

NEWS

PRESIDENT ELECT

Ferdy Unger-Hamilton appointed as the new Polydor president



PUBLISHING

ANARCHY IN EUROPE

Susan Butler on the changes to European licensing and publishing rights



FEATURES

IT'S LILY ALLEN

We talk to the team behind the 2.5m-selling Parlophone star

Live shock at police plans

Anger as APCO proposes plans for live sector to foot policing bill for music events

Live

By Gordon Masson

BATTLE LINES ARE BEING DRAWN over controversial proposals by the Association of Chief Police Officers (ACPO) that could force venues and promoters to pick up the total bill for policing live music events.

Current legislation means event organisers only need pay for the cost of having police officers patrol inside venues and festival sites.

But ACPO has now told the Home Office it would like to see a change in the law to allow it to charge football clubs and "other money-making events" such as festivals and concerts for the full cost of policing – inside and outside gigs and shows.

The move, which could add thousands to the cost of staging a gig and would inevitably lead to increased ticket prices, has incensed promoters within the live community. Some see the move as another example of a "stealth tax".

National Arenas Association chairman Geoff Huckstep lambasts the move. He says, "I'm astounded that ACPO has the gall



PHOTO: HENRIO PAGA/FLOKOR

to ask us to pay twice. The arenas pay business rates and we make a significant contribution to policing in that way. But we also pay for police in the arenas, where we specifically identify areas where we might need their assistance."

Huckstep adds, "I have no knowledge of a situation where there has been trouble caused by

fans leaving a concert. I can see why extra police are needed outside a football match, but not a concert. I will be making sure that this issue is on the agenda when the NAA meets with the Concert Promoters Association in January."

Festival Republic managing director Melvin Benn is familiar with the issue of vicinity costs,

"I have no knowledge of trouble caused by fans leaving a concert. I can see why extra police are needed outside a football match, but not a concert..."

Geoff Huckstep, National Arenas Association

having won a landmark case in 2006. This ruled that police had no right to charge £350,000 per year for policing the public highway outside Leeds Festival.

"I can't see why any Home Secretary would back this proposal as it would fundamentally change the face of the police in the UK," notes Benn. "The Government already gets millions of pounds from us in corporation tax and VAT from ticket sales, but if they want to get rid of that, then paying for a private police force might be an option.

"However, if they target football and live music, then they'd also have to do it across society – and who would pick up the bill for protests and demonstrations? It would be a very dangerous precedent."

Concert Promoters Association executive committee member Bob Angus adds, "Ultimately it is the promoter who is responsible for health and safety at a concert, not the police, so it's debatable what we are paying for."

Police claim their budgets are being taken away from communities because they are being spent on deploying officers outside events. They are hoping the Green Paper on the future of policing will result in a change to legislation that will allow forces to embark on "cost recovery" exercises.

Football clubs are already consulting their lawyers and the music industry is mobilising a legal effort to lobby against ACPO's initiative.

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Former Coca-Cola music chief aims to add extra fizz to EMI

EMI MUSIC'S ELIO LEONISCI has brought another marketing expert onto his team as he continues to put in place the building blocks of his company's new global structure.

The chief executive, who unveiled a new global structure last week, is appointing former Coca-Cola music executive Rafael McDonnell to the new role of vice president – brand partnerships, licensing and

synchronisation for the UK and Ireland.

McDonnell has spent the last three years as managing director of RED Entertainment Marketing, a consultancy he founded that specialises in music and entertainment and works with brands such as Coca-Cola.

In his new role at EMI, he heads the UK part of Cynthia Sexton's global brand partnerships, licensing and

synchronisation division, which itself sits within music services – one of EMI's three new worldwide business units.

Reporting to Sexton, EMI Music's Los Angeles-based executive vice president of global brand partnerships, licensing and synchronisation, McDonnell will be responsible for creating partnerships with major brands and agencies in the UK and driving revenues from music licensing and

synchronisation. He takes up his new role on December 8.

Sexton says, "Rafael's background, experience and love of music make him the ideal person to lead our UK team."

McDonnell adds, "As music consumption continues to grow around the world and more and more brands and other commercial partners want to work with music, EMI's fantastic roster of artists and catalogue

make it ideally placed to serve this growing demand."

Prior to establishing RED, McDonnell held a variety of senior marketing positions within Pepsico and Coca-Cola. At Coca-Cola he was head of marketing activation and strategic marketing alliances and, in 2004, established Mycokemusic.com – one of Europe's first major legal music download services.

● see Leoni-Sceti feature, p14-15

News

THE PLAYLIST



JASON MRAZ
I'm Yours

Atlantic

Atlantic has sold 600,000 copies of Mraz's album in the US, with this track attracting 2m downloads. I'm Yours will hit the start button for Mraz in the UK. (single, Dec 8)



KANYE WEST
Amazing

Def Jam

West brought his fascinating space odyssey to The O2 last week, where this track was among the new material getting its groove on. Brilliant stuff. (from album 808s & Heartbreaks, November 24)



BOYS LIKE GIRLS
Thunder

Columbia

B-listed on Radio One, Thunder is a big ballad already well on its way to cementing this band's status with mainstream audiences. (single, December 1)



TAKE THAT
The Circus

Polydor

A world-class return from Take That, The Circus sees the group's songwriting hit new heights. (album, December 1)



COPY HAHO
You Are My Coal Mine

BSM

If the quality of music on Copy Haho's first EP is anything to go by, the band have a strong future ahead of them. (from EP, tbc)



LOVERMAN
Crucifixion

Young & Lost

A noisy, loud and refreshing debut single from a frenetic four-piece who are currently getting audiences excited across the capital. (single, December 1)



KARIMA FRANCIS
Chasing The Morning

Kitchenware

A low-key debut from the new Kitchenware signing, whose album will follow in the new year. A big voice with even bigger hair. (single, December 1)



LEONID RUDENKO
Everybody

Data

Sounds like another hit for Data Records. Everybody already boasts fans in Sara Cox, Vernon Kay, Pete Tong and Judge Jules at Radio One. (single, February 8)



TOM ALLALONE & THE 785
Hell Hath No Fury

Nettwerk

Delightfully sleazy, raucous rockabilly with a fresh contemporary feel. Produced by Gareth Parton (Fools, The Go! Team). (single, December 8)

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



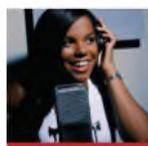
SIGN HERE

Empire Management has signed producer and songwriter **Blue May** (pictured) to its publishing arm, a joint-venture with Sony/ATV.

XI has signed **Golden Silvers**. Some members of the group were previously signed to the leading indie in a previous incarnation.

Rox has signed a record deal with Rough Trade. She heads to New York and LA this week where she will be working with John Hill, Truth and Soul and Mike Elizondo on her debut album.

B-Unique/Atlantic has signed **Boy Crisis**.



GIG OF THE WEEK

What: Iluvlive special
When: November 17
Where: Cargo, London
Why: A line-up boasting Ms Dynamite (pictured), Natty, thecocknbullkid, Laura Izibor, Kenan Bell and Fe-Nix promises to get this week off to a strong start.

AIF proposes a raft of green policy guidelines for festivals

Festival Association keen on green initiatives

Festivals

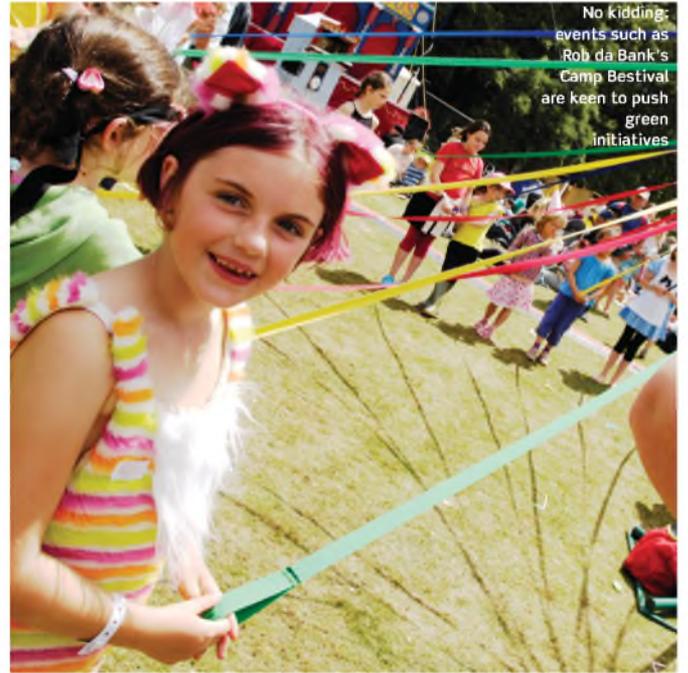
By Gordon Masson

A PUSH TO INCREASE THE ENVIRONMENTAL credentials of summer festivals could see promoters issued with the equivalent of a kite mark under plans being discussed by the Association of Independent Festivals.

AIF co-founder and Radio One DJ Rob da Bank says the green issue is now a real concern for people and the organisation is drawing up its own environmental policy to distribute to its member festivals, including da Bank's own events Bestival and Camp Bestival.

He says, "The green issue is high up on most people's list of priorities, not just because festivals see it as a cool thing to be doing, but because everyone is conscious of what is going on in the world and wants to take responsibility for their own actions."

He reveals that the discussions going on between AIF members are helping formulate an agenda, which could lead to an informal policy document being issued to encourage festivals to achieve a



No kidding: events such as Rob da Bank's Camp Bestival are keen to push green initiatives

certain level of green standard.

"The more people talk about the environment, the more ideas you get to hear about and I've learned a hell of a lot about reducing your carbon footprint purely from the conversations we've had

at the AIF board meetings," notes da Bank, who explains Bestival has progressed a long way with recycling, but admits there is still work to be done.

"Two years ago we were shipping all the rubbish from the festi-

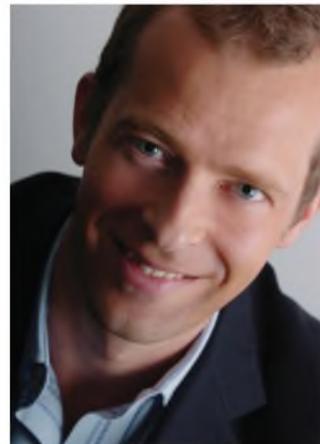
Industry prepares next round of submissions

THE PAN-INDUSTRY GROUP DESIGNED TO HELP put an end to the activities of repeat peer-to-peer offenders will convene shortly, after the Government's consultation on illegal filesharing received its final submission from the music industry last week.

The Department for Business, Enterprise and Regulatory Reform (BERR) now has full responses to its consultation from UK Music, representing the collective interests of the commercial music industry and the BPI. Some supporting letters have also been sent in from organisations including PPL and the Music Managers' Forum (MMF).

With most of the submissions now in, Ofcom is expected to invite a group of executives from labels, music industry organisations, Internet Service Providers and possibly Government to investigate traffic management, filtering and other ways of cutting serial infringers.

This commitment was one of five principles underpinning the Memorandum of Understanding signed by the BPI and the six largest ISP groups in July to identify mechanisms to deal with repeat infringers.



We will be working closely with Government and the ISPs to ensure that the legislation is fair, effective and proportionate

Geoff Taylor, BPI (pictured)

The BPI wants to keep its submission under wraps for now. But UK Music has given *Music Week* exclusive sight of its 18-page document, which provides detailed answers to the 19 questions outlined by BERR.

Some of the points raised deal with:

- **Education**, where the UK Music submission applauds "the voluntary agreements already in place" between ISPs and rights holders, but says education and awareness can only have a limited impact on their own.

- **Commercial models**, where UK Music says "2008 was the year that the shape of the global digital music market began to emerge more clearly."

- **Self regulation**, where a total voluntary solution was dismissed as unrealistic. The submission claims, "It is important that there is some regulatory control to ensure a level playing field for all competitors."

tival promoters on green

val back to the mainland on ferries," he says. "Now 100% of the recycling is done on the Isle of Wight. There are some areas where we can definitely improve. Because Bestival is on the Isle of Wight a lot of people have to use cars and ferries to get there, so we're looking to promote public transport and car sharing and things like that."

The DJ and promoter says in addition to the green policy idea, discussions are also ongoing that include providing environmental information to members via its website and providing a top 10 list to help reduce the carbon footprint of events.

The AIF was formed earlier this year and it has already launched a popular initiative to establish a specialised security force to crack down on tent theft.

Other topics on its agenda include a mentoring scheme. "It's pretty much down-time in the festival world right now because people are busy trying to book acts for next year, but that also gives us time to sit around the table and talk about our future plans," says da Bank.

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f P2P battle

UK Music chief executive Feargal Sharkey says the amount of progress made in the last few months has been considerable and that co-operation between ISPs and rights holders will soon get new business models up and running and artists paid.

"I am genuinely optimistic in the next few weeks and months new services will roll out," Sharkey adds.

BPI chief executive Geoff Taylor says, "Labels are working very hard to develop new online music services that provide music fans with an ever wider choice of ways to access the music they want legally. But the evidence shows that new services and consumer communications alone won't bring a halt to illegal downloading."

"It is clear that there needs to be a level playing field for ISPs, and that legislation is essential to ensure that codes of practice agreed through the MoU process have teeth. We will be working closely with Government and the ISPs in coming months to ensure that the legislation is fair, effective and proportionate."

New Universal role 'like going to Manchester United'

Focus is on music as Polydor recruits Unger-Hamilton

Labels

by Ben Cardew

FERDY UNGER-HAMILTON HAS LAID OUT his vision for Polydor, after Universal Music UK Chairman and CEO David Joseph confirmed his appointment as president of the Universal label.

Unger-Hamilton, who takes up the position on December 8 reporting to Joseph, explains that his focus will be on "exciting new music" and bringing in new revenue streams.

"We have to look at every way we can to get revenue out of artists that we have put money into promoting, selling things to consumers and brand link-ups," he says. "I am not there to do purely that, but we do need to look at ways of growing our revenues."

Since 2002, Polydor has been under the stewardship of Joseph and Polydor co-president Colin Barlow, who was promoted last month to president of Geffen UK.

Geffen and Fiction will continue to report to Joseph, with all other Polydor labels reporting to Unger-Hamilton.

Unger-Hamilton's appointment marks a return to the group for the executive, who spent a decade with the company before leaving to run Virgin Records in 2006.

He says that his role at Polydor will be "to lead the team" and, while he will not be in an A&R role,



"The first thing about creating income from music is it has to be great music"

Ferdie Unger-Hamilton

he does not rule out the possibility of signing new acts. "The first thing about how to create income from music is it has to be great music. And Polydor has always had great artists," he says. "Polydor's consistency is important, having a team in place and allowing music people to dominate."

Unger-Hamilton's appointment comes as Polydor continues to enjoy a purple patch commercially: in the third quarter of 2008 the label posted an 11.3% share of albums sales, three percentage points ahead of nearest

competitors Columbia and UMTV.

Recent successes for the label include Scissor Sisters, Duffy and James Morrison, while its new roster for 2009 includes Nick Harrison and La Roux.

"The best comparison for me is it's like going to Manchester United," Unger-Hamilton says of his appointment, which comes after half a year of "travelling, reading and running".

"Whatever you want to do, you want to do it the best you can," he adds. "I have known David Joseph for a long time. He has always been somebody I would like to work with again."

Joseph says, "Ferdie's artist development record speaks for itself, but above all he is an exceptional leader; someone who gets the best out of the people around him, whether they are artists or executives. I am delighted he has agreed to lead the amazing team at Polydor."

Unger-Hamilton first joined Universal Music in 1996 as managing director of Polydor-affiliated label Go! Beat, working with Gabrielle and Portishead. Six years later he moved to fellow Universal label Island, where he signed Keane.

In January 2006 he became managing director of Virgin Records. He was promoted to A&R labels for Virgin earlier this year, but quit the EMI label after less than a month in the job.

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Guillemots manager Millett makes connection with brand new role

GUILLEMOTS' MANAGER ED MILLETT HAS JOINED Connected Artists, the Covent Garden-based artist management company headed by James Morrison manager Paul McDonald.

In addition, the company has recruited digital media consultant and former Sony Music marketing executive Andy Edwards to the role of head of digital.

McDonald says, "With Guillemots and James Morrison sharing the same label in Polydor, I have always heard good things about Ed and I'm delighted to have such a bright and talented young manager on board."

The move follows the decision

by former Virgin and Hut Records managing director and head of A&R David Boyd to join Connected Artists earlier this year.

And McDonald adds, "With Ed and David Boyd now in our team I feel we offer artists a varied, credible and skilled management team. With the level of A&R experience here, we feel we are particularly relevant in the current climate where career development is required before bringing labels on board."

Millett, who also manages Laura Groves and The Blighters, says that he is excited by Connected's "vision of creating a variety of different models in which artists can thrive artistically and commercially". He

adds, "The key for me really is about flexible thinking, and Connected certainly has that approach."

Edwards will be the first member of a specialist digital/e-commerce team Connected Artists is building. Edwards says the Connected team have an outstanding track record and innovative approach to the management of their artists.

He adds, "Digital is now an essential part of the management process, but also a huge challenge. I'm thrilled to be given the opportunity to work with Connected and its artists at such a pivotal time in the development of digital music."

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Music Week looks at the still-strong sheet music industry

News

Editorial Robert Ashton



We'd be a lot better off without No. 10 and the Met meddling with live business

WHAT'S THE MATTER WITH THIS BLOODY COUNTRY? If you do something good you don't get encouragement. You get a kick in the chops. You don't get help, you get criticism. Trod on, blocked, held back, stomped and ultimately stopped.

Live music. It's the crown jewels of the music industry. Right now it is the powerhouse that puts food on the table and adds to the cultural wealth of Britain. It's a good thing. Something everyone should be proud of and encourage. But do they? Of course not.

Look at the Association of Chief Police Officers: these top cops see some enterprising promoter is making money so they want to tax him. Charge him for policing inside and outside gigs, concerts and festivals.

It's not enough that promoters pay for plod to lounge at the back of a Girls Aloud concert while keeping a watchful eye on the mindless hoodlum, aged 12½, in

the pink blouse. Now the Old Bill want to pocket some extra dosh to ensure that if young Amy does kick off outside, they have been fully compensated for their time.

It's ludicrous. There's more trouble in an old peoples' home than most concerts. People go to watch music to have a good time and very few gigs are marred by violence nowadays. And exactly what is the police definition of outside – 20 metres from the venue or halfway down Kentish Town Road? Where does the thin blue line extend in policing Glastonbury's perimeter? Michael Eavis could end up footing the bill (no pun intended) for the whole Somerset force at the end of June.

And who else pays? The punter. Promoters might swallow some of the charge, but at the end of the day they are likely to pass on extra policing charges to their customers, which means higher ticket prices and fewer people at gigs.

And if that isn't enough, the Government is also doing its best to strangle live music with its ill-advised Licensing Act.

This was supposedly designed to encourage music to be played anywhere – in pubs, bars, clubs, restaurants, village halls, at fetes, in muddy fields – in this country. But successive surveys and reports (even the Government's own papers) have shown this is just not the case. The whole thing is failing.

Culture Select Committee chairman John Whittingdale and his colleagues heard first hand last week how flawed the Act is and how local authorities and the police (again) appear to be applying its restrictions arbitrarily.

Fewer small places are now staging live gigs and the ones that want to are having to jump through hoops. To stage a one-off gig in London now requires a promoter to fill in a four page "event assessment" form. He must provide his name, address, telephone number – landline and mobile – email address, name of his supervisor. Then the style of music played at the event must be listed, the start-time of the event, when it will finish, how many people will be there, what they ate for breakfast that morning... OK, the last detail isn't quite true.

But the Metropolitan Police, who issue these questionnaires, are only making life easy for themselves and certainly not for anyone working in live music.

Fortunately, Whittingdale is a sensible chap. He has already recommended the Government extends copyright term. Hopefully, when he winds up his current inquiry into the Licensing Act, he will tell them where to stick their bureaucratic forms.

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

Publisher Sony/ATV planning more commercial Fab Four

TV ad marks policy for Beatles catalog

Syncs

By Robert Ashton

JOHN LEWIS HAS BECOME THE FIRST UK ADVERTISER TO USE A BEATLES SONG in a major ad campaign, following a policy shift from Sony/ATV to push the band's catalogue for more commercial uses.

A re-recorded, re-arranged version of the 1963 Lennon and McCartney track From Me To You appears in the retailer's £5.6m national Christmas campaign, which runs for the next five weeks and is being orchestrated by ad agency Lowe.

Despite Lennon and McCartney's music being used in ads in the US for a number of years, it is believed no Beatles songs have been used in an extensive national commercial campaign in the UK for decades – although Nescafe Gold Blend used All You Need Is Love in 2003, it was for a very limited period and range.

Sony/ATV sync and marketing manager Chris Graves says the previous management had not been proactive in making the catalogue available prior to Sony/ATV chairman and CEO Marty Bandier taking over the reins in February 2007.

