Mia (Andersson) / Polydor 9866307 (ARV)	SALES INCREASE ↑
46	32	8	METALLICA Death Magnetic (Rubin) / Vertigo 1773726 (ARV)	
47	36	51	KINGS OF LEON Because Of The Times★ (Lchms) / Hand Me Down 8869707412 (ARV)	SALES INCREASE ↑
48	44	18	GIRLS ALOUD The Sound Of - Greatest Hits 2★ (Higgins/Xenomania/Beetham) / Fascination FASC010 (ARV)	SALES INCREASE ↑
49	39	9	STEVIE WONDER The Definitive Collection (Venicis) / Universal TV 0665022 (ARV)	SALES INCREASE ↑
50	40	21	QUEEN Greatest Hits 11★ (Venicis) / Parlophone CDPCS014 (E)	SALES INCREASE ↑
51	37	25	ABBA Gold - Greatest Hits 13★ (Andersson/Uweeas) / Polydor 5170072 (ARV)	
52	33	6	DAVID GILMOUR Live In Gdansk (Venicis) / EMI 2354841 (E)	
53	57	9	MILEY CYRUS Breakout (Fields/Armitage/Hemes/Prevent/Cutler/Wilder) / Hollywood 8712898 (E)	SALES INCREASE ↑
54	46	57	OASIS Stop The Clocks 4★ (Oasis/Coyler/Morris/Sardoy/Bachelor/Stent) / Big Brother 88697007542 (PIAS)	SALES INCREASE ↑
55	34	5	ANDREW JOHNSTON One Voice (Wright) / Syco 88697351872 (ARV)	
56	43	19	ABBA 18 Hits (Andersson/Uweeas) / Polar 983452 (IBC)	
57	45	3	AC/DC Back In Black (Lange) / Epic 5107652 (ARV)	
58	63	108	SNOW PATROL Eyes Open 7★ (Jacknife Lee) / Fiction 9852908 (ARV)	SALES INCREASE ↑
59	41	16	SHARLEEN SPITERI Melody (Butler/Spiteri) / Mercury 1769263 (ARV)	
60	54	33	CHRIS BROWN Exclusive★ (West/Pain/Will.I.Am/Various) / Jive 88697160592 (ARV)	SALES INCREASE ↑
61	53	32	GIRLS ALOUD Tangled Up★ (Higgins/Xenomania) / Fascination 1750580 (ARV)	SALES INCREASE ↑
62	50	52	AMY WINEHOUSE Back To Black - The Deluxe Edition 2★ (Renson/Selzam/Emm.Cem) / Island 1749097 (ARV)	
63	60	85	PINK I'm Not Dead 3★ (Mann/Martin/Dr Luke/Walker/Lay/Abizham/Pink/Vario) / Laface 82876803302 (ARV)	SALES INCREASE ↑
64	New		DAVID ARNOLD Quantum Of Solace - OST (Dodd) / Columbia 88697405172 (ARV)	
65	48	2	STRICTLY COME DANCING BAND Strictly Come Dancing (Venicis) / UMTV 1784446 (ARV)	
66	47	5	BLAKE And So It Goes (Lipscomb/Young/Blake) / UCI 4766879 (ARV)	
67	Re-entry		THE KILLERS Sawdust (Flocci/Moulden) / Vertigo 1749575 (ARV)	
68	59	24	KINGS OF LEON Aha Shake Heartbreak★ (Johns/Angelic) / Hand Me Down 82876764102 (ARV)	
69	61	24	THE LAST SHADOW PUPPETS The Age Of The Understatement (Fric) / Domino WIGCD208 (PIAS)	SALES INCREASE ↑
70	67	5	JONAS BROTHERS A Little Bit Longer (Fielles) / Hollywood 8712158 (E)	SALES INCREASE ↑
71	73	151	THE KILLERS Hot Fuss 4★ (Selzman/The Killers/Flowers) / Vertigo 986352 (ARV)	SALES INCREASE ↑
72	Re-entry		AMY WINEHOUSE Back To Black 6★6★ (Renson/Selzam/Emm.Cem) / Island 1735041 (ARV)	
73	New		CRADLE OF FILTH Godspeed On The Devils Thunder (Sneep) / Roadrunner RR79232 (CIN)	
74	70	12	SEASICK STEVE Dog House Music (Welic) / Eronzetat BRO4 (PIAS)	SALES INCREASE ↑
75	66	29	BOB MARLEY & THE WAILERS Legend (Marley/Various) / Tuff Gong 5301640 (ARV)	SALES INCREASE ↑