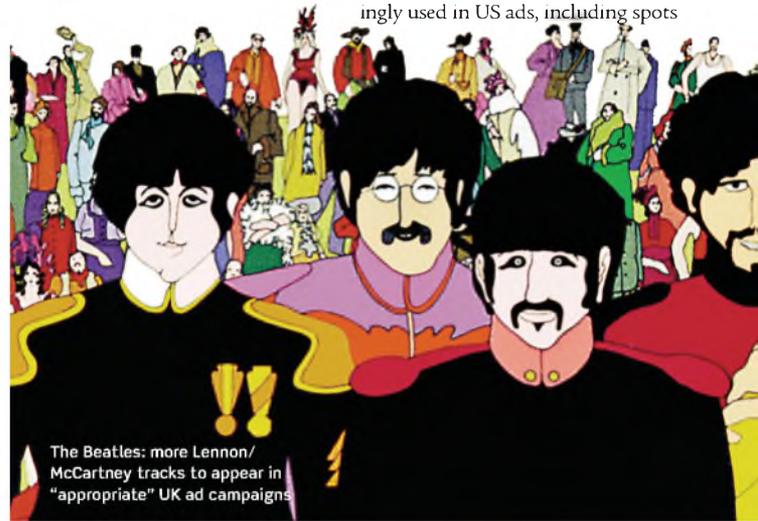
"Since Marty came on board we have set about pushing Lennon and McCartney songs," he explains, adding that Yoko Ono recently said many young kids don't get to hear



The aptly titled From Me To You appears in the festive TV ad for John Lewis

the hand's songs any more and she has no objection to the music being used in appropriate ads.

"This is the first major national campaign and we are always open to more deals, this won't be the first and only one," adds Graves. The deal was negotiated by head of sync and marketing Karina Masters.



The Beatles: more Lennon/McCartney tracks to appear in "appropriate" UK ad campaigns

The ad features the voices of the John Lewis choir and accompanies the strapline: "If you know the person, you'll find the present".

A spokeswoman for Lowe says the creative team were not simply hoping to be the first for a while to use Beatles music. "It's not about spend, spend, spend. It is all about finding a thoughtful gift for the right person so the song fits the bill perfectly," she adds.

John Lewis head of brand communications Craig Inglis says the campaign lends itself to the use of the song because it is "more reflective" and "intimate".

Beatles' tunes have been increasingly used in US ads, including spots

ANALYSIS

by Alan Jones

Christmas threatens to

IT'S TOO EARLY TO SAY what the weather will be like a month hence, but the retail climate suggests that for the record industry it's going to be a cold, cold Christmas.

A clear warning sign came in the week ending November 8 – week 45 – when album sales made a small but significant decline. It was the first time they had fallen in that week since 2001, and – at 2,400,266 – sales were at their lowest level this close to Christmas since 1997.

The heavy autumn release schedule and increased gift buying generally trigger nine straight weeks of album sales growth in the lead-up to Christmas, with the

market only declining once the 25th has passed.

So far in the 21st century, that has held true every year apart from 2001 and 2006. In those years sales climbed in all but one of the weeks. In 2008, we have already had that one week of decline. A second would be a disaster.

Taking one week in isolation proves nothing but totting up the sales for weeks 42-45 combined also finds 2008 wanting; 8,917,489 albums were sold in that 28-day period this year, a modest 1.47% below same period 2007 sales of 9,050,480 but 21.25% less than in 2005, when the same period saw best sales to date of 11,324,488. The last time fewer albums were

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will Elio Leoni-Sctet's plans for EMI help to turn around the major's fortunes?

YES 50% NO 50%

THIS WEEK'S QUESTION:

Can police justify charging "vicinity costs" to venues and promoters?

To vote, visit www.musicweek.com

tie-ins in the UK

Shift gauge

for Chase Credit (All You Need Is Love), Canon (Across The Universe), Hampton Hotels (With A Little Help From My Friends) and Procter & Gamble (All You Need Is Love).

The Beatles' music will appear in a video game from the creators of Rock Band, with the game's publisher MTV and developer Harmonix Music Systems creating a custom-built game dedicated to the Fab Four for next year's Christmas market.

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Indie label in YouTube link-up

UK DANCE LABEL ANJUNA-BEATS has become the first UK indie to sign a revenue sharing deal with YouTube, following in the footsteps of the four majors.

The deal sees the dance label become a commercial partner with YouTube and will share in ad revenue from any clips featured on the site that it has identified as featuring its music. This includes the YouTube site featuring its biggest act Above And Beyond.

Managing director James Grant says that the idea came from talking to YouTube about various commercial possibilities in the wake of setting up the Above And Beyond YouTube channel.

"We had been in touch with YouTube on technical issues. They had seen what we were up to and ran us through more commercial opportunities that we could get involved in," he says. "We share ad revenue in all clips on YouTube that we have identified as using our



Above And Beyond: revenues to be shared between YouTube and dance label Anjunabeats

music. For example, there is a fan video for [Above And Beyond's] Alone Tonight that has had 300,000 views. We won't benefit from all the historical views, but we will from future views."

Grant says that, while he doesn't know how much money the deal will bring in at this early stage, it could eventually prove an important income stream. "It's difficult to say how much money we are going to

get from it," he says. "But we use the videos as a loss leader, so anything is a bonus."

"[Other labels] have nothing to lose," he adds. "As traditional income streams fall, it is inevitable that these scenarios become more important."

EMI became the last of the four majors to sign a deal with YouTube in May 2007. MCPS-PRS also has a deal with the Google-owned site.

Universal renews A&R contract

One of the most respected publishers in the business has committed herself to Universal Music Publishing by signing a new three-year deal. Universal has renewed its contract with head of A&R Caroline Elleray, who has headed up the division since the acquisition of BMG Publishing in 2007.

During her time at Universal, Elleray has overseen the successful signing of artists including Glasvegas, MGMT, Noah & The Whale, Crystal Castles (pictured),

Friendly Fires, Black Kids and the Crowded House catalogue.

Talking to *Music Week* she says working at Universal is a change of culture from her days at BMG, where she counted Keane and Coldplay among her biggest signings, but all the better for it.

"I have been pleasantly surprised at how wonderful it is here," she says. "Paul [Connolly] and Mike [McCormack] are such different personalities but it works. It's always about the music here, which is very inspiring."

Elleray continues to divide her time between Universal's offices in Manchester and London.



come later, if at all, for retailers

sold in the comparable four week period was in 1997, when the tally was just 8,136,317.

As the 2008/2007 comparison suggests, the rate of decline has slowed somewhat of late, reducing the overall year-to-date deficit to 5.3% – a decline that is lower than any of the other 10 most mature album markets, and markedly below the 12.6% year-to-date decline suffered by the American market, where sales have been in freefall since 2000.

Weekly album sales will more than treble between now and Christmas but there is no chance they will top the 10m mark.

That dizzying tally has been achieved just three times, first in

2000, again in 2005 and finally in 2006. Sales for the week ending on Christmas Eve 2005 were a record 10,581,571 – the top five albums sold more than 200,000, the top 17 exceeded 100,000 and the 10,000 mark was topped by 131 albums.

Albums' decline comes at a time when downloads have invigorated the singles market, with year-to-date sales of the latter trailing the former by just 10% but the emphasis is very much on the longer format in the last few weeks of the year, so album sales for 2008 should comfortably eclipse singles. But if trends continue, singles sales will exceed albums in 2009 for the first time since 1967.

UK album sales during the Christmas period

WEEK	2003	2004	2005	2006	2007	2008
42	2,561,189	2,470,317	2,414,672	2,258,019	1,945,037	1,935,766
43	2,621,099	2,709,551	2,832,250	2,696,025	2,175,527	2,131,182
44	2,985,988	2,885,117	2,864,618	2,590,512	2,402,223	2,450,275
45	3,087,313	3,064,505	3,212,948	2,928,376	2,527,693	2,400,266
46	3,379,474	3,462,678	3,643,047	3,227,183	3,175,944	
47	4,308,293	4,000,700	4,299,236	4,476,165	3,544,177	
48	5,448,565	4,770,616	5,537,721	5,290,452	4,332,590	
49	6,517,417	6,000,795	6,674,018	6,309,580	5,355,066	
50	7,304,622	6,760,756	7,665,901	7,362,658	6,347,364	
51	8,868,697	7,805,883	10,581,571	10,176,752	8,324,707	
52	7,707,645	8,884,280	4,026,048	4,360,717	4,575,112	

Note: 2004 was a 53-week year

NEWS IN BRIEF



● Jimi Hendrix Experience drummer **Mitch Mitchell** (pictured) has died at the age of 61. Mitchell was found dead in a hotel room in Portland, Oregon.

● US electronics store **Circuit City**, which also sells music and DVDs, has filed for bankruptcy. It plans to stay open in the run up to Christmas.

● Ad-funded music site **We7** officially launched last Tuesday after a year's beta testing.

● Aggregator **The Orchard** has grown revenue and cut losses in its third quarter. The company reported revenue of \$14.6m (£9.4m), up from \$6.7m (£4.3m) in the same period last year, while losses narrowed from \$3m (£1.9m) in Q3 2007 to \$59,000 (£38,000).

● Music industry accountant and charity campaigner **Jason Boas** has died from pancreatic cancer. Boas was a partner at chartered accountants Harris and Trotter, where he worked with acts such as Depeche Mode.

● Music publishing and merchandise helped **Universal** to grow its revenues in the first nine months of the year. UMG posted revenue of €3.12bn (£2.67bn) for the first nine months of this year, up 3.5% year-on-year at constant currency.

● South African singer **Miriam Makeba** (below) has died, aged 76.



● **Jonathan Ross** will return to his Radio Two show on January 24. Zoe Ball and Danny Baker will be hosting Ross's Saturday morning slot for the next four weeks in his absence.

● Michael Papale has left Beverly Hills-based management company **The Firm**.

● On November 19, the **BPI** is hosting Backstage Pass, a networking event for students who want to get into the music industry.

● Following a story in the November 8 edition of *Music Week* about a licensing deal for **Elvis Costello** with Universal Music Publishing, we would like to point out that a 2006 agreement with Universal for his early recorded back catalogue was a long-term licensing agreement and Costello continues to own these masters, while he also retains ownership of all his songs.

News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
€4,964,386	KYLIE MINOGUE O2 Arena, London	116,375	3A Entertainment
€1,588,690	KYLIE MINOGUE Newcastle Arena	35,812	3A Entertainment
€1,368,765	MICHAEL BUBLE O2 Arena, London	30,417	Live Nation
€1,143,377	MICHAEL BUBLE Donnybrook Stadium, Dublin	23,140	MCD
€351,638	MICHAEL BUBLE Liverpool Arena	9,377	Live Nation
€233,220	PAUL WELLER Osborne House, Isle of Wight	7,176	Solo Promoters
€210,011	GIRLS ALOUD Osborne House, Isle of Wight	7,119	Solo Promoters
€176,475	MICHAEL BUBLE Cardiff International Arena	4,778	Live Nation
€127,205	JAY-Z SECC, Glasgow	3,914	Live Nation
€88,140	THE B52S Roundhouse, London	2,938	Live Nation
€79,430	JAY-Z Aberdeen Exhibition & Conference Centre	2,444	Live Nation
€67,320	SEAL Shepherds Bush Empire, London	1,683	Live Nation
€53,008	ALICE COOPER Southampton Guildhall	1,651	Live Nation
€39,795	KD LANG Oxford New Theatre	1,149	Kilimanjaro Live Ltd
€39,292	THE DANDY WARHOLS Shepherds Bush Empire, London	1,672	Live Nation
€38,325	KD LANG Sheffield City Hall	1,135	Kilimanjaro Live Ltd
€13,317	PIGEON DETECTIVES Academy, Dublin	819	MCD
€5,354	SHARON SHANNON Academy, Dublin	365	MCD
€3,000	ATTIC LIGHTS King Tuls, Glasgow	300	DF Concerts
€2,975	RATATAT Cargo, London	350	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week July 20–26. 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

Authorities throw local gig legality into confusion

Sharkey leads the charge against live Form 696

Authorities

By Robert Ashton

THE MUSIC INDUSTRY HAS ACCUSED some local licensing authorities of “working outside the law” by trying to stop gigs taking place in their neighbourhoods.

London boroughs are now asking promoters to complete a four-page event assessment form, which UK Music chief executive Feargal Sharkey says is akin to vetting for threats to national security.

Form 696 requires promoters to provide comprehensive details about themselves, the event they wish to mount and details about the artists who will be appearing and then inform both the local borough licensing unit and the police clubs and vice unit 14 days before the event is to take place.

“That you are required to give the Met Police this information to be vetted as if you are a threat to national security is gobsmacking,” says Sharkey. He believes some local authorities are failing to act within the terms of the Licensing Act and suggests a High Court judicial review may be necessary to bring them back into line.



“That you are required to give this information as if you are a threat to security is gobsmacking”
Feargal Sharkey, UK Music (pictured)

Sharkey’s comments follow his appearance, alongside Musicians’ Union general secretary John Smith, in front of the Culture select committee last week. Both men are now piling the pressure on the Government to make an exception to smaller venues – ones with a capacity

of 200 or less – to apply for an expensive licence as part of the Licensing Act requirement.

They also want the Act to provide clear guidelines on incidental music, which are not tightly defined and whose interpretation is largely in the hands of the local licensing authority.

Smith says, “Incidental music is not in the Act; it is not clear what it means.” Sharkey, who is armed with a long list of poorly-applied decisions relating to the Licensing Act, adds that in one case a licensing authority attached a condition specifically outlawing incidental music on one pub’s patio when, under the Act, it is in fact legal for such music to be played.

Sharkey believes it costs a pub or club up to £1,600 if it wants to reapply for a licence to host music. “That’s never going to happen,” he states. He and Smith are, therefore, in favour of a fast-track procedure being put in place.

“My general feeling from the select committee was positive,” says Smith. “It will be a massive step forward if we get an exception for gigs with less than 200 people.”

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Live launch set for Cardiff club



THE SUCCESS OF CARDIFF NIGHTSPOT Tabu as a weekends-only club venue has prompted its management to open the premises up to live music.

The club was set up in June this year when Richard Cordle, who used to be involved in the city’s Soda Bar, and Chris Sullivan, who ran the famous WAG club in Soho in the Eighties, collaborated to attract the likes of Kevin Rowland, Primal Scream’s Mani and The Specials’ Jerry Dammers for DJ sets.

“Richard and Chris have been able to attract some superstar DJs to help establish Tabu, but we’re now opening up to live music,” says promotions manager Neil Jones.

There are two floors in the club, both of which have a capacity for about 150, with the management determined to attract a wide range of genres to help stir local creativity. Mondays will be reserved for pop acts, Tuesday is folk music night, Wednesdays jazz, Thursdays cater for the student crowd and Friday is Jones’ own indie night.

Jones adds, “It’s an ideal spot for local underground bands in Cardiff, but we’ll also be looking to bring in other acts to play at Tabu.”

The first gig at Tabu, held last Monday, featured The Screenbeats and The Jaynes, while tonight (Monday) Lucky Delucci and Strange News From Another Star are scheduled to play.

VIEWPOINT ROB HALLETT, AEG LIVE



With the credit crunch beginning to bite, *Music Week* caught up with the AEG Live senior vice president to hear how his sector is gearing up to fight the oncoming recession.

“So we are in the midst of another economic downturn or, in modern-day parlance, a credit crunch. The older ones amongst us will remember the downturns of 1987 and 1991 when doom and gloom was prophesied, and we are all still here.

I think a similar situation will happen this time, whereby smaller shows will suffer. But, “must-see” shows will remain as popular as ever, as recent on-sales for AC/DC, Metallica and Leonard Cohen amply illustrate.

The main difference this time around is the enormous variance in the exchange rate, with the US dollar fluctuating 20% within a matter of days. That sort of currency change makes it virtually impossible to calculate offers to American artists for tours taking place in six months’ time.

We really need to re-educate US artists, managers and their agents to accept deals in local currency, to pay their local bills in local currency and to take us all out of the foreign exchange business and convert any balance nearer the date of the shows when the exchange rate will have, hopefully, evened out.

We also can not afford to be avaricious in our pricing of shows. We need to understand

the demographic of the audience and price accordingly. If it is a choice between the mortgage, food on the table, clothes for the children, petrol in the car or a show, I know what will come first.

The biggest worry is supporting new talent who, devoid of traditional record company tour support, will find it tough to get out there on the fees that they can command.

I can see students going to gigs, but nursing one pint all night rather than consuming three or four. This will seriously affect the economics of these venues and I can see some falling by the wayside.

All in all, if we tighten our belts, keep a sharp eye on pricing whilst ensuring the quality of product remains high, then we will come out the other side leaner, stronger and fitter than before, ready for the next economic downturn – whenever that may come along.

Emirates gunning for live gig events

Venues

By Gordon Masson

LONDON HAS A BRAND NEW 50,000-CAPACITY CONCERT VENUE after Islington Council gave Arsenal Football Club the green light for its Emirates Stadium to be used for three all-day concerts every year.

The £390m stadium opened in North London in August 2006 and, despite not initially conceived as a major concert venue, its suitability for hosting gigs was trialled this year with Bruce Springsteen holding back-to-back gigs at the state-of-the-art venue in May.

There were concerns the Springsteen shows would impact adversely on local residents and, as a result, the stadium's 60,000-capacity was cut to under 46,000 for each gig and the volume was limited to 75 decibels. However, with ticket sales alone grossing about £6.2 million over the two nights and close to 92,000 fans attending the Springsteen shows, both the stadium owners and the show promoter Harvey Goldsmith

were happy with the outcome.

The associated spin-off for shops and businesses in the local area has now prompted the local licensing authority to grant Arsenal the right to stage three summer shows from next year. Goldsmith states, "The Emirates Stadium is a great venue and I definitely want to use it again."

He is hoping to get the go-ahead for shows at Arsenal in 2009. "I'm in discussions at the moment about holding two or three events at the stadium next year," he says.

Islington Council received 76 noise complaints during the two Springsteen concerts and 18 letters of complaint after the events.

Future events will, therefore, stipulate strict conditions that include a 10.30pm curfew, the imposition of stringent noise limits and a related noise management plan that the club must agree with the council's licensing committee.

However, Arsenal has now been granted permission to start gigs as early as 2.30pm, which might help them avoid the noise complaint issues.



Bruce Springsteen at the Emirates Stadium last May

Ticketmaster to drop add-on fees

ONE OF THE FIRST CHANGES UNDER Irving Azoff's stewardship of Ticketmaster Entertainment will be the customer-friendly move to drop add-on fees for the Eagles' forthcoming tour.

Ticket group CEO Azoff, who also manages the band, is keen to offer consumers value while streamlining the ticket-buying process. As a result, all on-sales for the winter leg of the Long Road Out Of Eden tour in America are planned to be free of "convenience fees". In addition, buyers using the company's print-at-home TicketFast option will not have to pay any delivery and handling fees.

The company hints that it may roll out the "all-in ticketing"

scheme for tours around the world.

Meanwhile, Ticketmaster reported third quarter revenues had increased 16% to \$339.2m (£216.9m), up from \$292.5m (£187m) in the same period last year.

Net profit for the company was \$9.6m (£6.1m), down markedly on the \$40.5m earned in the third quarter of last year, which Ticketmaster claims was down to debt repayments related to its spin-off from former parent company IAC.

The volume of tickets sold in the third quarter of 2008 fell to 33.7m, compared to 34.2m a year ago, but the value of those sales rose 8% to \$2.06bn (£1.3bn), compared to \$1.9bn (£1.2bn) in 2007.

Curtains for the O2

O2 ARENA OWNERS AEG EUROPE have taken delivery of a massive new £400,000 drape that will enable artists and promoters to create a more intimate setting in the venue.

The "Tailor Made" drape is effectively a huge curtain that can be used to block out the upper tier of the arena, reducing the capacity from 20,000 down to a more intimate 5,000-capacity venue.

"The Tailor Made is in three large sections that are hung from the roof," explains arena head of sales, Caroline McNamara. "This

is the first time it has been used in the UK and it allows us flexibility in a two-pronged approach - the smaller capacity makes the arena a more viable proposition for many more artists and events, while smaller events also have the ability to scale-up if ticket sales take off."

Katie Melua's agent Neil Warnock, who saw the drape in action at a recent Melua performance, says, "It gives the arena a good ambient feel and it makes it easy to set up a more intimate show with a smaller capacity in The O2."

NEWS IN BRIEF

● **Kings Of Leon** (pictured) have added a third London date to their 2009 tour following phenomenal demand for tickets for their shows at The O2 next summer. Tickets for the band's initial appearance at the venue, scheduled for June 15, were all sold within four minutes of going on sale last Friday. Promoters Live Nation immediately announced a second show at the venue the following evening, only for those tickets to also be snapped up within an hour. The band embark on a 12-date sell-out arena tour in the UK next month, while the summer leg of their tour will also see them play at Manchester Evening News Arena on June 22 and 23.



● Secondary ticketing company **Viagogo** has signed a deal with Andrew Lloyd Webber's Really Useful Group to become the company's official premium ticketing partner. The landmark deal marks the first time a theatre producer has signed a premium ticketing partnership of this kind, and follows the lead of Madonna who agreed a similar pact with Viagogo earlier this year. "Viagogo's partnerships with Manchester United and Madonna prove they are the undisputed market leader in their area and so it was an easy decision to sign this deal," says Really Useful Group CEO Andre Ptaszynski. "They provide an unparalleled expertise in secondary ticketing and we have absolute confidence that they will offer the best possible service to our customers."

● **Needtickets.com** has signed an exclusive deal with last-minute.com to include last-minute's website's event service information on its ticket availability and pricing comparison site. Needtickets.com founder Simon Harper says that now last-minute.com's live music tickets are available on the Needtickets search portal, Needtickets offers its users more ticket booking options and new event information that any other service. He adds, "All UK ticket agents with national coverage are now feeding ticket availability information directly into Needtickets.com." Lastminute's head of ticketing, Kelly Whitehead, says, "Working together will provide excellent opportunities and access for users of our ticketing service."