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<p>Artists A-Z</p> <p>Abba 54, 56</p> <p>ACDC 3, 57</p> <p>Adams, Ryan & The Cardinals 40</p> <p>Adele 32</p> <p>Anastacia 17</p> <p>Arnold, David 64</p> <p>Basshunter 36</p> <p>Bleke 66</p> <p>Bloc Party 8</p> <p>Boyzone 19</p> <p>Brown, Chris 6C</p>	<p>Carey, Mariah 16</p> <p>Cast Recording</p> <p>Original 45</p> <p>Chicane 37</p> <p>Coldplay 39</p> <p>Cradle Of Filth 73</p> <p>Cure, The 33</p> <p>Cyrus, Miley 53</p> <p>Daniel O'Donnell 6</p> <p>Dave Clark Five 35</p> <p>Dion, Celine 5</p> <p>Coils, Pussycat 44</p> <p>Duffy 22</p>	<p>Elbow 34</p> <p>Gilmour, David 52</p> <p>Girls Aloud 48, 61</p> <p>Hudson, Jennifer 25</p> <p>Jackson, Leon 20</p> <p>Jackson, Michael 29</p> <p>Jenkins, Katherine 7</p> <p>Johnston, Andrew 55</p> <p>Jonas Brothers 7C</p> <p>Kaiser Chiefs 12</p> <p>Keane 12</p> <p>Killers, The 67, 71</p> <p>Kings Of Leon 4</p>	<p>Kings Of Leon 47, 68</p> <p>Last Shadow Puppets, The 69</p> <p>Legend, John 4C</p> <p>Marley, Bob & The Wailers 75</p> <p>Melua, Katie 15</p> <p>Metallica 46</p> <p>MGMT 43</p> <p>Morrison, James 18</p> <p>Morrison, James 34</p> <p>Ne-Yo 14</p> <p>Oasis 1C, 34</p>	<p>Perry, Katy 27</p> <p>Pink 1, 63</p> <p>Queen 5C</p> <p>Rihanna 21</p> <p>Sash! 9</p> <p>Saturdays, The 11</p> <p>Scouting For Girls 3C</p> <p>Seasick Steve 38, 74</p> <p>Snow Patrol 2, 58</p> <p>Spiteri, Sharleen 59</p> <p>Strictly Come Dancing Band 65</p>	<p>Sugababes 26</p> <p>Ting Tings, The 42</p> <p>Westema, Hayley 24</p> <p>Will Young 28</p> <p>Winehouse, Amy 62, 72</p> <p>Wonder, Stevie 49</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (80,000)</p> <p>★ in European sales</p>	<p>BPI Awards</p> <p>No new entries for albums</p>
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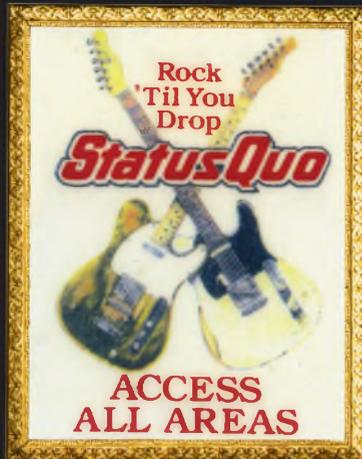
MAINTAINING

the

Status Quo



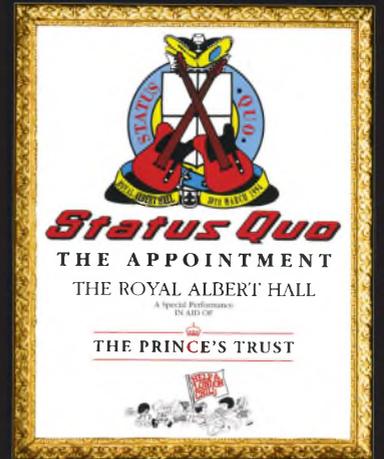
1990 – 25th Anniversary –
Butlins, Minehead



1991 - Rock 'Til You Drop.
Guinness Book of Records entry for
performing four shows in London, Birmingham,
Sheffield and Glasgow in 11 hours.



1992 – Inmates for the day
at Pentonville Prison



1994 – 'By Appointment' Charity
show at the Royal Albert Hall
in aid of The Prince's Trust



1999 – Under the Influence UK pub tour



2000 – Australian tour launch at Grandchester
Station on board the Great South Pacific Express



2002 – Heavy Traffic album launch HMS
Ark Royal / Orient Express



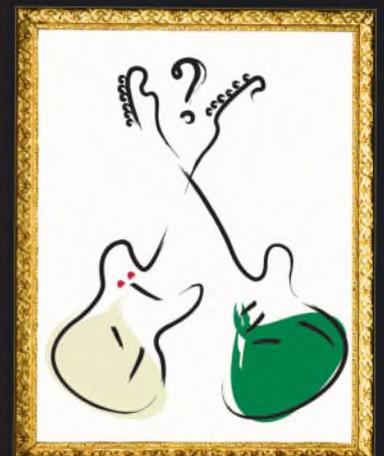
2005 – Quo appear on
Coronation Street



2007 – In Search of the Fourth Chord
UK treasure hunt.



2008 'Pictures' Celebrity Charity Art
Auction in aid of The Prince's Trust.



2009 – To be revealed...

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