TIXDAQ TICKET SALES VALUE CHART

current	previous	artist	number of dates
1	3	TAKE THAT	15
2	NEW	PINK	14
3	1	OASIS	14
4	2	METALLICA	9
5	4	THE KILLERS	17
6	8	KANYE WEST	9
7	6	COLDPLAY	17
8	11	RAZORLIGHT	10
9	7	KINGS OF LEON	13
10	10	LEONARD COHEN	12
11	18	PAUL WELLER	13
12	17	SCOUTING FOR GIRLS	16
13	5	AC/DC	5
14	NEW	CLIFF RICHARD	13
15	15	PUSSYCAT DOLLS	12
16	NEW	SNOW PATROL	12
17	NEW	X FACTOR	12
18	NEW	SLIPKNOT	9
19	NEW	WILL YOUNG	19
20	NEW	MCFLY	12

HITWISE PRIMARY TICKETING CHART

Current	Previous	Artist
1	3	PINK
2	1	TAKE THAT
3	9	SNOW PATROL
4	2	OASIS
5	5	KINGS OF LEON
6	NEW	THE PRODIGY
7	8	THE KILLERS
8	7	AC/DC
9	4	METALLICA
10	15	SCOUTING FOR GIRLS
11	10	COLDPLAY
12	NEW	THE SCRIPT
13	NEW	KANYE WEST
14	18	STEREOPHONICS
15	16	WILL YOUNG
16	NEW	PENDULUM
17	13	TINA TURNER
18	20	GIRLS ALOUD
19	17	BOYZONE
20		ELBOW

Media news

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	1	BEYONCE	If I Were A Boy	Columbia	504
2	3	BRITNEY SPEARS	Womanizer	Jive	442
3	14	T.I. FEAT. RIHANNA	Live Your Life	Atlantic	433
4	7	LEONA LEWIS	Forgive Me	Syco	430
5	2	KATY PERRY	Hot N Cold	Virgin	426
6	4	GIRLS ALOUD	The Promise	Fascination	402
7	5	KANYE WEST	Love Lockdown	Def Jam	380
8	8	PINK	So What	LaFace	379
9	6	KINGS OF LEON	Sex On Fire	Hand Me Down	361
10	9	CHRIS BROWN	Superhuman	RCA	351
11	10	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	329
12	15	TAKE THAT	Greatest Day	Polydor	312
13	17	PUSSYCAT DOLLS	I Hate This Part	Interscope	309
14	13	NE-YO	Miss Independent	Def Jam	299
14	19	ALESHA DIXON	The Boy Does Nothing	Asylum	299
16	23	THE KILLERS	Human	Vertigo	298
17	11	RIHANNA	Disturbia	Def Jam	291
18	12	SUGABABES	Girls	Island	287
19	24	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA	278
20	16	N-DUBZ	Papa Can You Hear Me	A&T	270
21	21	KINGS OF LEON	Use Somebody	Hand Me Down	269
22	21	JENNIFER HUDSON	Spotlight	RCA	265
23	25	JORDIN SPARKS	Tattoo	Jive	225
24	32	FALL OUT BOY	I Don't Care	Mercury	220
25	22	JACK WHITE & ALICIA KEYS	Another Way To Die	RCA	218
26	20	THE SATURDAYS	Up	Fascination	217
27	30	THE SCRIPT	Break Even	Phonogenic	212
28	27	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	Hard2beat	211
29	26	LEMAR	If She Knew	Epic	208
30	27	CHRISTIAN FALK FEAT. ROBYN	Dream On	Data	199
31	35	DUFFY	Rain On Your Parade	A&M	191
32	38	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen	187
33	18	BASSHUNTER	Angel In The Night	Hard2beat	186
34	33	MILEY CYRUS	7 Things	Hollywood	184
35	RE	COLDPLAY	Lost!	Parlophone	180
36	34	PLATNUM	Love Shy	Hard2beat	178
37	31	SNOW PATROL	Take Back The City	Fiction	165
38	36	MADCON	Beggin	RCA	164
39	59	DIDO	Don't Believe In Love	RCA	159
40	RE	RAZORLIGHT	Wire To Wire	Vertigo	151

© 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

A target of 250,000 listeners mooted alongside hopes for DAB licence in wake of regional FM trials

NME broadcasts solid plans after promising radio results

Radio

By Ben Cardew

NME RADIO IS TO EXPERIMENT with further FM broadcast trials next year, after successful runs in London and Manchester.

The station, which goes out on Sky, Virgin Media, Freesat and online, started a Restricted Service Licence FM broadcast in Manchester last Monday, following a similar trial in London in October.

Managing director Sammy Jacob confirms, "There are more RSLs in the pipeline, in London and Manchester and potentially other cities around the country."

"London went very well," he adds. "It increased our awareness. When the FM signal was turned off, our online listenership increased. People listened to it on FM and then they went online."

Jacob says that it is too early to say what the effect will be of the Manchester FM trial, but he adds, "It is clear that there are people listening to the station that have just discovered it, so it is having the desired effect."

The impact of the London and Manchester RSLs was not reflected in NME Radio's first Rajar result for the quarter three 2008, in which the station reported an audience of 215,000; a result Jacob says makes the case that DAB is not an essential part of digital success.

However, he adds, "There are plans to go on DAB. Hopefully in the future we will be able to provide



"There are more RSLs in the pipeline, in London and Manchester and potentially other cities around the country"

Sammy Jacobs, NME Radio (pictured)

more details." A Freeview berth is also on the cards. "There is a channel going up for grabs and we are looking at it," Jacob says. "But I want to do things on a step-by-step basis."

Jacob is less sure of the worth of a permanent FM licence. "The problem with FM, if you want to listen to it in the office or at home it is difficult because the amount of

digital kit people have interferes with the sound," he says. "Also, as digital listening increases as a share of overall listening, what future does FM have? It is still very important to do, but is it worth the investment?"

NME Radio, which is owned and operated by DX Media under licence from NME publisher IPC Media, has set a target of 300,000 listeners by the end of its first year, after launching in June 2008.

Accordingly, Jacob says he would like to have 250,000 listeners after six months. Nevertheless, he is very happy with the first Rajar result, which he says puts NME Radio above both Xfm London and Manchester in the number of 15- to 24-year-old listeners.

"The problem with Xfm is anything in this market has to be managed by people who understand its sensitivities," explains Jacob, who helped found Xfm London in 1997. "If you don't understand it, you won't make a success of it. Xfm was almost a spiritual thing."

Meanwhile, NME announced last week that Glasvegas, White Lies, Friendly Fires and Florence And The Machine are to play the 2009 NME Awards Tour.

The tour kicks off in Liverpool on January 29 and continues until London's Brixton Academy on February 21.

The 17-date tour precedes the 2009 NME Awards 2009, which takes place at Brixton Academy on Wednesday February 25.

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NEWS IN BRIEF

- **BBC Worldwide** has announced foreign rights deals for three BBC music shows, Seven Ages Of Rock, Coldplay Then & Now and BBC Electric Proms: Oasis. Globo in Brazil, Hispanoamerica TV in Paraguay, TVN in Chile, TNU in Uruguay and Canal 11 in Mexico have all acquired the rights to Seven Ages Of Rock, which documents the story of rock music. In addition, the Corporation's Tokyo sales team has sold both Seven Ages Of Rock and BBC Electric Proms: Oasis to Japanese station NHK, while Fuji TV has picked up Coldplay Then & Now.
- Influential Los Angeles DJ **Nic Harcourt** (pictured) is leaving his Morning Becomes Eclectic show

on KCRW to pursue new projects. Harcourt, who is also music director at the station, will not be leaving



the station entirely - he will host a Sunday evening show from 6-9pm. Harcourt says that it was time for him to pursue other opportunities in "movies, television, voice-over work, advertising and the internet". Harcourt is known as a key supporter of British music Stateside, championing bands such as Coldplay at an early stage in their careers. The station says it will

appoint a new music director over the next few weeks.

- **Bauer Media** has lifted the lid on Project Phoenix, a five-year research project into the habits of music consumers, which reveals three key tenets: the importance of music to consumers; the breadth of music people listen to and an openness among consumers to brands using music.

- Former Warner Bros national radio promotions manager **Andy Hipkiss** has launched London-based talent management company Triple A Media. The company's objective is to develop the careers of broadcast media talent primarily based in radio and television. Clients at launch include Absolute Radio breakfast host Christian O'Connell and 6 Music's Shaun Keavney.

MusicWeek.com

25 RADIO AND TV AIRPLAY CHARTS ON www.musicweek.com

Radio charts include:

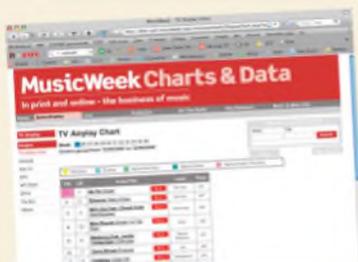
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Media news

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1		THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	28	25		22253
2	13	T.I FEAT. RIHANNA Live Your Life / Atlantic	26	17		20601
3	22	BRITNEY SPEARS Womanizer / Jive	24	12		19695
4	12	THE KILLERS Human / Vertigo	23	18		19826
5	2	GIRLS ALoud The Promise / Fascination	22	24		19783
5	13	NICKELBACK Gotta Be Somebody / Roadrunner	22	17		18041
7	16	KATY PERRY Hot N Cold / Virgin	21	15		16930
8	5	THE SCRIPT Break Even / Phonogenic	20	21		18155
8	10	VAMPIRE WEEKEND A-Punk / XL	20	19		17223
10	21	DUFFY Rain On Your Parade / A&M	19	13		16074
11	13	SNEAKY SOUND SYSTEM Ufo / 14th Floor	17	17		14619
11	22	BEYONCE If I Were A Boy / Columbia	17	12		11732
13	6	COLDPLAY Lost! / Parlophone	16	20		11196
13	18	KINGS OF LEON Use Somebody / Hand Me Down	16	14		11370
13	22	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum	16	12		9353
16	16	TAIO CRUZ I Just Wanna Know / 4th & Broadway	15	15		9936
16	27	FRIENDLY FIRES Paris / XL	15	11		8846
16	29	RAZORLIGHT Wire To Wire / Vertigo	15	10		12455
19	18	TAKE THAT Greatest Day / Polydor	14	14		9834
19	RE	KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen	14	9		10967

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RADIO TWO TOP 20

This	Last	Artist Title / Label
1	<	DUFFY Rain On Your Parade / A&M
2	3	ALESHA DIXON The Boy Does Nothing / Asylum
2	4	THE KILLERS Human / Vertigo
4	1	COLDPLAY Lost! / Parlophone
5	14	TAKE THAT Greatest Day / Polydor
6	NEW	MCFIY Do Ya / Super
6	4	TOM JONES If He Should Ever Leave You / S-Curve
8	1	GIRLS ALoud The Promise / Fascination
8	8	SEAL A Change Is Gonna Come / Warner Brothers
8	10	MADONNA Miles Away / Maverick
11	7	BEYONCE If I Were A Boy / Columbia
12	NEW	BOYZONE Better / Polydor
13	13	GLEN CAMPBELL Walls / EMI
13	17	LEMAR If She Knew / Epic
13	23	KINGS OF LEON Use Somebody / Hand Me Down
13	RE	JOHN BARROWMAN What About Us? / Epic
17	9	GLEN CAMPBELL Times Like These / EMI
17	17	AL GREEN No One Like You / EMI
17	17	JAMES BLUNT Love Love Love / Atlantic
20	10	WILL YOUNG Grace / 19/RCA

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COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	2	GIRLS ALoud The Promise / Fascination	2641	2471		34682
2	1	JENNIFER HUDSON Spotlight / RCA	2607	2637		39274
3	3	LEONA LEWIS Forgive Me / Syco	2372	2206		31089
4	4	BEYONCE If I Were A Boy / Columbia	2345	1945		34648
5	5	NE-YO Miss Independent / Def Jam	2030	1938		28338
6	7	TAKE THAT Greatest Day / Polydor	1895	1840		26992
7	8	PINK So What / LaFace	1876	1792		30498
8	6	RIHANNA Disturbia / Def Jam	1638	1853		21181
9	9	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	1419	1580		15115
10	11	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1411	1273		19313
11	15	DUFFY Rain On Your Parade / A&M	1410	1243		17778
12	14	LEMAR If She Knew / Epic	1357	1246		15937
13	20	THE KILLERS Human / Vertigo	1325	1181		16661
14	13	MADCON Beggin / RCA	1269	1250		16498
15	29	KATY PERRY Hot N Cold / Virgin	1229	899		17688
16	11	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1223	1273		17211
17	22	X FACTOR FINALISTS Hero / Syco	1164	1061		14165
18	10	SUGABABES Girls / Island	1147	1408		16136
19	19	CHRIS BROWN With You / Jive	1137	1186		14679
20	18	KATY PERRY I Kissed A Girl / Virgin	1134	1194		16037

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday.

Key
 ■ Highest new entry ■ Highest climber

Youth migration from radio to YouTube gathers pace

Survey uncovers changing attitudes of youth market

Media

By Ben Cardew

YOUTUBE IS REPLACING RADIO as the "discovery medium" of choice for young consumers, according to the fourth annual Convergence Consumer Survey from media law firm Olswang.

While the survey found that traditional analogue radio continues to dominate the British public's music listening habits – more respondents (62%) listen to AM/FM radio at least once per week than to any other form of music or radio – Olswang partner John Enser says that much of this is the casual music listener, who he describes as "people who have the radio on, but never buy music or go to a gig".

By contrast, Enser explains that among younger audiences YouTube is replacing radio as the discovery medium. "The kids talk about YouTube in a way they don't talk about radio," he adds.

The report, which is released today (Monday), quotes a focus group of "Kids" (13- to 15-year olds), in which the word "radio" was only mentioned twice, and once by a respondent in the following context: "I find stuff on YouTube or if I hear it on the radio and get my brother to download it."

"I like the way you can type in anything and listen to what you like with video on YouTube," another respondent claims.

Although many record companies now have revenue sharing deals in place with YouTube, Enser explains that the popularity of the site is not necessarily good news for the music industry because many respondents use audio-capture software to rip music from YouTube and similar websites.

What is more, one person surveyed claims, "I don't buy CDs anymore. I listen to them on YouTube."

Equally depressing for the industry is the report's finding that peoples' attitudes towards piracy have changed little, despite the best efforts of the BPI and others to convince youngsters about the importance of copyright.

"There are people who say, 'I know the BPI is making noise but the chances of getting caught are minute.' They are playing a percentage game. And that is quite depressing – they have no moral qualms about it," Enser says.

"It is quite scary that 13- to 15-year-olds are using LimeWire," he



"It is scary that 13- to 15-year-olds are using LimeWire. I thought they would be too young to use it"
 John Enser, Olswang

adds. "I would have thought they were too young to use it."

Nevertheless, Enser says that there is some hope for the music industry: the CD remains popular, despite all the digital alternatives – 54% of respondents listen to CDs on a CD player at least once a week – while respondents also showed support for Comes With Music-style unlimited download models.

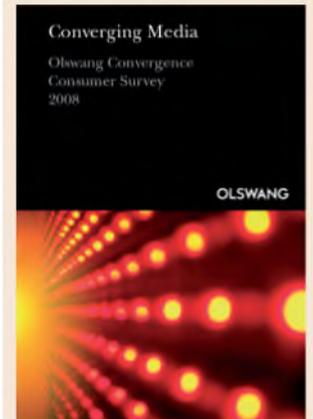
"I expect a pay-per-month system soon to be widely available, if not already, where you are allowed to download X amounts per day," one respondent offers. "Your files will be available via the web to be played via any music player within your car, computer, house, and so on."

Another says, "I hope that sites like iTunes will start to offer monthly subscription to download unlimited songs or X amount per month."

Overall, Enser says the message of the survey is that people are buying into the idea of the internet as an "entertainment medium" and not just as a means for communications and productivity.

"People are really getting that the internet is something they can use to get a proper entertainment experience," he says. "The iPlayer is a catalyst for that. What the iPlayer

LISTEN AND LEARN



Selected facts from the Olswang Convergence Consumer Survey 2008.

- 14% of respondents download music from legitimate sites at least once a week, and 10% admit to downloading music from illegal sites at least once a week

- 22% of respondents admit to spending time downloading music from free illegal sites at least once every six months

- 10% say they download or stream music illegally, with 7% illegally streaming/downloading movies and TV shows equally and 4% illegally streaming/downloading games

- 86% of all respondents spend at least an hour a week surfing or searching the internet and 65% spend at least an hour a week emailing

- 32% of "Kids" (13- to 15-year-olds) state that they would not obtain illegal content because of fears of getting caught, while 42% say they would not do it as it is wrong and 14% because of concerns about quality

has done for the internet audio visual experience is very similar to what the iPod did for music."

The report concludes that music may well be the first "truly converged content category".

"What is convergence?" Enser says. "[Content] comes in to the house through whatever device you want and you can use it in whatever form you want. With music, whatever way it comes in to the house doesn't matter. Once it is there you use it more or less wherever you like."

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News publishing

Chrysalis wins Fleet Foxes scrum

Signing

By Stuart Clarke

CHRYSALIS MUSIC HAS CONCLUDED A PUBLISHING DEAL with Seattle five-piece Fleet Foxes for the world ex-North America.

The indie beat stiff competition to emerge victorious in the battle to sign the group, who it has been pursuing since their performance at South by South West in March. The band will retain their publishing rights for North America, where they are signed to Sub Pop for records.

Fleet Foxes have been one of the most critically acclaimed new acts to debut so far this year. Their self-titled debut album was released on Bella Union in the UK in June and has so far sold just shy of 70,000 copies here.

Chrysalis CEO Jeremy Lascelles says it was the hard work of his managing director Alison Donald and A&R manager Craig Michie that secured the band's collective signature.

"It was a competitive deal and the real credit should go to them for pursuing this from day one. The band was of the persuasion that it was about the people rather than the



size of the deal," says Lascelles.

In a further coup, last week the band was awarded the inaugural Uncut Music Award, against competition from the likes of Radiohead and Nationwide Mercury Prize winners Elbow.

The Uncut Music Award is open to artists of any nationality and Fleet Foxes' debut was crowned by a 12-strong panel that included BPI chairman Tony Wadsworth and DJ Mark Radcliffe.

Uncut editor Allan Jones says,

"Fleet Foxes impressed everybody thoroughly for all the right reasons. It's a record that is unique to this year, and will remain unique for many years to come. It came out of nowhere - you couldn't have predicted its existence."

Fleet Foxes are the latest in a number of high-profile signings made by Chrysalis this year including White Lies, the Supervision-managed group whose debut will arrive later this month.

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PRS TOP 10: TALENT SHOW WINNERS



Pos	Song	Writer / Publisher
1	A MOMENT LIKE THIS	by John Reid, Jorgen Elofsson / Sony/Universal
2	SOUND OF THE UNDERGROUND	by Brian Higgins, Niara Scarlett, Miranda Cooper / Warner Chappell
3	THAT'S MY GOAL	by Bill Padley, Jorgen Elofsson, Jeremy Godfrey / Universal
4	ALL THIS TIME	by Steve Mac, Wayne Hector, Lorne Tennant / Rokstone/Universal/Chrysalis
5	STOP LIVING THE LIE	by David Sneddon / Universal
6	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	by Phil Collins / Hit And Run/EMI
7	EVERGREEN	by Per Magnusson, Jorgen Elofsson, David Kreuger / Universal/Warner Chappell/Peermusic
8	PURE AND SIMPLE	by Pete Kirtley, Tim Hawes, Alison Clarkson / Strongsong/Dharma/Universal
9	MAYBE THAT'S WHAT IT TAKES	by Alex Parks, Helen Boulding / BBC Worldwide/Universal/Warner Chappell
10	WHEN YOU BELIEVE	by Stephen Schwartz / Cherry Lane

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

WHO TOPS THE X FACTOR LEAGUE?



With X Factor viewers still shocked at Laura White's ejection from the show, and the X Factor finalists' version of Hero breaking sales records for the year, it seems the right time to look at the songs that have emerged from music-based talent shows over the years.

PRS took the songs released by 10 reality talent show winners and ran them through its database to check which had achieved the most plays. Top of the list is Leona Lewis (pictured).

The period tested spanned the history of shows such as The X Factor, Pop Idol and Fame Academy, and TV, radio, online, jukebox and live performances were analysed across the UK.

PRS chairman Ellis Rich, who gave Simon Cowell his first break in the industry, says two elements make up a successful song. "It's important to realise that there are two X factors - the artist and the song. Here are a great selection of songs that did the artists proud - and let's not forget how many times the right choice of song was considered to have helped an artist get through to the next round."

Album focus: Alesha Dixon

THE ALESHA SHOW

- 1 WELCOME TO THE ALESHA SHOW by Dixon/Ambrosius/Macé Sony/ATV/Leaf Songs/Universal
- 2 LET'S GET EXCITED by Dixon/Harrell/Hall/Herfindal Sony/ATV/Suga Wuga/Universal/055/20.VI.6/Songs of Peer/242/Siphon
- 3 BREATHE SLOW by Schack/Karlin/Lily Soulshock/EMI/K. Karlin Soulwang/Harold Lily Uncle Bobby
- 4 ONDERELLA SHOE by Dixon/Cooper/Higgins/Williams/Coler/Xenomania Sony/ATV/Warner/Chappell/Xenomania
- 5 THE BOY DOES NOTHING by Dixon/Higgins/Cooper/Williams/Xenomania Sony/ATV/Warner/Chappell/Xenomania
- 6 CHASING GHOSTS by Dixon/Booker Sony/ATV/Universal
- 7 PLAY ME by Dixon/Cooper/Higgins/Shave/Scott/Resch/Jones Sony/ATV/Warner/Chappell/Xenomania
- 8 HAND IT OVER by Dixon/Mason/Felder/Fauntleroy/Storm Sony/ATV/7&Me/Universal/Gown Tree/Fauntleroy/Underdog Songs/Almo
- 9 DO YOU KNOW THE WAY IT FEELS by Warren Real Songs/Sony/ATV
- 10 CAN I BEGIN? by Dixon/Shuckburgh/Ghost/Dench Sony/ATV/Globel Talent Publishing/EMI Music Publishing/Kobalt
- 11 ITALIANS DO IT BETTER by Dixon/Cooper/Higgins/Resch/Jones Sony/ATV/Warner/Chappell/Xenomania
- 12 OOH BABY I LIKE IT LIKE THAT by Dixon/Cooper/Higgins/Collison Sony/ATV/Warner/Chappell/Xenomania
- 13 DON'T EVER LET ME GO by Dixon/Stone/Stone/Cooper/Higgins/Dixon/Coler/Powell Sony/ATV/Warner/Chappell/Xenomania
- 14 I'M THRU by Cooper/Higgins/Gray/Parker Warner/Chappell/Xenomania
- 15 MYSTERY by Dixon/Cooper/Higgins/Powell Sony/ATV/Warner/Chappell/Xenomania



WINNING STRICTLY COME

DANCING IN 2007 GAVE ALESHA DIXON a launch pad to reach a new UK audience. But with that opportunity came challenges, as Atlantic looked to make a record that could reach the new audience and the fans who have been with Dixon since her days with Mis-Teeq.

"There is a unique challenge with Alesha. She had an audience of 4.5m voting for her on the TV show, so had a profile that was very much in the minds of the mainstream public," says Asylum records managing director Ben Cook, who alongside Matt Chalk, A&Red the new album and is credited as joint

executive producer.

"The challenge was to harness that [profile] in a record that could reach both sides of the audience. With the track The Boy Does Nothing we have a song which does that. It has elements that appeal to that Strictly Come Dancing audience, but it's also very young."

The main body of the record was shaped by Xenomania, headed by Brian Higgins, who was responsible for starting work on the album before Dixon signed to Asylum. "Brian was a great influence on her getting back on track with her music career. He has put in a great deal of work on this album," Cook says.

The Xenomania team also wrote lead single, The Boy Does Nothing, while key contributions came from some of the biggest writers in the US, including Soulshock & Karlin, who wrote Breathe Slow, and Hand It Over, written by the team behind Jordin Sparks' hit No Air - James Fauntleroy, Frankie Storm and The Underdogs. A Diane Warren track, titled Do You Know The Way It Feels, also features.

"This is a British record with global ambitions," affirms Cook. "Making something that had a global reach was important to us."

The Alesha Show is released on November 24 on Asylum/Atlantic.

London Calling secures key acts for sync deals

THE LIKELIHOOD OF A SONG BY SIR TIM RICE cropping up on a new TV ad or in a computer game has increased with London Calling taking on the songwriter for all forms of sync deals.

Alongside Sir Tim, Tracie London-Rowell's company is also starting to represent Vangelis and - through its representation of P&P Songs - will also be pushing Roy Orbison's catalogue.

London-Rowell, who set up London Calling at the end of last year, says Rice has some amazing tracks that he has written in collaboration with people like John Barry and Elaine Paige. "There have been some real little gems over the years because that is what I like doing - finding the hidden gems from big writers or getting exposure for unknowns," says the former Universal director of film, TV and advertising.

London-Rowell, who cut the deal with Rice and Vangelis through Nick Stewart & Associates, adds that both will be perfect for films and commercials. "I looked after some Vangelis catalogue at Universal and his music lends itself to films perfectly - he's done everything from Blade Runner to

Chariots Of Fire," she says.

London Calling already represents Orbison's P&P Songs stablemates Steve Miller and Burt Bacharach and London-Rowell believes that if "the right commercial comes along with good visuals" it could be perfect.

The move to add Sir Tim, Vangelis and Orbison to her artist roster, which already includes ie: music artist Robbie Williams, CMO Management's Damon Albarn and Gorillaz and Windswept's Pete Townshend and Kings of Leon, follows another coup for London Calling after placing (former Lamb and now Luna Seeds) Andy Barlow's Digital Stoneage track in the ad campaign for the Westfield shopping mall. London-Rowell sold the ad agency Adam & Eve on the Barlow instrumental and she says agencies are now "a lot more forward-thinking because they like to be part of the next big thing. They come to me early and often cut the visuals to the music," she says.

London Calling has also recently placed Jay Zipper in a Google ad in the US. London-Rowell now estimates about 40% of her sync business comes from over the pond.

Publishing

In her first regular column, MusicConfidential executive editor Susan Butler looks at the effects of recent legal changes on pan-European licensing and publishing rights

European publishing rights are now in a state of total anarchy

Analysis

By Susan Butler



CALL IT THE FALLOUT FROM EUROCRAT INTERVENTION, but the authors' rights societies that once offered coordinated and relatively effective licensing for publishing rights are now unraveling throughout Europe. As a result, licensing publishing rights for digital and mobile uses has become more complicated than ever before.

The current state of affairs began eight years ago when a number of digital music services and broadcasters complained to the European Commission (EC) that they could only obtain licenses for publishing rights from societies in each country rather than a pan-European license from one society.

Now, three years after the EC issued a formal Recommendation to change the way societies operate and four months after the EC decided that two dozen societies violated antitrust laws, the publishing rights being offered for digital and mobile licenses are more fragmented than ever before. Many of the 'sister' societies are fighting with one another, and their trade association, the International Confederation of Authors and Composers Societies (CISAC), fears legal repercussions if it attempts to help repair the breakdown.

"We are frozen in chaos," says one senior executive at one collecting society.

While it would be easy to blame the chaotic state of digital licensing and of the collecting society network on the two EC decisions, the current marketplace could perhaps be more accurately tied to the differing strategies of the digital music services and the broadcasters.

The digital services complained about the network of collecting societies not granting pan-European licenses to the EC's Directorate General Internal Market, which is responsible for copyright matters as well as creating a single market throughout the European Union. Copyrights are created and governed by national laws, which are often inconsistent with the goal of creating a single market among all of the nations.

Broadcasters RTL Group and Music Choice chose a different route, complaining about the same issue as an antitrust violation against CISAC-member societies to the EC's Competition office. Copyrights are meant to be a type of monopoly, so any decision favoring rights-holders may be inconsistent with competition law.

Several senior executives and lawyers, who spoke on condition of anonymity, say that each EC decision was the "right" decision. But the strategies to challenge the licensing process through two different channels inevitably led to what some lawyers interpret as incompatible decisions.

"We are frozen in chaos."

Collecting society executive

THE SOCIETY NETWORK

To simplify the licensing process, over the years societies from around the world have signed substantially the same agreements with each other. These reciprocal agreements basically stated that the societies granted each other the right to license the repertoire of the other society's members. From the royalties collected, the society could keep an administration fee before sending the balance to the other society for its repertoire.

However, each society also agreed that it would accept as members only those songwriters, composers and publishers within its own country, and it would only license the songs for use within its own country.

As a result of the reciprocal agreements among all of the societies, the society in each European country could grant rights in nearly all compositions from around the world, but it could

only grant the rights for use within its own country. Companies wanting to license rights throughout Europe must obtain licenses from one or two societies in each European country.

THE FIRST INTERVENTION

In an effort to open the door to pan-European licenses and speed up the growth of digital music services, the EC in 2005 issued a formal Recommendation to the EU member states. Since the Recommendation came from the EC's Internal Market office, it was no surprise that it focused on copyright holders' rights.

Among other things, the EC stated that the way collecting societies were licensing rights for online use had to change. The societies must become more competitive, and rights holders should be able to select which society may grant pan-European licenses for them.

Major music publishers, dissatisfied with the way in which most societies had been handling—or mishandling—digital licensing, began striking special deals to grant pan-European digital and mobile licenses. But the publishers did not control all of the reproduction

rights in continental Europe (since songwriters often granted such rights to societies rather than to publishers), so they struck deals with a variety of societies to offer pan-European licenses only for the publishers' Anglo-American repertoire.

What followed has been described by executives and lawyers as "chaos". Digital and mobile services must still license from each society in each country, but in many cases they must also obtain completely separate licenses for pan-European rights in Anglo-American repertoire.

Despite the chaos, publishers and societies had been working toward setting up a sort of clearing house where a user could at least learn who licenses which publisher's rights in Europe. When the EC decided the antitrust case against the CISAC-member societies in July, however, the work ground to a halt.



THE SECOND INTERVENTION

After the Competition office completed its investigation of CISAC-member performing right societies, the EC decided that 24 of the societies violated antitrust laws. Consistent with competition law, the decision focused on assisting users (like RTL and Music Choice).

The EC found that the societies unlawfully acted together as a coordinated group in restricting membership in societies, granting the right to license certain repertoire exclusively, and restricting the right to license directly to users. Although the societies could enter into agreements with individual societies, the EC wrote, they could not coordinate their activities in these three areas as a group.

"The idea is to encourage individual societies to grant other societies the right to grant EU-wide licenses for their repertoire, even

Rather than increasing the availability of repertoire, the EC decision is fragmenting the repertoire available from any one society

though they may be competing [against one another] to license users", says one source.

Indeed, the ideal situation for a user, according to another source, would be for five or six societies to each hold rights in worldwide repertoire and be able to grant pan-European licenses for all of that repertoire. Each of these societies

would obtain rights to the worldwide repertoire through individual agreements with other societies.

But so far, the ideal situation has not resulted from the decision. Instead, several sources say that at least one society, possibly more, has now withdrawn the right to license its repertoire from other societies. So rather than increasing the availability of repertoire, the decision is fragmenting the repertoire available from any one society.

"It is absolutely impossible for a society to compete for right holder members [per the Recommendation] and compete for users [per the RTL decision] at the same time," says an executive with a society. "In order to have competition for users, you've got to have two repertoires which are identical — the world repertoire. But if you have the world's repertoire, then there can be no competition for rights holders. It means rights holders are compelled to give their rights to society A

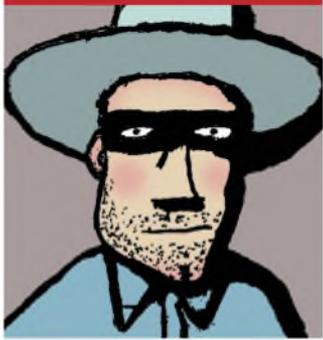
and to society B. They are incompatible. Societies are left completely bewildered on what to do. We still don't understand how anyone can implement the decision now".

Of the societies, 22 have appealed the RTL decision.

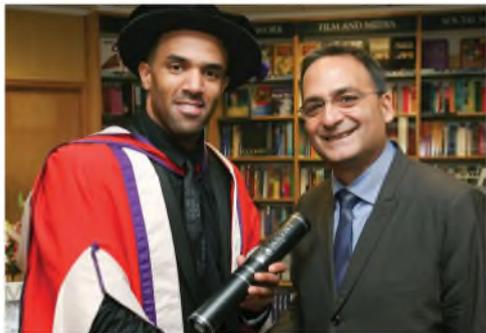
● This is an excerpt from an article that will appear on November 20 at www.Musicconfidential.biz

News diary

Dooley's Diary



Hanging out with the music biz movers and shakers



MUSIC WEEK FOUND ITSELF AT THE FOREFRONT OF THE CHRISTMAS CHART BATTLE last week when a late entry to this year's race, Mr Superfly, dropped into our offices to plug his single, also called **Mr Superfly**. It's the musical effort of industry entrepreneur Sir Harry and has been adapted from the Ryanair trolley song. Ingenious... Rumours of **Rob Dickens'** return to **Warner Bros** were everywhere last week, but all have been denied by the major. Meanwhile, a little further west down Kensington High Street, we hear there are bigger moves afoot at Universal following **Ferdy Unger-Hamilton's** appointment as **Polydor** president... Speaking of movement, there has been plenty of it at the **NME** recently. First it was long-time writer **Mark Beaumont** announcing his departure – cue a night of drink and tears last month – now the publication's new bands editor **Alex**

Miller has called it a day, leaving IPC for the greener, grubbier pastures at **Vice**... As we told you last week, **Craig David** was honoured earlier this month for services to music by his local University, by being made a Doctor of Music at a graduation ceremony attended by more than 1,000 people in Southampton's Guildhall. He's pictured below with long-time manager **Colin Lester**... **Feargal Sharkey** can't keep out of the limelight at the moment. As the business warms to the concept of his **UK Music** organisation, he's been grabbing headlines all over the place. But showing that he's still very much a man of the people, his 1978 hit **Teenage Kicks** had 60,000 **Gooners** singing along at the Emirates Stadium last Tuesday, as it provided the soundtrack for Arsenal's talented youngsters giving Wigan a sound thrashing... **Chess Club** celebrated its first birthday on Thursday and hosted a little bash at Punk in London, capped off with a performance by **Boy Crisis**. The label released an early single from the New York group and **Music Week** favourites and their performance last week came fresh from signing a deal with Ben James at **B-Unique/Atlantic**... Speaking of Atlantic, a reshuffle in the A&R has seen the departure of head of A&R manager **Steve Sasse**. He is currently pursuing new opportunities... **Jo Whiley's** Little Noise sessions got underway last week at the Union Chapel in Islington, featuring plenty of surprise guests, ranging from **The Killers**, who played a support slot for **Glasvegas**, to **Lemar**, who popped in to support **James Morrison's** headline slot. We wondered if we'd wandered into the wrong venue when Dan Brown was introduced – a name not known to us here at **Music Week**. It was in fact **Dan Black**, who we quite like... Also



shaking London town last week was the premiere of **Monkey at the O2**, which drew the indie community out in force. Pretty much the entire **Beggars** office came down for the occasion, bringing with them AIM chairman and CEO **Alison Wenham** and roughly three quarters of **Blur**... **James Blunt** recently became the first guest editor of **Metro International**, published in 20 countries and more than 150 cities. Blunt is pictured left in the throes of the production line, at the publication's head office in Rome. For the record James, if you're ever after a bit of work experience again, our doors are always open. That goes for the rest of you, too... **Avid Merriam** dropped in to 96.3 Radio Aire for a chat with breakfast host **Simon Logan** last week and is pictured here with the man himself...

Congratulations to **Fran Mathews** from the British Academy of Composers and Songwriters, who was the winner of the prize offered in our recent survey... And finally, an apology to **Celia McCamley** at San Remo. In the **Music Week** playlist we wrongfully aligned Gary Go with the Empire Management roster. He is in fact managed by McCamley at San Remo...



ON THE WEB THIS WEEK

Industry accountant and charity campaigner Jason Boas dies

Juliet: "How tragic this news is No Surrender will be his legacy on earth."

Jeremy Goldsmith: "Jason was my cousin and a good friend. His love for Bruce Springsteen showed his passion for music. He went to see Bruce three times over the last year, and got to meet him. I think the lyrics from No Surrender were very apt to Jason."

We7 officially launches

David Gray: "Don't think the ad-funded model is the future of online music."

BBC says no to Cowell TOTP

Neil: "The TOTP brand may not be up for sale but Cowell would make more of an effort to maintain its identity than the BBC have."

HMV MP3 store goes live

Herman Verkade: "It's good that they now sell downloads that can be played on any device. But now they need to make their website work with any device, or any browser... Currently they don't even support Firefox."

● www.musicweek.com

MUSIC WEEK UNEARTHED

Sting's daughter inks long-term publishing deal with EMI in wake of snaring Island Records contract

COCO SUMNER EMI MUSIC PUBLISHING HAS SIGNED COCO

SUMNER to a long-term publishing deal. The deal, which was concluded last week, comes hot on the heels of the young artist signing a recording contract with Darcus Beese at Island Records.

Formerly going under the artist name I Blame Coco, Sumner is pop veteran Sting's youngest daughter and has been garnering admirers within the music business since her debut white-label release at the end of 2007.

EMI publishing A&R manager Amber Davis signed Coco with EMI publishing president Guy Moot.

"We're delighted to have signed Coco; she's such an incredible and versatile songwriter at such a young age and so many of the songs we feel so passionately about are 100% written by herself," Davis says. "Coco is surrounded by a fantastic team of people from



Left to right: Amber Davis (EMI Publishing), Nicky Stein (Clintons), Briony Turner (manager), Coco Sumner, Guy Moot (EMI Publishing)

MANAGEMENT
Briony Turner, Dark Star

PRESS
Barbara Charone, MBC PR

A&R
Darcus Beese, Island

AGENT
Paul Wilson, CAA

label to management; EMI couldn't be happier to have her on our roster."

Coco is managed by Briony Turner, who recently left Global Management and has been

appointed to the role of A&R manager with A&M, home to Duffy, Nick Harrison and Patrick Wolfe. She will continue to manage Coco in addition to her new role.

Turner says EMI Publishing had shown interest since day one. "EMI have a brilliant A&R team and we always wanted to go with someone who was passionate from the beginning," she says. "We are going to allow Coco to grow as a writer and really build this organically as we have done so far."

Coco's debut album is expected in the fourth quarter of 2009. A white-label single, **Dark Star**, will be released next month, with another single to follow in February.

"Coco is an incredibly talented artist but we are taking our time with this," says Turner. "We don't want to do the development process too quickly."

Coco performs at the St Moritz Club in Soho on December 6.

stuart@musicweek.com

Features



'THE
"R
LA

LIMI

When Guy Hands took over EMI, the company changed in direction. He is now chief executive of EMI Music, a research and development group.

Profile

By Robert Ashton

A COUPLE OF MINUTES IN THE COMPANY OF ELIO LEONI-SCETI and two things become apparent. He talks a lot. And he does so very, very quickly. He's like a gatling gun on fast forward, with an Italian accent thrown in for good measure. It makes for an idiosyncratic delivery, but a highly engaging discourse.

Maybe he's excited. He should be. The newly-installed EMI Music chief executive is partway through a worldwide tour of EMI offices - he's taking in Los Angeles, New York, Tokyo, Paris, Milan, and Cologne - to share his vision for the group with its thousands of employees.

That's a big deal because it is the company's new management team's first opportunity to outline how it expects to begin to operate successfully in the digital world.

It also comes after almost 12 months of (mostly) bad news from the major, bookended by its owner Guy Hands announcing job cuts of up to 2,000 people in January and unveiling massive year-end losses of £757m just a few weeks ago.

Leoni-Sceti says the redundancies are now "in process" and there will be a continual "understanding about our cost base right for growth". Similarly, the 14,000 acts on the label, which Hands called "not sus-

tainable" and wanted to slash, is being addressed.

Malthy Capital (the vehicle Hands used to acquire EMI in August last year) recently revealed that 88% of artists on the company's roster made a loss. Leoni-Sceti doesn't want to get into the artists' numbers game - "I don't think any number you suggest is right because it is evolving all the time" - but insists that EMI can now make decisions about its roster on strong financial information. "The one thing we have, that we didn't have before is actually being able to inform our decisions on visibility of financial data about the roster," he adds.

He is continuing to look at making efficiencies in manufacturing and logistics. "The manufacturing of CDs is not frankly core to us and who cares who does it?" he says.

Now he wants to put an end to all the negativity surrounding the British major. And his main tool for doing that - believe it or not - is his ears. Leoni-Sceti wants to listen. Not to acts, but to the company's customers.

"This industry has been blessed by a revenue stream that was coming, and it was not forced to really scratch its head very hard to find the next one. We are doing it now," he says. "What I have learned is to listen to consumers. I have been passionate about that."

Leoni-Sceti hunches over an inch-thick stack of notes and diagrams full of organisational charts and mission statements on the massive round conference

"It is ridiculous to think of marketing music like a brand. A brand is a set of physical values. Music talks to your soul, to your heart to your inner senses. It doesn't talk to your physical senses..."

table in his office. He excitedly shuffles through the PowerPoint presentation, picks out the odd page and begins to rattle off what he and his team have been working on since he joined EMI in the summer.

Mostly, it's about getting to know the EMI customer. "(We want) to bring the artists and the fans closer together. The word 'closer' builds on the concept of knowledge. That knowledge will help drive actions of both the artist and fans to create value. The actions (mean) basically giving the artist the knowledge of where the fans are and where to reach them... and to drive fans to action by bringing music to them so they can act upon it."

The chief executive flicks through another wad of

THE NAME RECORD LABEL" IS VERY LIMITING'

EMI last year he signalled a new direction. He installed Elio Leoni-Sceti as CEO to facilitate this, embarking on a three-pronged mission to return the company to profitability and leading the way in the 21st century.

Music Week talks to Leoni-Sceti about his plans for the company

highlighted targets and buzz words before declaring that EMI is going to be much, much more than just a record label. "The self-defined name of record label is just plain wrong," he asserts. "I think it is very limiting. I think we are much more than that. Wherever music meets people, that's where we want to be. Our mission is to ensure action and value is created wherever music and people meet and wherever they experience music."

To help achieve that, Leoni-Sceti is restructuring the group with three business units – New Music, Catalogue and Music Services – across three geographical regions.

New Music will see Nick Gatfield, president of A&R - North America and the UK & Ireland and Billy Mann, president of A&R – international and of global artist management take charge of "creative leadership" while EMI Music's president of digital Douglas Merrill will assume charge of "commercial leadership" within the unit as chief operating officer. Leoni-Sceti, himself, will lead the New Music unit as its president, in addition to his overall chief executive role.

EMI Music's Catalogue unit, which will, as its name suggests, concentrate on squeezing every last drop of value from the group's "fantastic music assets", will be headed by newly-appointed president of catalogue Ernesto Schmitt, who will join EMI in December.

Then there is the new Music Services unit, which will be headed by president, Ronn Werre and will focus

The CV Elio Leoni-Sceti

ELIO LEONI-SCETI, 42, was born and educated in Rome. He plays tennis, reads (mostly history) and is a Roma supporter, although he claims to be "useless at soccer". He is married with four children.

- He grew up listening to The Beatles, Willie Nelson and disco, but his house is now full of pop and urban and he is "spending a lot of time with the Coldplay album" (pictured).

- He started his career in 1988 as a brand manager at Procter & Gamble before moving to Reckitt Benckiser in 1992.

- Between 2001–2008, he was an executive vice president at Reckitt Benckiser and a key player in the growth of the company.

- From 2001–2005, he was head of category development, leading the company's innovation, product pipeline, global marketing and media and, from 2005, he was in command of a £3bn business as Reckitt Benckiser's head of Europe.

- He joined EMI Music as its chief executive in September 2008.



on driving additional revenues in areas including sales, music licensing and synchronisation, brand partnership and sponsorship.

So far, so what? Every new company chief instigates restructures which they promise will deliver the earth. What is different about Leoni-Sceti's vision is that he isn't just relying on a reshuffle to deliver a re-energised workforce, who will suddenly be working their magic on the balance sheet.

The 42-year-old has a lot more ideas up his crisp-checked shirt sleeves, picked up during his 20-odd years working in companies such as Procter & Gamble in six different countries, including the US, Germany, Belgium and France.

And one of these is innovation. Leoni-Sceti wants EMI to continually innovate. There will be the innovation and creativity generated in A&R with Gatfield and Mann continuing to try and unearth the next new big thing.

And then there is the innovation that comes from – as Leoni-Sceti describes it – "leveraging existing technologies and existing infrastructure." This, the Rome-born executive says, is the key to the future because he believes it will be a way for EMI and the music industry to begin to reclaim control of the way music is experienced. iPod came from Apple, but Leoni-Sceti wants the next big musical development to come from EMI.

"Every other industry innovates on its own products," he claims. "The innovation of how music is experienced has not been (from) the music industry. I think we have the ambition, the capabilities and the vision to regain that

leadership in innovation of the way music is experienced. And I want to create the conditions for this to happen. I want to regain the leadership of the innovation in the music industry by ensuring we think about how best fans and artists experience a closer relationship. I don't know if that is answered by technology, by different audio visual, by distribution channels. We need to find that, but it is our role to find it."

Underpinning all of this innovation and creativity is the commitment to know more about EMI's consumers.

A lot of work has already been done in this area, with Leoni-Sceti claiming to have identified six different types of music consumer and how they behave. Unfortunately, he says these definitions are confidential, but it is something the company will be continuing to build on, using input from a new department called Consumer Insight and Analytics.

EMI.com, the "learning lab" that is expected to

launch in December, will feed into this by providing a continual interface with consumers. "In our learning about the consumer there are different aspects. Some of them are about consumer behaviour, motivation and desires in the way they consume music at different touch points, whether that is live, digital or physical. One of the elements of the learning plot will be to enable us to interface with [consumers] on a constant basis as a learning lab," he says.

All of this sounds suspiciously like the sort of research men in white coats with clipboards do as part of consumer testing for the launch of a new soap powder. Isn't Leoni-Sceti treating music like any other brand – exactly the sort of charge Big Life's Jazz Summers and others levelled at Guy Hands when he took over the company?

Not at all, says the chief executive. "It is ridiculous to think [of] marketing music like a brand; it is not a brand. A brand is a set of physical values, an expression of physical values. Music talks to your soul, to your heart to your inner senses. It doesn't talk to your physical senses," he explains. "You consume your food in a different way to reading [But], the process of learning and responding is comparable across industries – cars, music, food, books – because it is about learning what people want and defining an answer to their desires. So the process is the same, but the way you interact is completely different."

Apparently, all this research and understanding will help EMI in two ways. It will mean the A&R process can be better informed and executed. It also means EMI will be better able to identify market gaps. "[You can be] instructed by a market or consumer need. Is there a need for kid's music? You can actually see market gaps and market needs in individual genres and try and address them by focusing one element of the creative process in that direction," he says.

Remarkably, with all this up and working the chief executive believes the music division will return to profitability again as early as next March. Not surprisingly, with this upbeat message Leoni-Sceti, Gatfield, Merrill and Werre got a good reception when they presented this blueprint to Wrights Lane recently.

An insider says, "There was a real sense that Elio was helping the company put the past behind it and unveiled a plan to move us forward. Staff were glad to see a strong plan and pleased to have it talked through."

Another staffer at the meeting was equally impressed with the strategy. But he adds he will feel a lot more comfortable when EMI signs more acts.

"I think we have the ambition, the capabilities and the vision to regain leadership in innovation of the way music is experienced..."

Features

'YOU'VE GOT TO HAVE BALLS OF STEEL'



Picture this:
Harvey Goldsmith

Which qualities will best equip promoters for success in the live sector? And how can they edge ahead in what is a competitive business?

Harvey Goldsmith CBE – the music promoter behind Live Aid, Live 8 and a host of premier league artists including Led Zeppelin and The Who – offers *Music Week* his master tips for tour managers, live agents and promoters

Masterclass

By Christopher Barrett

BORN IN EDGWARE, NORTH LONDON in 1946, Harvey Goldsmith took his first steps on the road to a remarkable career in the live industry while studying pharmacy at Brighton Polytechnic. Having launched his own weekly event, the Club 66 night, Goldsmith wasted no time in building his promoting business.

"I started out as social secretary at university," recalls Goldsmith. "The whole business was opening up at the time – and my next step was my first London foray at the Roundhouse, we got the opportunity to start promoting there on Sunday nights. Then I built up a circuit – we had a club a city hall and then we started big open air shows called garden parties."

It was a while though before the young Goldsmith started promoting tours. "I didn't do that until three years after we started," he admits. "I couldn't get my head round it at first; how an artist has to play two shows a night, night after night after night, and is still expected to be on his best form."

In 1976 Goldsmith formed Artiste Management Productions to produce and manage artists, and over the years he has worked with a phenomenal array of acts. But never has Goldsmith worked with so many artists in so few hours as during his remarkable production of Live Aid in 1985. Featuring acts including U2, Queen, Madonna and David Bowie, Live Aid was the first music-based, multi-venue, televised live charity gig of its kind and attracted around 400m viewers and

£140m in donations for the starving in Africa.

But, Live Aid was not a flirtation with philanthropy for Goldsmith. The promoter joined the Princes Trust in 1982 and produced the first Princes Trust Rock Gala and went on to become vice chairman of Princes Trust Trading. A little over a decade later, Goldsmith joined the Red Cross Communications Board, produced Pavarotti and Friends and Explosive Dance at the Royal Albert Hall before forging charitable associations include the Teenage Cancer Trust and producing Live 8. In 1996 Goldsmith was awarded a CBE in the Queen's Birthday Honours List.

Over the years Goldsmith has worked with many of the biggest acts in the music business including The Rolling Stones, Bruce Springsteen, Sting, the Eagles and The Who, for whom he is promoting two intimate shows at Indigo2 on December 14 and 15. He does, however, have considerable concerns about the health of the live industry, not least the soaring price of the concert experience.

"Ticket prices have risen beyond affordability, and it isn't just the ticket price that is getting on people's nerves; it's the add-on costs to get to that ticket – people are getting too greedy," he laments. "It's not easy to get a ticket for a show, we are not really giving our public a great service across the board at the moment."

Goldsmith also believes many promoters are squeezing artists and fans too hard. "There are too many competing shows that are almost exactly the same and are too close to each other. If you over milk it and push an act to do too many shows, next time around there will be no interest," he says.

“What we need is some entrepreneurial, young, new and tech-savvy people who have another way of working and can start developing fresh, bright talent and stick with them.”

In this exclusive masterclass, *Music Week* asks Harvey Goldsmith to shed some light on these issues and the qualities a new promoter needs to build a successful career in the challenging live market.

Work from the ground up

“You have to find a vehicle that suits you, whether it be a college, a local club, a bar, somewhere you can get an anchor to get going from. You have to take your time and build up a reputation – you can’t just steam in and start doing arena shows and stick huge amounts of money on the table to get the big acts. Forget about that. Start on the floor, find a great venue, build it up, work with a guy that owns or leases the venue and find some acts that fit and it will start to become a magnet. It’s not easy, it takes time.

Remember to look at shows from the audience's perspective

I am one of the few promoters who spends as much time in front of the stage with the audience as I do behind the stage with the artists and the bean counters.

Is it too hot out there? Is the sound shit? Is it uncomfortable? If you don’t know what is going on out front, then you can’t see what the audience go through and then you don’t know how you can improve it. It is really important that an environment is created that works. It’s a two-way process; the audience has got to be happy and then they will make the act happy.

Relationships are vital, especially with artists

You’ve got to build relationships with everybody; the record labels, publishers, agents, managers and with artists themselves. You can’t be a bean counter; you have to be out there, look and see and pick out the talent that you think has a future.

Most promoters don’t communicate. They don’t even know the artists, some of them don’t even know the managers they are dealing with. They know the agents and that is it. I think that’s quite strange. I probably know more artists and managers than I do agents. It’s not that I am against the agency business, but my thing has always been that artists are important to me and I want to choose artists I like and that I can work with.

You need an eye and an ear for talent

You have got to be able to look at new talent, listen to new talent, and pick out what you think is going to work and have the confidence to run with it. As a new promoter, you are not going to be able to jump in and, unless you are mad, pay through the nose for the existing talent. The only way to do it is to carve it out and do it on your own.



Get the price right and market the show effectively

When I started doing big shows, I couldn’t always get the acts to promote those shows to sell tickets, so I had to do it. With marketing, you have to understand the market for a particular band and go for it and get it out as fast and hard as you can. You need to blag as much free publicity and press as you possibly can alongside it.

It is important to have a realistic price in order to entice people to come to the shows. You have to learn very quickly how to market and distribute tickets because that is very important.

Try to create an aura around a show and artist

We have forgotten what it is to create an aura around an artist – all we remember is how to drag out as much money as we can to keep the artist happy or their manager happy. It’s wrong. You can’t keep harping back to old values, what you can do is learn lessons. We haven’t learnt any lessons. If anything, we have gone completely the other way, thrown the lessons aside and made mistake after mistake. So if you are new, this is a fantastic opportunity – you need to learn from every one else’s mistakes and make it better.

Don’t be afraid to be different

This is a very cluttered business. There are already 30 or more promoters in the UK, but we need new ones and we haven’t had a decent new promoter for quite a while

now. We need new promoters with new ideas, someone who will look at the business from a different perspective and will choose talent that they can develop and stick with. Find a niche and work it.

You need balls of steel

You have to have balls of steel and be a big communicator. You have to be very passionate and be prepared to stick your neck out and take risks. Promoting is a tough game because the artists take everything; they don’t leave much over.

You have to be a gambler, you are taking big risks – that is what it’s all about.

Make sure you gain a thorough knowledge of all aspects of the business

Other than literally singing or playing an instrument, you need to understand every facet of the business. You need to understand what the roadies go through, understand how production works, understand marketing and what the agents want, and lastly and most importantly, what the artists want. Then you need to put that to the back of your mind and make sure you have the right act, have paid the right amount of money for them, got the right venue and the right ticket price. Then you need to market it well.

Make your mark

We need to have a shift-change in our business; it is grinding to a halt. We have something like 600 festivals of some kind or another. We have too many shows on, ticket prices are too high, the distribution is too obtuse; it’s not easy for someone who wants to go to a show to get a ticket when they want to and we don’t have a duty of care to our audience. All the things we don’t do should be a lesson for someone who can do it; someone who is new. Start afresh, build it up, make it work. We have to evolve. We need new people who can nurture new talent in a different way to the way we have done it.



PICTURE ABOVE (inset) Goldsmith with Pavarotti’s widow, Nicoletta Mantavoni Pavarotti, at the singer’s tribute concert

PICTURE BELOW LEFT Roger Daltrey and Pete Townshend: Goldsmith continues to handle The Who’s live activity

PICTURE BELOW RIGHT Live 8: Goldsmith co-organised the 2005 event alongside Midge Ure and Bob Geldof



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Features

IT'S LILY ALLEN

Three years after causing waves with the 2.5m-selling debut album *Alright, Still*, Parlophone's Lily Allen is back with a second set which aims to elevate her stardom to global proportions. *Music Week* talks to the team behind *It's Not Me, It's You* and looks at the album's gestation and inspiration



PHOTO: ENZO ANGILERI

Talent

By Stuart Clarke

THE MANAGEMENT TEAM BEHIND JAMES BLUNT'S GLOBAL ASCENT will look to elevate Lily Allen to similar heights with the release of her new studio album *It's Not Me, It's You* in February.

Todd Interland and the team at 21st Artists were appointed to manage Allen late last year. But they already believe that the new album she has delivered could build considerably on the strong foundations of her debut *Alright, Still*; an album which has shifted a healthy 2.5m copies for EMI globally since its release in 2006.

“Lily would go about her life, write lyrics, live a bit, and then come together with Greg Kurstin and bash out some songs. I think they both enjoyed working that way...”

Jamie Nelson, Parlophone

Interland has his sights set on the international market, and in particular the US, where *Alright, Still* has sold 500,000 units since its release despite having a relatively limited radio presence there.

“The fact that the album sold so well in the US is particularly impressive given that it was predominantly press-driven. She had radio support from Hot AC and AAA formats, but that was really only on the first single. I think we have the songs on the new album to get more than one bite with radio this time around,” says Interland, who

adds that Allen's profile in the US has increased significantly since her debut.

“Although that first album came out more than two years ago, Lily's profile in America has continued to grow solely through press and participation in other campaigns such as Mark Ronson's album.”

Unlike *Alright, Still*, which featured a cast list of contributors including Future Cut, Ronson and Johnny Bull, *It's Not Me, It's You* was entirely co-written and produced by Greg Kurstin, the LA-based songwriter and producer, who is well-known for his cutting-edge pop productions.

Over recent years, Kurstin has worked with Sophie Ellis-Bextor, Sia, Ladyhawke, All Saints and Peaches and performed with Beck, Red Hot Chili Peppers and Jane's Addiction among others. Kurstin also co-wrote and produced three tracks on Allen's debut: *Alfie*, *Not Big* and *Everything's Just Wonderful*.

“Lily was very aware that she didn't want to make *Alright, Still* part two,” says Parlophone's head of A&R Jamie Nelson, who A&R'd the new album and originally introduced the pair during sessions for her first set.

“She really wanted the new album to be a progression and didn't want to make an album with a cast of thousands; she wanted to make a consistent album, and so working with Greg really enabled her to do that.”

When Allen was first signed to Parlophone her debut was already taking shape, with half of the album's tracks already in the can. With the *Future Cut* tracks completed and providing the creative benchmark for the set, Nelson brought in other writers, including Kurstin, to finish the record.

Despite the length of time between records, Nelson

IT'S NOT ME, IT'S YOU TRACKLISTING

- | | |
|--------------------------------|------------------------------|
| 1. Everyone's At It | 7. Never Gonna Happen |
| 2. The Fear | 8. Fuck You |
| 3. It's Not Fair | 9. Who'd've Known |
| 4. 22 | 10. Chinese |
| 5. I Could Say | 11. Him |
| 6. Go Back To the Start | 12. He Wasn't There |

ALL TRACKS: Lily Allen/Greg Kurstin (Kurstin Music/EMI April Music, Inc)

RELEASE DATE: February 9, 2009 on Regal/Parlophone

SINGLE: *The Fear*

RELEASE DATE: January 26, 2009

WEBSITE: www.lilyallenmusic.com/
www.myspace.com/lilymusic

insists that the writing and recording process itself flowed consistently, with sessions taking place sporadically between an old stately home in Gloucester, Greg Kurstin's LA Studio and a small cottage in the Cotswolds in which Allen and Kurstin were holed up for sessions earlier this year.

It was a schedule born out of creativity. “It took a long time because it was written in parts, and that's what worked well for Lily,” says Nelson. “They would spend time apart, Lily would go about other things in her life, write lyrics, live a bit, and then they'd come together and bash out some songs. I think they both enjoyed working that way.”

Throughout the recording process Allen was active

on her MySpace profile, posting new material and dishing up her daily observations on the world via her blog.

To this day, it is an area of promotion over which she maintains complete control, allowing her an element of interaction with her fanbase that few artists can claim. It was MySpace, after all, that gave Allen her initial exposure: having posted songs from her debut album online in 2005, she caught the eye of the British media and public alike, and the subsequent interest opened her label's eyes to the mainstream appeal of her debut.

"Lily is still very much the MySpace artist and has complete control over it, which is vital, I think. It's something that is important to her and she's close to it," says Interland, noting that they resist any urge to try and manage the profile. "It's something that is discussed between label and management but if we were to start trying to manipulate it, it would not send out the right message."

Parlophone president Miles Leonard echoes Interland's feeling on the site. "MySpace is something that is very important to Lily and if we were to start interfering with that it would be very transparent," he explains. "The fact that Lily is so active on the site can only be a positive thing for us – it's a very direct route to a very targeted sector of her audience."

As the major prepares to push the button on the new album, it has implemented a three-week promotional campaign internally to set the release up as one of its top quarter one priorities. Members of EMI's executive team flew into London from the US, Asian and Australian markets earlier this month and Allen has been visiting her record company's offices in Europe this month.

"This has been a long time coming but all the better for it," says Leonard, who admits the two year gap between albums could be construed the wrong way. "Usually when an album takes so long, it's because something is not working. Not the case. The majority of the

album was finished at the beginning of the year; our timing decisions were more driven by the set-up of the record. We talked about it coming in quarter four but we still had work to do on the record and didn't want to rush it. It's a hugely important record for us and we wanted to ensure we had all of the tools together, to enable us to deliver when we needed to deliver."

Allen's debut album was released on 12" vinyl in the UK on July 3, 2006 and it reached number one on July 24 following the full commercial release. Stateside, the album sold 34,000 copies during its first week of release, taking it to number 20 on the charts. Since its release, the album has been nominated for best British album at the Brit Awards and Allen was up for best new artist at the 2007 MTV Video Music Awards. This year it was nominated for a Grammy award in the best alternative music album category.

Leonard is confident that in the new album they have something that can connect on a broad level.

"She has delivered an album that will put her back into the musical sphere where she needs to be," he says. "We are not short of singles, that's for sure. The challenge is more which order the singles come in. Lily has a very

unique talent: she has a way of combining very strong melodies with edgy sensibility and I think all the great artists can do that."

Leonard adds, "We have had a lot of people over in the past week, both from EMI and from a selection of international media, and the response we have got has been very favourable. Everyone has taken very quickly to the record and I think there is, as you would expect, quite a bit of anticipation out there."

In the UK, Parlophone will take lead single The Fear to radio on December 1, ahead of a commercial release on January 26. The album will follow on February 9, with a national tour of the UK to follow. "This is a global priority for EMI and we're going to back up all their efforts," affirms Interland. "We look forward to having it out there."

LILY ALLEN TIMELINE

November 2005	Lily Allen posts demos on her MySpace account
December 2005	Regal Recordings releases a limited-edition run of LDN on seven-inch vinyl
March 2006	<i>The Observer</i> runs an article about MySpace and talks about Lily Allen, her the major main stream coverage.
July 3 2006	Alright, Still released on 12-inch vinyl
July 17 2006	Alright, Still released on CD across UK and Europe
September 2006	Smile released on iTunes in the US
January 28 2007	UK acts make chart history, by occupying all Top 10 places in the Official UK Albums chart for the first time since the chart was established in 1956, with Alright, Still at number nine
January 30 2007	Alright, Still released in the US, selling 34,000 copies and debuting at 20
March 5 2007	Alfie released, peaking at 15 in the UK singles chart
April 11 2007	Allen performs at The Fillmore New York at Irving Plaza
June 2007	Allen plays the newly-launched Park Stage at the Glastonbury Festival.
July 2008	Allen posts demo of Who'd've Known on MySpace.
March 2008	<i>NME</i> awards Allen the best band blog award.
June 2008	Allen cancels her appearance at the Isle Of Wight Festival, telling festival organiser John Giddings her album is behind schedule.
June 29 2008	Allen performs at the Glastonbury Festival along side producer Mark Ronson
July 3 2008	Allen makes a surprise appearance with Mark Ronson at the Wireless Festival.
November 2008	It is reported that Allen's songs have been streamed more than 25m times from her MySpace account.

"Lily has a very unique talent: she has a way of combining very strong melodies with edgy sensibility and I think all the great artists can do that..."

Miles Leonard, Parlophone



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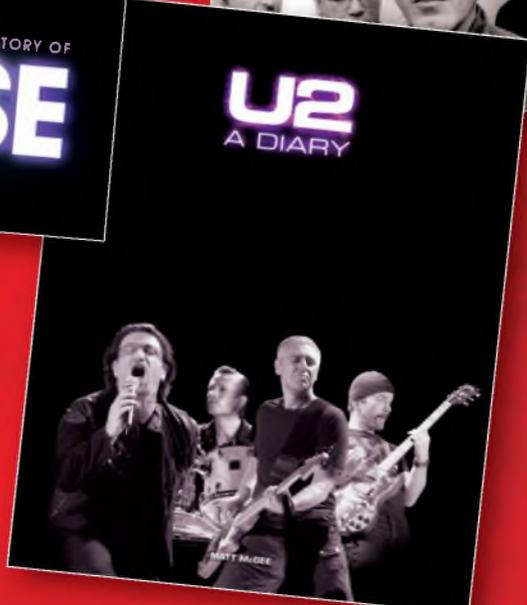
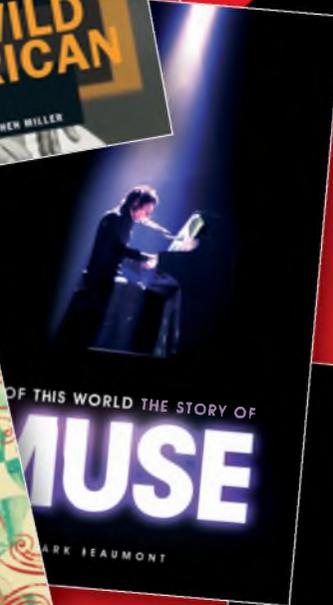
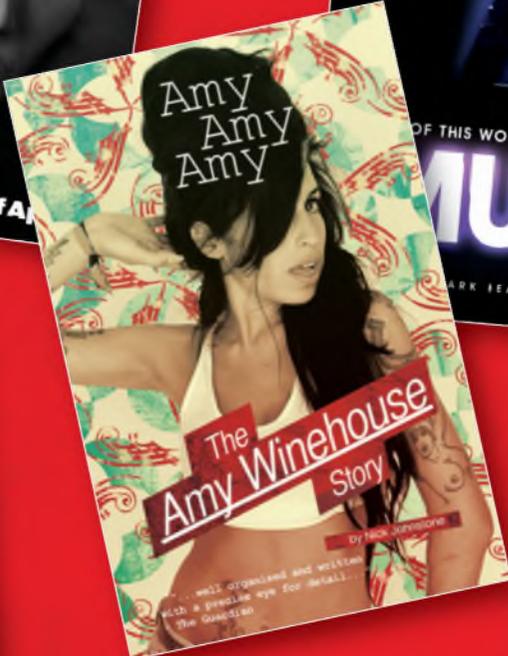
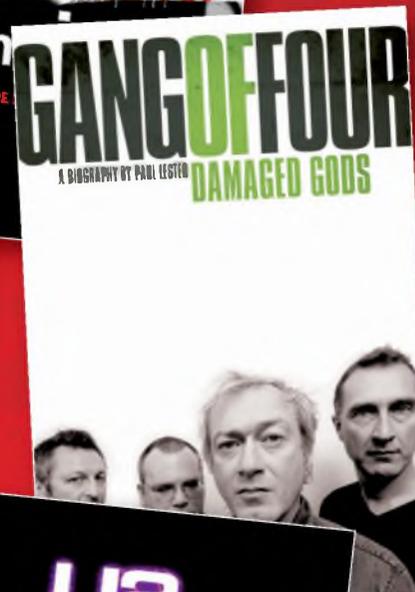
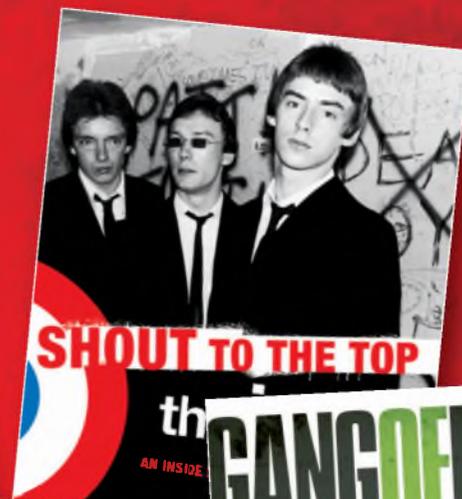
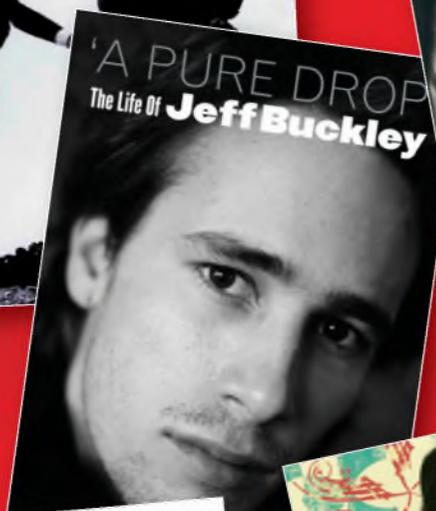
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Features

CARRY ON PRINTING

Once the sole contributor to the first-ever sales chart, sheet music has not only survived music's myriad changes but is holding its own in the digital age. We investigate its role in today's market

Sheet Music

By Paul Sullivan

MANY CONTEMPORARY ACTS DOUBTLESS REGARD SHEET MUSIC as an undecipherable script; a distant, even anachronistic concept used in the Enlightenment perhaps, by wig-wearing men wielding quills. Yet the market for sheet music is thriving.

The physical music market was founded on sheet music, and for a time it was the only way to measure a piece of music's popularity before vinyl, compact discs and MP3s were even dreamed of.

Today, sheet music continues to play a significant role in the music industry, particularly in the US where nearly three-quarters of households own a musical instrument. The UK remains one of the strongest markets in Europe, believed to be worth around £50m.

While sales of recordings are faltering, the proliferation of music and its popularity shows no sign of waning – something that key figures in the publishing sector believe is driving interest in sheet music. "I do think [sheet music] is important again," says EMI Music Publishing UK president Guy Moot. "Over the last decade there has been a definite increase in profile and sales, which comes down to factors such as there being lots more bands around, more people playing instruments, more choirs in schools, and more programs related to playing music in schools."

While classical musicians and choirs are the traditional bedrock of sheet music, everyone from contemporary musicians and film soundtrack producers to hairbrush-wielding wannabe divas are consuming printed music.

"We've seen a good response to artists like Amy Winehouse, Scissor Sisters and Arctic Monkeys," states Moot. "People want to play the hits. Iconic albums like Back To Black are strong in terms of songbooks, but there's also a growing demand for compilations of chart hits."

Indeed, while the demand for sheet music in the education sector has remained fairly static, the pop market has been a growing force and sales of sheet music for home use is being escalated by high-profile TV shows such as X Factor, Last Choir Standing, Maestro, and Government campaigns such as Sing Up.

"It's misleading to say that that pop publishing is a license to print money, though," comments Faber publishing director Richard King. "The mark-ups are quite good, but you don't hit with everything you publish, especially in pop. The best is the classic: bass, guitar, drums - the traditional rock set-up. Bands like Muse do very well, as do perennials like Queen and The Eagles. But you can utilise the pop rights beyond the pop market. We use them in education and in the choral market. Pop is now accepted in mainstream education. You can do a GCSE without touching classical music."

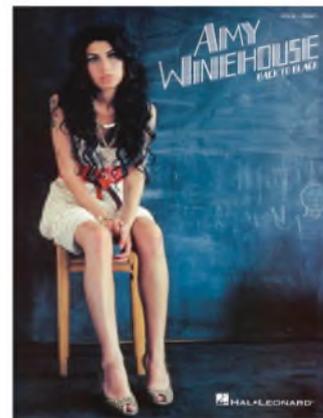
There has also been significant interest in musicals such as High School Musical and Mamma Mia!, film scores and music used in computer games such as Guitar Hero. "We did the songbook for High School Musical a couple of weeks ago and it broke all the records we'd set with the others," reveals Hal Leonard director of European sales and marketing Mark Mumford. "It was brought out at the same time as the film, which is rare, and we sold several thousand on the first day of release in the UK. But we won't be stopping there. We will continue exploiting it, putting out different instrumental arrangements and different formats. [Sheet music] is not a market that declines or grows a great deal, so it's more about being innovative in taking print music forward."

Popular sheet music formats include mixed folios (anthologies), matching folios (the print equivalent of the CD) and personality folios (best-of and artist profiles), while the old standard single sheets have seen a sharp decline. Nowadays, songbooks often come with audio CDs and/or interactive media that allow the musician or singer to mute segments of the music as required. "You can't wait for the market to come up with a product," explains Music Sales COO Chris Butler. "If we need a new book we'll conceptualise a compilation. It works in much the same way as the record market in that sense."

Publishers have also been seeking new outlets outside the traditional music store, mostly mainstream chains such as WH Smiths, Waterstones and Borders. Retailers themselves are keen to diversify and sheet music can offer quite high margins. Most concern that

one of the biggest threats to the industry is piracy, though many cite authenticity as the best counterbalance. "Customers are looking for quality and accuracy," claims Mumford, "meaning the actual music should be accurate. People don't want something that's been scribbled down in someone's bedroom. They want the real thing, the music that's been approved by the artist."

One of the most dynamic new innovations in recent years is the digital market, though with an imbalance of roughly 95:5 in favour of printed music, this sector is still very much at a nascent stage. "I think the [digital side] is taking its place in the market, whether it's lyrics on phones, the use of songs in games etc," says Butler. "But it is incremental. Any print publisher without a digital play is being negligent but while there are kids out there learning, they'll always need to buy a book. Sheet music is very much alive, not a museum piece."



PICTURES LEFT Three sheets to the wind: printed music from Guitar Hero, High School Musical and Amy Winehouse are among the strong sellers in the sheet music market

Digital Turning over a new leaf in the sheet music market

FROM HARRY CONNICK JR'S electronic screen system for orchestras to Music Sales/Hal Leonard's first-ever downloadable sheet music service sheetmusicdirect.com, the world of printed music has well and truly entered the digital age.

Latest innovations include Marco Leonés MusicReader software, which allows sheet music to be read on a PC or Tablet PC (and also converts paper sheet music to the MusicReader digital format), and FreeHand System's Music Pad Pro Plus, which, following deals with Sony/ATV and EMI Music Publishing, now offers access to more than 100,000 titles.

"Revenue from digital distribution has increased dramatically - between 40%-50% annually," says FreeHand System's chief music officer Bruce Donnelly. "The MPA stated several years ago that sales for guitar tab songbooks has declined sharply. Online, sales are single-sheet rather than songbook-oriented. My feeling is that sheet music will need to become increasingly interactive and incorporated into

multimedia formats to achieve any growth."

While most companies agree that the digital side is a very small part of their business, all see it as an exciting area for potential development and are approaching it in different ways. "The digital side is still small pickings but it has huge growth potential," says EMI's Moot. "Whether it's putting stuff into keyboards, online or direct to mobile phones, it's very exciting. There will be a lot of activity over the next couple of years in this realm. People are not wanting to wait for their order to turn up these days - they want their sheet music directly, just like they get their music."

Hal Leonard currently boasts nine different online outlets, while Music Sales' Butler claims his company's e-tail business has been picking up the slack from the decline of traditional retail sales.

"The major innovation is the way the music is [now] published online," says MusicReader CEO Marco Leonés. He says, a couple of years ago the music was largely in PDF. Now



formats like Sibelius and other third-party file formats such as MusicNotes are more common for commercial publications.

Leonés says: "These formats have a lot of advantages such as the ability to transpose the music for another instrument and playback of the music. Another reason is the ability to give full preview files without much risk of illegal copying. In the public domain PDF is still the most common format. In the coming years it's very likely that all these formats will be replaced by a standard. MusicXML is very likely to become this standard."

PICTURE ABOVE Web pages: sites such as Sheetmusicdirect.com are making the transition from physical to digital with success

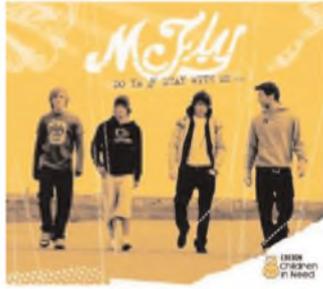
Key releases

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

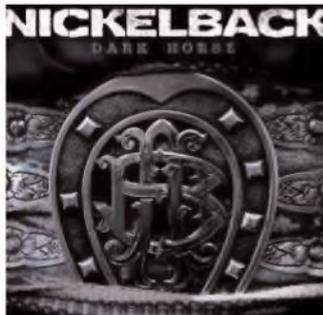
- **Boy Crisis** L'homme (Chess Club)
- **Craig David** Insomnia (Warner Brothers)
- Previous single: Officially Yours (did not chart)
- **Death Cab For Cutie** No Sunlight (Atlantic)
- **Duffy** Rain On Your Parade (A&M)
- Previous single: Stepping Stone (21)
- **Esser** Satisfied (Transgressive)
- Debut single
- **Estelle** Come On Over (Atlantic)
- Previous single: No Substitute Love (30)
- **Christian Falk feat. Robyn** Dream On (Data)
- Previous single: Make It Right (22)
- **Howling Bells** Into The Chaos (Independiente)
- **Its A Buffalo** Marbles (Akoustik Anarkhy)
- Previous single: Divorce Song (did not chart)



- **McFly** Do Ya/Stay With Me (Super) Previous single: Lies (4)
- **Conor Oberst** I Don't Want To Die (In The Hospital) (Wichita)
- Previous single: Souled Out (did not chart)
- **George Pringle** LCD, I Love You But... (Trouble)
- **The Streets** Heaven For The Weather (Sixsevenine)
- **The Verve** Rather Be (Parlophone)
- Previous single: Love Is Noise (4)
- **Yo! Majesty** Club Action (Domino)
- Previous single: Kryptonite Majesty (did not chart)

Albums

- **Beyoncé** I Am Sasha Fierce (Columbia)
- Previous album: B'Day (35,029/378,962)
- **Dido** Safe Trip Home (RCA)
- Previous album: Life For Rent (400,410/2,833,783)
- **The Fireman** Electric Arguments (MPL)
- Previous album: Rushes (282/2,709)
- **Tom Jones** 24 Hours (5-Curve)
- Previous album: Mr Jones (14,279/43,382)
- **N-Dubz** Uncle B (UMTV)
- Debut album



- **Nickelback** Dark Horse (Roadrunner)
- Previous album: All The Right Reasons (17,450/678,002)
- **The Priests** The Priests (Epic)
- Debut album

- **School Of Seven Bells** Alpinisms (Full Time Hobby)
- Debut album
- **Simply Red** Greatest Hits 25 (Simplyred.Com)
- Previous album: Stay (62,210/174,486)
- **Rod Stewart** Some Guys Have All The Luck (Rhino)
- Previous album: Still The Same (51,489/356,180)
- **Russell Watson** People Get Ready (IICI)
- Previous album: Outside In (36,164/187,087)
- **Wye Oak** If Children (Affairs Of The Heart)
- Debut album

Out next week

Singles

- **The BPA** Seattle (Southern Fried)
- **Bob The Builder** Bob's Big Fish (UMTV)
- **Clinic** Tomorrow (Domino)
- **Coldplay** Propekt's March (Parlophone)
- **William Control** Beautiful Loser (Victory)

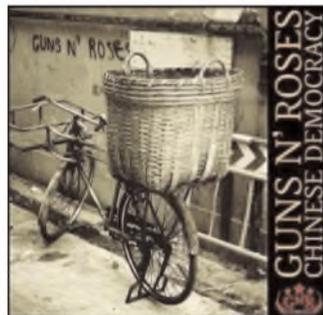
“Will Francis, of US hard rock outfit Aiden, has taken a solo step towards the Sisters of Mercy with this hooky dance-rock anthem. The open minded side of the Aiden fanbase and Aiden-friendly rock press will love this catchy concoction of electronica and angst. It's a mature departure for this eloquent songwriter, who serves up an evil dance feast for his side project.”

www.musicweek.com/reviews

- **Daedalus** For Withered Friends (Ninja Tune)
- **Everything Everything** Suffragette Suffragette (SalviaXI)
- **Nick Harrison** Something Special (A&M)
- **Micah P. Hinson** Throw The Stone (Full Time Hobby)
- **Ironik** Tiny Dancer (Asylum)
- **Jenny Lewis** Godspeed (Rough Trade)
- **Madonna** Miles Away (Warner Brothers)
- **My Morning Jacket** I'm Amazed (Rough Trade)
- **Same Difference** We R One (Syco)
- **Solange** Sandcastle Disco (Geffen)
- **T.I feat. Rihanna** Live Your Life (Atlantic)
- **Take That** Greatest Day (Polydor)

Albums

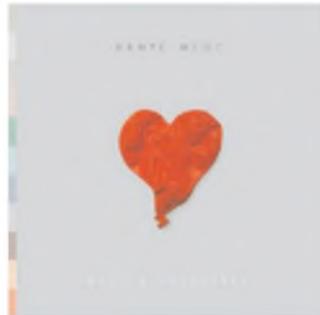
- **Andrew Bain** Modern Classics (RCA)
- **Nell Bryden** Second Time Around (157 Records)
- **Craig David** Greatest Hits (Warner Brothers)
- **Alesha Dixon** The Alesha Show (Atlantic)
- **Duffy** Rockferry Deluxe (A&M)



- **Guns N' Roses** Chinese Democracy (Polydor)

As the legal battle surrounding the album's internet leak trundles on in the US, the most infamous release of the past decade is about to hit the shelves. Two of its 14 tracks, Shackler's Revenge and If The World, have already been picked up by videogame Rockband 2 and blockbuster film Body Of Lies respectively. The album, which is expected to do well across Europe according to iTunes pre-sales figures, follows 2004's greatest hits album that went to number one.

- **Haunts** London's Burning (Black Records)
- **Honey Rider** Rising II (Honey Rider)
- The London duo's debut single Numb revealed the chart potential of their simple guitar-pop formula this summer when it peaked at number 32 in the singles chart without a great deal of promo activity. The album looks set to push them further along their hook-laden poppy trajectory, which will be helped by a support slot on the upcoming Will Young tour and press coverage in the *Sunday Telegraph*, *Sunday Express*, *The Sun*, *Metro* and *OK!* Their second single Fly Away drops December 1.
- **Jay-Z** Blueprint III (Def Jam)
- **Justice** A Cross The Universe (Recuse/Ed Ranger)
- **The Killers** Day & Age (Vertigo)
- **Lemar** The Reason (Epic)
- **The Miserable Rich** 12 Ways To Count (Humble Soul)
- **Paramore** The Final Riot (Fueled By Ramen)
- **The Police** Certifiable (A&M/Polydor)
- **Rhydian Roberts** Rhydian (Syco)



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

December 1

Singles

- **Dan Black** Yours (A&M)
- **The Beep Seals** I Used To Work At The Zoo (Heron)
- **Busta Rhymes** World Go Round (Interscope)
- **The Decembrists** Record Year (Rough Trade)
- **Fields** Are You Ready Yet? (Atlantic)
- **Flobots** Rise (Universal)
- **Florence & The Machine** Dog Days Are Over (Moshi Moshi)
- **Glasvegas** Please Come Back Home (Columbia)
- **Gym Class Heroes** Guilty As Charged (Decaydance/Fueled By Ramen)
- **Enrique Iglesias** Away (Interscope)
- **Joan As Policewoman** To America (Reveal)
- **Jonas Brothers** Lovebug (Polydor)
- **Ladyhawke** My Delirium (Modular)
- **Maria Lawson** These Walls (Pebble Beach)



- **The Notwist** Boneless (City Slang)

“The Notwist have a strong pedigree of delivering exquisitely melancholic pop and Boneless is a fine example of their craft. It starts with a simple piano coda which spirals into a crushing, aching chorus. It is simple yet effective and topped with backwards swirls and vocal loops which add to the quietly grandiose proceedings. The single also features an unreleased track Come In and a remix from Animal Collective cohort Panda Bear whose mix has little in common with the original but is compelling nonetheless.”

www.musicweek.com/reviews

- **Oasis** I'm Outta Time (Big Brother)

- **The Shortwave Set** Glitches N' Bugs (Wall Of Sound)
- **Slipknot** Dead Memories (Roadrunner)
- **Usher** Trading Places (LaFace)
- **Wiley feat. Daniel Merriweather** Cash In My Pocket (Atlantic)

“With production by Mark Ronson and vocals from Ronson protégé Merriweather, its little surprise that Wiley ends up sounding rather like a guest on his own record here. The sound is predictably Rnscn-esque – big soul drums and the like – and it's sure to be a topical hit (someone's already done the predictable mock-up video featuring Gordon Brown and a host of sacked bankers). But the track is certainly no Wearing My Rolex – a distinctly British hit that the public latched onto – and it lacks the icy grandeur of Wiley's solo productions.”

www.musicweek.com/reviews



- **Will Young** Grace (19/RCA)

Albums

- **Anonymous Tip** Not Your Orthodox (Triumphant Sound)

“Anonymous Tip present a fresh take on the ubiquitous fast-slow-fast-slow all American punk rock sound, bringing in shades of thrash metal and power pop chords to create a fair old racket. The charm here is with the ramshackle feel of the album, strengthened by the chaotic Polemic To The Suits and Not Your Orthodox, both former singles which received strong support at radio from Radio One's Mike Davis and the XFM Rockshow. Expect a lot more from this up-and-coming Twickenham four piece in the new year.”

www.musicweek.com/review

THE PANEL

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



TIM NOAKES
(Dazed & Confused)
Titus Andronicus: Titus Andronicus (Merok)

This garage punk quintet never sing about love, only hate. They have no hope for the future and believe only in nothingness. Their words, not mine. Expect distorted walls of noise, the odd burst of harmonica, and the sound of young men screaming into an echo chamber.



NEMONE
(6 Music)
The Shortwave Set: Glitches N' Bugs (Wall Of Sound)

With one of the most unassuming starts in pop, this soon comes firing in with joyous harmonies and beguiling noises, marching effortlessly between 1968 and 2008. It goes out as quietly as it comes in but it would be a big mistake to miss what happens in between.



CARIM CLASMANN
(PSAPP)
Sam & The Plants: The Eft (Twisted Nerve)

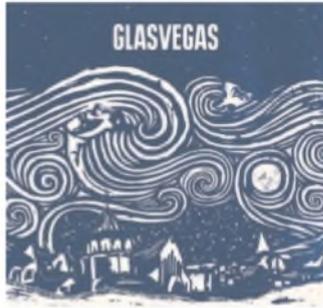
Easily my favourite album of 2008. If anyone thought that everything had been done in the world of electronically butchered folk, Sam & The Plants prove them wrong. This record is filled with magical words from a semi-parallel world, all joined together beautifully.



JOE MUGGS
(Mixmag/Word/Wire)
Baikonour: Your Ear Knows Future (Melodic)

Jean-Emmanuel Krieger AKA Baikonour operates in the area between post-rock, krautrock, and psychedelia. His second full album beefs up the guitars but retains the twinkling chimes, light, space and melody that give all his work such a hypnotic sense of wonder.

- **Bob The Builder** Never Mind The Breezeblocks (ITV)
- **Sarah Brightman** A Winter Symphony (Manhattan/EMI)



- **Glasvegas** A Snowflake Fell (And Felt Like A Kiss) (Columbia)
- **Anthony Hamilton** The Point Of It All (RCA)
- **Je Suis Animal** Self-Taught Magic From A Book (Angular)
- **King's College Choir** Christmas At Kings (EMI TV)
- **Barry Manilow** Happy Holiday! (Warner Bros)
- **Natasha Panas** Yellow Flowers (Pebble Reach)
- **Ribbons** Royals (Osaka)
- **Same Difference** Pop (Syco)
- **Britney Spears** Circus (Live)
- **Take That** The Circus (Polydor)

December 8

Singles

- **Cat Power** Dark End Of The Street (Matador)
- **Cold War Kids** I've Seen Enough (V2)
- **Dap-C feat. Lil' Wayne** Ma Money (NGU)
- **Dead Kids** Into The Fire (Sparrow's Tear)

Having spent the past 12 months building up a reputation for incendiary live shows, like the November 2nd NME Radio gig with Does It Offend You Yeah?, Michael Title and his swaggering band of merry men are squeezing in three more dates to commemorate the release of this, their first physical single. The five piece has been heavily tipped by *Stool Pigeon*, *The Fly*, *Clash* and *New*

Noise magazines, while the punk-pop riffs of previous single Fear & Flouide caught the ear of Xfm programmers, who added it to their evening playlist.

- **Kings Of Leon** Use Somebody (Columbia)
- **Paramore** Decode (Fueled By Ramen)
- **Portishead** Magic Doors (Island)
- **The Presets** Anywhere (Modular)
- **Vetiver** More Of The Past (FatCat)

Albums

- **Bow Wow** Face Off (RCA)
- **Brandy Human** (Atlantic)
- **Ciara** Fantasy Ride (LaFace)
- **Jadakiss** The Last Kiss (Def Jam)



- **Neil Young** Sugar Mountain (Reprise)

December 15

Singles

- **Basshunter** I Miss You (Hard2beat)
- **Boyzone** Better (Polydor)
- **Eli "Paperboy" Reed & The True Loves** Am I Wasting My Time? (Q Division)
- **James Morrison** Broken Strings (Polydor)

Managed by Klaxons manager Tony Beard and the team at Big Life, La Roux signed to Polydor this year via A&R executive Seb Chew, the man who brought Scissor Sisters to the label, and he's been busy working on her debut since. There is a distinct style to all of the songs on her debut, upbeat rhythms and a clever electronic backdrop providing the perfect contrast to her distinct vocal which sounds like a hybrid of Kate Bush with a club friendly

panache. This debut single, released through Kitsune, will lead the campaign into next year.

- **Rolo Tomassi** I Love Turbulence (Hassle)
- **The Wombats** Is This Christmas (4th Floor)
- **X-Factor winner** tbc (Syco)

Albums

- **Johnny Greenwood** There Will Be Blood (Warner Brothers)
- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)
- **Son Of Dave** Wild West Show (Kartel)

December 22 and beyond

Singles

- **The Fratellis** A Heady Tale (Island)
- **Pink** Sober (LaFace) (22/12)
- **Snow Patrol** Crack The Shutters (Fiction) (22/12)
- **Sugababes** No Can Do (Island) (22/12)

Albums

- **Lily Allen** It's Not Me It's You (Regal) (09/07)



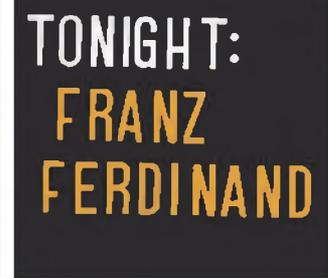
- **Animal Collective** Merriweather Post Pavilion (Domino) (19/01)
- **Sam Beeton** No Definite Answer (RCA) (09/03)
- **Cut Off Your Hands** You And I (Sixsevenine) (26/01)
- **The Days** tbc (Atlantic) (13/04)
- **Diplo** Decent Work For Decent Pay: Collected Works 1 (Big Dada) (21/01)

“If the sheer diversity of names on offer here – Bloc Part rub up against Samin, while Black Lips share a pew with Claude Von

Stroke – suggests a painfully eclectic indie dance mess, the reality could not be further from the truth. The album is a riot of bumping club sounds that takes everything from baile funk to aboriginal hip hop within a purposeful stride. It's like listening to a particularly on-point radio station as a lively Saturday night unfolds.

www.musicweek.com/reviews

- **Dr Dre** Detox (Interscope) (26/01)
 - **Empire Of The Sun** Walking On A Dream (Virgin) (16/02)
 - **Escala** Escala (Syco) (06/04)
 - **Fields** Hollow Mountains (Atlantic) (02/03)
 - **Filthy Dukes** Nonsense In The Dark (Fiction) (23/02)
 - **Karima Francis** The Author (Kitchenware/Columbia) (Jan tbc)
- Karima Francis first hit the industry radar in 2006 as part of line-up of In the City in Manchester. Since then, the young songwriter has lost the dreadlocks, written a collection of new songs and signed record and publishing deals with Kitchenware and Sony/ATV respectively. Her debut album is a refined set of earnest guitar driven pop songs, not short on hooks. A limited edition single, entitled Chasing The Morning Light is released in December.



- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **The Fray** tbc (RCA) (16/02)
- **Lady Gaga** The Fame (Interscope) (26/01)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (02/02)
- **Annie Lennox** The Annie Lennox Collection (RCA) (09/03)

- **Jennifer Lopez** Greatest Hits (Epic) (02/03)
- **The Prodigy** Invaders Must Die



- (Take Me To The Hospital) (09/07)
- **Red Light Company** Final Fascination (Iavolta) (02/02)
- **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)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **Nancy Wallace** Old Stories (Midwich) (19/01)
- **White Lies** To Lose My Life Or Lose My Love (Fiction) (12/01)



- **The Yellow Moon Band** Travels Into Several Remote Nations Of The World (Static Caravan) (19/01)

SINGLE OF THE WEEK

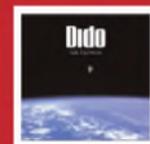
Christian Falk feat. Robyn Dream On (Data)



Having wiped the floor with the club charts over the past couple of months, this infectious collaboration between two Swedish sleeping giants finally enjoys general release through the Ministry Of Sound imprint Data. It's a gloriously melodic track that is sure to build on Robyn's chart successes *With Every Heartbeat* and *Be Mine*. *Dream On's* physical release (November 24) features the remixes from Ashley Beedle, Wez Clarke and Tiger Stripes that have been setting dancefloors alight. Data has been quietly building a formidable singles factory, with combined singles sales of more than seven million, including five number ones.

ALBUM OF THE WEEK

Dido Safe Trip Home (RCA)



One of the decade's biggest selling artists – with nearly six million UK album sales under her belt – returns with a solid set. Though it remains to be seen whether this album will reach the same heights as the chart busting *No Angel* or *Life For Rent*, which between them have racked up 16 platinum awards, *Safe Trip Home* is packed with delicate arrangements and the tightly crafted Dido melodies we have come to expect. It's Radio Two's album of the week this week, and Dido is Yahoo! artist of the month. The video to current single *Don't Believe In Love* is playlisted at VH1, TME, The Box, 4Music, Q and Magic TV.

Charts club charts



Hot property: Amanda Wilson and Outsiders hit Upfront number one



Spearheading the chart: Britney returns to Pop top

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST TITLE / Label
1	3	3	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
2	4	3	PIMP + JAM/NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
3	19	2	THE WIDEBOYS Sambuca 2008 / AATW
4	2	3	ROBIN S Luv 4 Luv/Show Me Love / Champion
5	9	6	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
6	11	3	ROSIE AND THE GOLDBUG You've Changed / Lover
7	1	5	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
8	8	6	ALPHABEAT What Is Happening / Virgin
9	7	4	LADYHAWKE My Delirium / Modular
10	16	5	AVATAR ONE FEAT. ALEXANDRA GREENE Open Up / Loverush Digital
11	5	1	CONSOUL TRAININ FEAT. JOAN KOLOVA Stop / Strictly Rhythm
12	12	7	WAWA Traxxi: Forever/Time/Star Track / Wawa Traxx
13	17	11	BRIAN ANTHONY Worked Up / Sogni? Entertainment
14	15	6	TOKYOBLU Groove Tonight/Set Your Soul On Fire / Tokyoblu Digital
15	10	4	VV BROWN Crying Blood / Island
16	21	3	SCOOTER VS STATUS QUO Jump That Rock / AATW
17	14	10	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
18	38	2	THE YOUNG PUNX Mashitup / Mofo Hifi
19	NEW		KATIE JEWELS Burning Love / AATW
20	6	5	GABRIELLA CILMI Sanctuary / Island
21	NEW		VIBEOUT I'm Just More / AATW
22	13	4	LISA MISKOVSKY Still Alive / Network
23	18	7	TONY DI BART The Real Thing / AATW
24	20	8	DENIS THE MENACE/BIG WORLD/PAN HET VELD Show Me A Reason / Tunal/Nervous
25	NEW		THE KILLERS Human / Vertigo
26	22	15	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
27	23	8	SNEAKY SOUND SYSTEM Ufo / 14th Floor
28	NEW		KID CUDI Day N Nite / Data
29	33	2	ALESHA DIXON The Boy Does Nothing / Asylum
30	25	6	SASH! The Best Of / Hardbeat
31	24	6	HONEY RYDER Fly Away / Honey Ryder
32	NEW		BRITNEY SPEARS Womanizer / Jive
33	26	8	DAVID GUETTA/CHRIS WILLIS/TOCADISCO Tomorrow Can Wait / Positiva/Virgin
34	29	6	ROB MAYTH Heart To Heart / AATW
35	30	9	DAMIEN WILSON FEAT. ANN BAILEY Take Me Away / CR2
36	39	2	GEO DA SILVA I'll Do It Like A Truck / Hardbeat
37	31	11	ENERGY 52 Cafe Del Mar / AATW
38	28	7	WAWA & HERD FEAT. AMANDA WILSON The Right Way / Funk Recordings
39	27	7	ANASTACIA I Can Feel You / Mercury
40	34	2	CHRISTINA AGUILERA Keeps Gettin' Better / RCA

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST TITLE / Label
1	3	2	BRITNEY SPEARS Womanizer / Jive
2	5	3	ALESHA DIXON The Boy Does Nothing / Asylum
3	11	2	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
4	2	3	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
5	12	3	PIMP + JAM/NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
6	22	3	DMT Touch You / AATW
7	1	4	GIRLS ALoud The Promise / Fascination
8	14	3	NEW KIDS ON THE BLOCK Single / Interscope
9	16	4	BOYZONE Back Again...No Matter What (Greatest Hits Remixes) / Polydor
10	19	2	GEO DA SILVA I'll Do It Like A Truck / Hardbeat
11	NEW		THE WIDEBOYS Sambuca 2008 / AATW
12	21	2	FE-NIX Lady Baby (My Boo) / Genetic
13	20	3	JOHN BARROWMAN What About Us? / Epic
14	17	2	SCANDALOUS In The Night / 3 Beat Red
15	27	2	TRINITY Turn To Me / Turbulence
16	NEW		MILEY CYRUS 7 Things / Hollywood
17	30	2	BRITANNIA HIGH Watch This Space / Fascination
18	29	2	KATIE JEWELS Burning Love / AATW
19	10	4	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
20	7	4	PUSSYCAT DOLLS I Hate This Part / Interscope
21	NEW		BLUE LAGOON Break My Stride / AATW
22	15	5	PINK So What / LaFace
23	NEW		SWEET XX When It Was Me / AATW
24	9	4	SCOOTER VS STATUS QUO Jump That Rock / AATW
25	NEW		LAURA IZIBOR From My Heart To Yours / Atlantic
26	8	3	GABRIELLA CILMI Sanctuary / Island
27	4	5	PEACE MAKERZ FEAT. DANIELLE SENIOR Take It To The Dance Floor / AATW
28	NEW		ANNIE Two Of Hearts / Island
29	NEW		FEATURE 410 Amazing/Inside My Head... / white label
30	28	3	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom

COOL CUTS TOP 20

Pos	ARTIST TITLE
1	THE KILLERS / HUMAN
2	WILEY / CASH IN MY POCKET
3	BODYROX & LUCIANA FT NICK CLOW / BRAVE NEW WORLD
4	GRACE JONES / WILLIAMS BLOOD
5	E TYPE / TRUE BELIEVER
6	FRIENDLY FIRES / PARIS
7	SANDER VAN DOORN V ROBBIE WILLIAMS / CLOSE MY EYES
8	MADONNA / MILES AWAY
9	REX THE DOG / BUBBLICIOUS
10	UBERFETT / EL ZOOMAH
11	THE ORANGE LIGHTS / LIFE IS STILL BEAUTIFUL
12	JOEY NEGRO / MUST BE THE MUSIC
13	ALL THIEVES / DEXTER
14	SIA / BUTTONS
15	MUJAVIA / TOWNSHIP FUNK
16	MACHINES DON'T CARE / BEAT BANG
17	JUSTIN MARTIN / MY ANGELIC DEMONS
18	ROBYTEK V SHIELD / PUMP IT
19	ROBIN S / LUV 4 LUV
20	THOMAS HEDBERG / THE LOOKING GLASS

URBAN TOP 20

Pos	Last	Wks	ARTIST TITLE / Label
1	1	6	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
2	3	5	T.I. FEAT. RIHANNA Live Your Life / Atlantic
3	2	18	ROBIN THICKE Magic / Interscope
4	4	13	NE-YO Miss Independent / Def Jam
5	5	4	PUSSYCAT DOLLS I Hate This Part / Interscope
6	10	4	ALESHA DIXON The Boy Does Nothing / Asylum
7	14	4	CRAIG DAVID Where's Your Love / Warner Brothers
8	7	1	NEW KIDS ON THE BLOCK FEAT. NE-YO Single / Interscope
9	6	6	LEMAR If She Knew / Epic
10	9	11	THE GAME FEAT. LIL WAYNE My Life / Geffen
11	8	1	ESTELLE FEAT. SEAN PAUL Come On Over / Atlantic
12	13	13	RIHANNA Disturbia / Def Jam
13	20	2	KANYE WEST Love Lockdown / Def Jam
14	11	14	FLO-RIDA FEAT. WILL.I.AM In The Ayer / Atlantic
15	22	12	GYM CLASS HEROES THE DREAM Cookie Jar / Decaydance/Fueled By Ramen
16	15	11	SWAY FEAT. LEMAR Saturday Night Hustle / Dcypa Productions
17	NEW		KID CUDI Day N Nite / Data
18	12	10	BRICK & LACE Love Is Wicked / Kon Live/Geffen/Polydor
19	27	2	THE WIDEBOYS Sambuca 2008 / AATW
20	16	3	EDEN ROX Crazy / Edenz Web

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

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RDIO

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

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Outsiders connection keeps Robyn at top

ANALYSIS by Alan Jones

SWEDISH SINGER ROBYN TOPPED the Upfront Club chart last year thanks to her single With Every Heartbeat. But that triumph is fairly minor in comparison with Robyn's current success, which sees her spend a third straight week atop the chart, albeit in a secondary role. For the last two weeks, Robyn and fellow Swede Christian Falk's Dream On has ruled the Upfront roost, becoming the first record to stay top

for a fortnight since 2006, when BeatFreakz' revival of Rockwell's hit Somebody's Watching Me turned the trick. Dream On now slides to number seven but is replaced at the top by Keep This Fire Burning, by The Outsiders feat. Amanda Wilson. It is a new version of a familiar song which first saw chart service (reaching number 16 on the OCC sales chart, and number 24 on the Upfront Club chart) in 2005 as a

cover by Beverley Knight but which was co-written by Robyn for her 2002 album Don't Stop The Music.

Meanwhile, Britney Spears scores her third number one on the Commercial Pop Chart in the last year. Spears reached pole position with both of her late 2007 singles Gimme More and Piece Of Me but her most recent hit, Break The Ice, peaked at number two behind Alex Gaudino's Watch Out in April. She

returns to the summit this week, with mixes from Junior, Kaskade, Digital Dog and Soda Boys earning Womanizer a convincing victory over nearest challenger Alesha Dixon's The Boy Does Nothing.

No change at the top of the Urban chart, with Kardinal Offishall and Akon's Dangerous spending a third week at number one, albeit with a reduced margin over new runners-up T.I. and Rihanna's Live Your Life.

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Charts predictive

CAMPAIGN FOCUS

1 GIANT LEAP

FAITHLESS CO-FOUNDER JAMIE CATTO undertook the ambitious task of creating a film, TV series and an album simultaneously for his latest project. The various elements will be rolled out over the next 12 months, culminating in the album and film release of *What About Me?* in 2009.

Taking place under the 1 Giant Leap umbrella, *What About Me?* saw Catto and partner Duncan Bridgeman travelling to the furthest corners of the globe to record music and interviews with a cast list including some of the world's biggest names in music, film and literature. These were then mixed and intertwined into the finished product, which will be released by 19 Entertainment in the new year.

Catto, who says the project was an effort to "make self-reflection hip", toured the world and recorded the material unscripted, capturing conversations with influential names including Noam Chomsky, Eckhart Tolle, Deepak Chopra and Sir Bob Geldof.

Equally important to the project were contributions from an African woman and a gay American, who has been ostracised by his community.

The accompanying music was interwoven, beginning with a pre-composed backing track



that grew as each layer was added by a different musician in a different part of the world. The album features contributions from Michael Stipe, Alanis Morissette, Maxi Jazz, Stewart Copeland and Carlos Santana,

alongside African tribal and Bedouin musicians, Chinese rappers, Gabonese Pygmies and Tuvan throat singers.

19 has started a staggered roll-out of the campaign in the UK, beginning with a limited

release of the DVD in independent stores. A seven-part documentary began on Channel 4 last week and will continue to air every Wednesday into December. The film, which has been edited down to 90 minutes from the two-hour DVD, and album will follow in the new year.

19 project manager Charlotte Grice says they will be avoiding the traditional release strategies for the project. "It's not a traditional album and it doesn't lend itself to a traditional release," she says. "It requires a deeper understanding – more comprehension and thought."

The first 1 Giant Leap production, *Unity Through Diversity*, was released by Palm Pictures in 2002 and was subsequently nominated for two Grammys in 2003, selling more than 300,000 albums and winning numerous awards.

Previous single *My Culture* featuring Robbie Williams, was released in the UK and helped fuel mainstream awareness. Grice says the project came to 19 after Annie Lennox passed a DVD of the first album on to CEO Simon Fuller. "He fell in love with the DVD and it moved forward from there," she explains.

The new album will be released as a two-CD set featuring 20 tracks in the first quarter of 2009.

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day and Age	Vertigo
2	TAKE THAT	The Circus	Polydor
3	GUNS N'ROSES	Chinese Democracy	Geffen
4	FALL OUT BOY	Folie A Deux	Mercury
5	BRITNEY SPEARS	Circus	Jive
6	RHYDIAN ROBERTS	Rhydian	Syco
7	KANYE WEST	808s & Heartbreaks	Def Jam
8	COLDPLAY	Prospekts March	Parlophone
9	LEMAR	The Reason	Epic
10	DUFFY	Reckferry (deluxe)	A&M
11	LINKIN PARK	Road To...	Warner Bros
12	EMINEM	Relapse	Interscope
13	ONLY MEN ALOUD	Only Men Aloud	UCJ
14	J BARROWMAN	Music Music Music	Epic
15	OST	Twilight	Atlantic
16	JOSH GROBAN	A Collection	Reprise
17	ALESHA DIXON	The Alesha Show	Asylum
18	NEIL YOUNG	Sugar Mountain	Reprise
19	JAMES BLUNT	All The Lost Souls	Atlantic
20	SAME DIFFERENCES	Pop	Syco

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day and Age	Vertigo
2	TAKE THAT	The Circus	Polydor
3	GUNS N'ROSES	Chinese Democracy	Geffen
4	RHYDIAN ROBERTS	Rhydian	Syco
5	THE PRIESTS	The Priests	Epic
6	J BARROWMAN	Music Music Music	Epic
7	ONLY MEN ALOUD	Only Men Aloud	UCJ
8	NEIL YOUNG	Sugar Mountain	Reprise
9	BRITNEY SPEARS	Circus	Jive
10	SALVATION ARMY	Together	UCJ
11	JOSH GROBAN	A Collection	Reprise
12	OST	Twilight	Atlantic
13	ABBA	The Albums	Polydor
14	THE SMITHS	The Smiths	Rhino
15	FALL OUT BOY	Folie A Deux	Mercury
16	ALESHA DIXON	The Alesha Show	Asylum
17	COLDPLAY	Prospekts March	Parlophone
18	DUFFY	Reckferry (deluxe)	A&M
19	LEMAR	The Reason	Epic
20	KANYE WEST	808s & Heartbreaks	Def Jam

amazon.co.uk

TOP 20 SHAZAM PRE RELEASE CHART

Pos	ARTIST	Title	Label
1	KID CUDI	Day N' Nite	Data
2	THE KILLERS	Human Vertigo	
3	NICKELBACK	Gotta Be...	Roadrunner
4	N-DUBZ	Pappa Can You Hear Me	AATW
5	CHRISTIAN FALK	Dream On	Data
6	CRAIG DAVID	Insomnia	WEA
7	TAKE THAT	Greatest Day	Polydor
8	OUTSIDERS	Keep This Fire...	Data
9	DUFFY	Rain On My Parade	Polydor
10	SNEAKY SOUND SYSTEM	UFO	Elmlowe
11	MARIAH CAREY	I Stay In Love	Island
12	LADY GAGA	Just Dance	Interscope
13	RIHANNA	Rehab	Def Jam
14	CRAIG DAVID	Where's Your Love	WEA
15	PALEFACE	Do You Mind	Data
16	BRANDY	Right Here	Epic
17	50 CENT	Get Up Shady/Aftermath	
18	GUNS N'ROSES	Chinese Democracy	Geffen
19	MADONNA	Miles Away	Maverick
20	OSIAS	I'm Outta Time	Big Brother

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TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	KINGS OF LEON	Closer	Hand Me Down
4	MGMT	Kids	Columbia
5	MGMT	Time To Pretend	Columbia
6	KINGS OF LEON	Manhattan	Hand Me Down
7	KINGS OF LEON	Crawl	Hand Me Down
8	KINGS OF LEON	Revery	Hand Me Down
9	MGMT	Electric Feel	Columbia
10	KINGS OF LEON	17	Hand Me Down
11	KINGS OF LEON	Notion	Hand Me Down
12	KINGS OF LEON	Be Somebody	Hand Me Down
13	KINGS OF LEON	I Want You	Hand Me Down
14	KATY PERRY	I Kissed A Girl	Virgin
15	COLDPLAY	Viva La Vida	Parlophone
16	KINGS OF LEON	Cold Desert	Hand Me Down
17	VAMPIRE WEEKEND	A-Punk	XL
18	KINGS OF LEON	On Call	Hand Me Down
19	SNOW PATROL	Take Back the City	Fiction
20	GIRLS ALOUD	The Promise	Fascination

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day & Age	Vertigo
2	GUNS N' ROSES	Chinese Democracy	Geffen
3	TAKE THAT	The Circus	Polydor
4	JOSH GROBAN	A Collection	Reprise
5	BRITNEY SPEARS	Circus	Jive
6	FALL OUT BOY	Folie A Deux	Island
7	VOCESH	Evensong	Nova
8	KANYE WEST	808s & Heartbreaks	Def Jam
9	RHYDIAN ROBERTS	Rhydian	syco
10	EMINEM	Relapse	Interscope
11	NEIL YOUNG	Sugar Mountain	Reprise
12	COLDPLAY	Prospekts March	EP Parlophone
13	BUSTA RHYMES	B.O.M.B.	Interscope
14	LEMAR	Reason	Epic
15	J BARROWMAN	Music Music Music	Epic
16	50 CENT	Before I Self Destruct	Interscope
17	PRODIGY	Invaders...	Take Me To The Hospital
18	ANTONY/JOHNSONS	Crying Light	Rough Trade
19	ALESHA DIXON	The Alesha Show	Asylum
20	JAY-Z	Blueprint III	Def Jam

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ANALYSIS

by Alan Jones

The Killers fend off reality pop invasion

THE KILLERS' DAYS AND AGE tops Amazon, HMV and Play's pre-release charts for the fourth time this week underlining the November 24-released album's status as one of the year's most eagerly awaited offerings.

The three leading online retailers also agree about the rest of the top three pre-release titles, with Amazon and Play ranking The Circus by Take That at number two

and Guns N' Roses' Chinese Democracy at number three, while HMV reverses the sequence.

Reality TV graduates feature strongly with Only Men Aloud, Rhydian, Lemar and Same Difference all showing up in one or more lists.

Lemar finished third on Fame Academy in 2002 and has sold 1.65m copies of his three albums to date. His latest collection The

Reason drops next Monday and is number nine at Play, 19 at Amazon and 14 at HMV.

Welsh choristers Only Men Aloud – winners of Last Choir Standing – make maiden appearances on the Amazon and Play lists, at seven and 13 respectively.

Last season's X Factor runner-up Rhydian's eponymous debut is number four at Amazon, number

six at Play and number nine at HMV, while sibling duo Same Difference, who finished third in the competition, gain a foothold on the Play chart, where their Pop ranks 20th.

Kid Cudi's Day N' Nite spends its third straight week at number one on Shazam's list of most-tagged tunes, where the highest-ranked new arrival is Swedish duo Christian Falk and Robyn's Dream On.

Charts sales

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HIT 40 UK

This	Last	Artist Title / Label
1	1	X FACTOR FINALISTS Hero / Syco
2	NEW	T.I FEAT. RIHANNA Live Your Life / Atlantic
3	2	BEYONCE If I Were A Boy / Columbia
4	NEW	THE KILLERS Human / Vertigo
5	5	ALESHA DIXON The Boy Does Nothing / Asylum
6	3	GIRLS ALOUD The Promise / Fascination
7	7	KATY PERRY Hot N Cold / Virgin
8	4	BRITNEY SPEARS Womanizer / Jive
9	6	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
10	5	LEONA LEWIS Forgive Me / Syco
11	10	PINK So What / LaFace
12	11	JENNIFER HUDSON Spotlight / RCA
13	13	KANYE WEST Love Lockdown / Def Jam
14	33	LEMAR If She Knew / Epic
15	16	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
16	15	NE-YO Miss Independent / Def Jam
17	12	KINGS OF LEON Sex On Fire / Hand Me Down
18	19	KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen
19	14	THE SATURDAYS Up / Fascination
20	NEW	DUFFY Rain On Your Parade / ABM
21	17	RIHANNA Disturbia / Def Jam
22	29	AKON Right Now / Island
23	18	KATY PERRY I Kissed A Girl / Virgin
24	NEW	THE SCRIPT Break Even / Phonogenic
25	20	SUGABABES Girls / Island
26	24	TAKE THAT Greatest Day / Polydor
27	40	PUSSYCAT DOLLS I Hate This Part / Interscope
28	9	JACK WHITE & ALICIA KEYS Another Way To Die / RCA
29	21	MADCON Beggin / RCA
30	22	THE SCRIPT The Man Who Can't Be Moved / Phonogenic
31	25	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive
32	NEW	KINGS OF LEON Use Somebody / Hand Me Down
33	28	GABRIELLA CIMI Sweet About Me / Island
34	NEW	NICKELBACK Gotta Be Somebody / Roadrunner
35	23	SNOW PATROL Take Back The City / Fiction
36	30	PUSSYCAT DOLLS When I Grow Up / Interscope
37	37	SAM SPARRO Black & Gold / Island
38	32	JORDIN SPARKS Tattoo / Jive
39	38	TAKE THAT Rule The World / Polydor
40	39	COLDPLAY Viva La Vida / Parlophone

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	3	ADELE 19 / XL (PIAS)
3	4	KATIE MELUA The Collection / Dramatico (P)
4	5	DANIEL O'DONNELL Country Boy / DMG TV (SDU)
5	2	GRACE JONES Hurricane / Wall Of Sound (PIAS)
6	10	FLEET FOXES Fleet Foxes / Bella Union (P)
7	6	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
8	8	SEASICK STEVE Dog House Music / Bronzerat (PIAS)
9	9	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
10	7	OASIS Stop The Clocks / Big Brother (PIAS)

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

DANCE ALBUMS TOP 10

This	Artist Title / Label
1	SASH! The Best Of / Hard2beat
2	VARIOUS Clubland 14 / A&M/UMTV
3	VARIOUS The Annual 2009 / Ministry
4	SANTOGOLD Santogold / Atlantic
5	VARIOUS Classic Big Tunes / Hard2beat
6	VARIOUS Defected In The House - Goa 09 / In The House
7	VARIOUS Hed Kandi - Disco Heaven / Hed Kandi
8	CHASE & STATUS More Than A Lot / Ram
9	PENDULUM Hold Your Colour / Breakbeat Kaos
10	JUSTICE Cross / BecauseEd Banger

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	NEW	VARIOUS Clubland 14 / A&M/UMTV (ARV)
2	1	OST High School Musical 3 - Senior Year / Walt Disney (E)
3	3	VARIOUS Pop Party 6 / UMTV (ARV)
4	2	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
5	4	VARIOUS Radio 1's Live Lounge - Vol 3 / Sony 3MG/UMTV
6	5	VARIOUS The Annual 2009 / Ministry (ARV)
7	7	OST Mamma Mia / Polydor (ARV)
8	6	VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E)
9	NEW	VARIOUS 101 Power Ballads / EMI Virgin (TBC)
10	NEW	VARIOUS Last Choir Standing / Rhino (CINR)
11	8	VARIOUS Massive R&B - Winter 2008 / UMTV (ARV)
12	9	VARIOUS Michael Parkinson: My Life In Music / Reprise (CIN)
13	NEW	VARIOUS Grange Hill - The Album / EMI Virgin (TBC)
14	11	VARIOUS Now That's What I Call Music! 70 / EMI Virgin/UMTV (E)
15	14	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (E)
16	13	VARIOUS My Songs / Universal TV (ARV)
17	17	ORIGINAL TV SOUNDTRACK Camp Rock / Walt Disney (E)
18	15	ORIGINAL TV SOUNDTRACK High School Musical 2 / Walt Disney (E)
19	10	VARIOUS The Best Of Bond James Bond / Capitol (E)
20	12	VARIOUS Classic Big Tunes / Hard2beat (ARV)

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

CATALOGUE GREATEST HITS TOP 20

This	Last	Artist Title / Label
1	NEW	GIRLS ALOUD The Sound Of - The Greatest Hits / Fascination
2	3	ABBA Gold - Greatest Hits / Polydor
3	1	STEVIE WONDER The Definitive Collection / UMTV
4	5	BOB MARLEY & THE WAILERS Legend / Tuff Gong
5	2	QUEEN Greatest Hits / Parlophone
6	4	ABBA 18 Hits / Polar
7	9	GUNS N' ROSES Greatest Hits / Geffen
8	8	ABBA More Abba Gold / Polar
9	6	NEIL DIAMOND The Best Of / MCA
10	11	LUTHER VANDROSS The Ultimate / J
11	13	EAGLES The Complete Greatest Hits / Rhino
12	10	BON JOVI Cross Road - The Best Of / Mercury
13	7	QUEEN Greatest Hits 2 / Parlophone
14	14	THE CURE Greatest Hits / Fiction
15	17	JIMI HENDRIX Experience Hendrix - The Best Of / MCA
16	16	THE CARPENTERS Gold - Greatest Hits / ABM
17	12	REM In Time - The Best Of - 1988-2003 / Warner Bros
18	18	BRYAN ADAMS The Best Of Me / ABM/Mercury
19	15	THE WHO Then And Now / Polydor
20	NEW	THE POGUES The Very Best Of / WSM

Official Charts Company 2008.

Catalogue reviews

CAT STEVENS: Tea For The Tillerman - Deluxe Edition (Universal Island 1787088)



The glorious flowering of Cat Stevens' career, Tea For The Tillerman was originally released in 1970 and has now been digitally remastered for

this deluxe edition. The album featuring extensive new liner notes by Stevens, now known as Yusuf Islam, and a bonus CD featuring 11 previously unissued tracks, among them original demos and live cuts.

VARIOUS: A Complete Introduction To Northern Soul (Universal 5312618)



This is an ambitious, well-executed primer featuring 100 key tracks spread over four CDs and an excellent 40-page booklet containing short annotations from compiler Russ Winstanley. Divided into four broad categories - Motown Memories, Motown's Hidden Nuggets, Floorshakers and Anthems - it pays homage to such classics as The Night (Frankie Valli & The Four Seasons), Picture Me Gone (Evie Sands), Tainted Love (Gloria Jones) and Long After Tonight Is All Over (Jimmy Radcliffe). It is all about the songs, and their unorthodox origins do not stop folkie Gordon Lightfoot's I Can't Make It Anymore - a soul stomper in the hands of Spycer Turner - and Sammy Davis Jr.'s vocal adaptation of the Hawaii 5-0 theme from well-earned inclusion.

VARIOUS: Zang Tumb Tuum - The ZTT Box Set (Salvo SAIVOBX 405)



Union Square Music's Salvo imprint has muscled its way to the fore boxed set arena of late, and issues another cracking collection in the form

of this 25th birthday celebration of Trevor Horn's ZTT label. It rounds-up 50 prime audio selections and adds 18 promotional videos to a handsome box set that also includes a densely-illustrated 72-page booklet featuring a 7,000 word essay from Paul Morley about his time with the groundbreaking label. Frankie Goes To Hollywood, Seal, Art of Noise, Propaganda, 808 State and The Pogues are among the acts on ZTT's varied roster to feature here, with special remixes and rarities filtered in between the hits.

BILLY FURY: Classics And Collectibles (Decca 9849226)



The most famous rocker to emerge from Liverpool before The Beatles, Billy Fury still has a substantial following, as the Top 10 success of his hits set His

Wondrous Story earlier this year, indicates. Classics And Collectibles has a wider brief and scatters flips, flops and alternate takes among the late legend's better known output, thereby providing his fans with a worthy collection to mark the 50th anniversary of his recording debut.

Charts analysis

X Factor Finalists reign for third week

Singles & Albums

By Alan Jones

THE X FACTOR FINALISTS' charity recording of Hero continues atop the singles chart for a third straight week, with a further 101,813 sales lifting its career tally to 604,658. It thus moves to the top of the year-to-date rankings, relegating Duffy's Mercy to second place. Hero is also up to 31st place on the list of best-selling singles of the decade.

Last week's runner-up, **Beyonce**, slips to number three with her If I Were A Boy attracting a further 57,917 downloads. She cedes second place to **T.I. and Rihanna's** Live Your Life, which rockets from number 39 on sales of 64,661 downloads.

The Killers secure their 11th Top 40 hit, and their third top five single with Human, which is the week's highest new entry, debuting at number four on sales of 56,280 downloads. The first single from the Las Vegas band's eagerly awaited third album Day & Age, it's the most successful hit entitled Human yet, beating The Human League's 1986 number eight song and The Pretenders' 1999 number 33 hit.

Leaping 61-14 following physical release on sales of 16,321, If She Knew is **Lemar's** 11th hit, and restores him to the Top 20 after falling short with his last three singles. It's the introductory release from his new album The Reason, which is released next Monday.

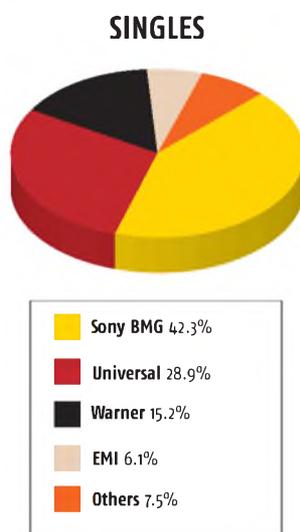
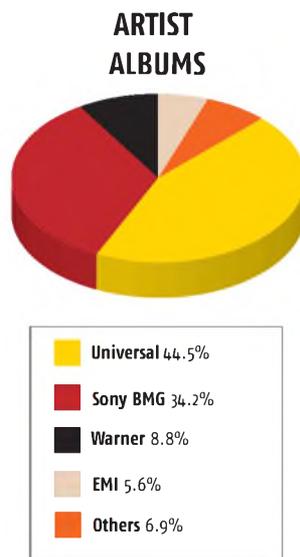
Duffy chalks up her fifth hit of the year, with Rain On Your Parade debuting at number 22 on sales of 10,724 downloads. Its debut coincides with the lowest yet chart placing for her debut album Rockferry, which reeled off 33 straight weeks in the Top 10 but has fallen 10-13-23-27-33 in the last four weeks, primarily because stock is being depleted ahead of the release of the new two-disc deluxe edition of the album next Monday, with Rain On Your Parade among the new additions to the set.

The latest Children In Need charity telethon dominated the BBC1 schedule last Friday and included an airing of a new version of the Caledonian clarion call We Have A Dream, as performed by **Pudsey's Beautiful Dreamers**, a loose Celtic aggregation made up primarily of Scottish stars like Ally McCosie, Ashley Jensen and John Gordon Sinclair. It helped the track to debut at number 40 on sales of 4,929 copies. About 88% of its sales came from Scotland. The original version of the song was a number five hit in 1982 for The Scotland World Cup Squad.

Nickelback's All The Right Reasons is the fifth biggest selling album of the year – not bad for a 2005 release. The band's new album, Dark Horse, is released today, and ahead of it their new single Gotta Be Somebody debuts at number 26 on sales of 8,957 downloads, providing the Canadian rockers with their ninth hit single.

The title track from **Guns N' Roses** much-delayed new album Chinese Democracy is the veteran rockers' first single for nearly 14 years. Given the big buzz about it, the track makes a comparatively modest debut at number 27 on sales of 8,803 downloads, extending the band's chart career to more than 21 years, while providing their 16th hit.

Arriving a week earlier than last year, **Mariah Carey's** All I Want For Christmas Is You is once again the first seasonal song to breach the Top 75. A number two hit from 1994, it climbed as high as number four on download sales last year, and returns this week at number 59. Helped by its use in the



current DFS TV advert, its sales have climbed nine weeks in a row, and surged 92% last week to 2,966.

Girls Aloud's Out Of Control – down 1-3 on sales of 51,865 copies – is bumped from the top of the album chart by **Il Divo's** The Promise, which debuts in pole position on sales of 68,785 copies to give the multi-national popera quartet its third number one. Il Divo's last studio album, Siempre, opened and peaked at number two in 2006 despite giving the pseudo-classical act its best first week sales of 166,395. Their self-titled 2004 debut opened with sales of 132,829, while 2005's Ancora's first-week tally was 149,047, both good enough for number ones. Their 2007 compilation, The Complete Collection, debuted and peaked at number 32.

Il Divo's high-flying debut narrowly denies the **Stereophonics** the opportunity of their sixth straight number one debut. The Welsh band's Best Of – Decade In The Sun set sold 67,073 copies to take second place on this week's chart. That's more than the 49,012 copies their last album, Pull The Pin sold to reach number one 13 months ago. Their previous chart-toppers all enjoyed first-week sales north of 100,000. They are: Performance And Cocktails (119,954 in 1999), Just Enough Education To Perform (139,728, 2001), You Gotta Go There To Come Back (101,946, 2003) and Language. Sex Violence. Other (106,837, 2005). Their first album, Word Gets Around, had a modest 13,155 sale to debut at number six in 1997, and their 2006 concert set, Live In Dakota, debuted at number 13 on sales of 19,278.

In a busy week for debuts there are new arrivals in the Top 40 for **Enya's** seasonal set And Winter Came (number six, 35,812 sales), her eight straight Top 10 album; **Keeps Gettin' Better: A Decade Of Hits** by **Christina Aguilera** (number 10, 29,475 sales); **Fron Male Voice Choir's** Voices Of The Valley – Home (number 14, 24,932 sales), the third straight Top 15 album by the Welsh choir who are assisted this time by Cerys Matthews and Rolf Harris; **Seal's** Soul (number 17, 22,603 sales), a collection of R&B standards that easily surpasses the number 37 peak exactly a year ago of Seal's more dance-oriented System; **The Sound Of The Smiths** (number 21, 16,449 sales); **Let It Be Me**, another collection of vintage songs forming **Jason Donovan's** first new studio album since 1993 (number 28, 12,757 sales); and **Forever** by G4 alumnus **Jonathan Ansell** (number 32, 11,605 sales), arriving 38 weeks after his solo debut Tenor At The Movies debuted and peaked at number nine.

On the compilation chart, High School Musical 3's three-week reign is over. Clubland 14 is its conqueror, debuting at number one on sales of 41,507 copies. It's the 16th number one for the All Around The World/UMTV dance series, which has sold more than 5m albums since its 2002 launch.

After an unseasonal reversal last week, album sales are heading in the right direction again, increasing 9.2% week-on-week to 2,621,648. That's their highest level for 22 weeks and their fifth highest of the year. On a less positive note, sales in the same week last year – when Leona Lewis' Spirit made a huge debut, selling 375,872 copies – were 21.14% higher at 3,175,944. And last week's tally is more than a million down on the 3,643,047 albums sold in the same week in 2005. The last time fewer albums were sold in this week was way back in 1997, when the Spice Girls' Spiceworld was number one on sales of 91,228 out of total sales of 2,301,157.

Singles sales are down slightly for the second week in a row, slipping 1.2% to 2,332,526, though that is still way ahead – 42.07% – of same week 2007 sales of 1,641,786.

MusicWeek.com

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- 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
Il Divo	£9.99	£9.99	£10.97	£9.71	£8.98
Stereophonics	£9.99	£9.99	£8.97	£8.97	£8.98
Girls Aloud	£9.99	£9.99	£9.97	£8.97	£8.98
Kings Of Leon	£10.99	£10.99	£10.97	£9.71	£7.98
Pink	£8.99	£10.99	£10.97	£9.71	£7.98

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,332,526	2,049,522	572,125	2,621,647
vs prev week	2,361,300	1,882,830	517,436	2,400,266
% change	-1.2%	+8.9%	+10.6%	+9.2%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	88,706,878	75,527,907	22,558,405	98,086,312
vs prev year	55,926,056	81,918,988	23,064,007	104,982,995
% change	+58.6	-7.8%	-2.2%	-6.6%

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	1	3	X FACTOR FINALISTS Hero (Quiz/Laross) Universal/Warner Chappell (Carey/Afanasielff) / Syco 88697407362 (ARV)
2	2	39	T.I. FEAT. RIHANNA Live Your Life (Lut. Blazn/Cann) EMI (Salani/Ridick/Harris/Smith) / Atlantic CATCO14343945 (CIN)
3	2	2	BEYONCÉ If I Were A Boy (Gad) EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 88697401522 (ARV)
4	New		THE KILLERS Human (Price) Universal (Flowers/Keuning/Stormer/Wanucci) / Vertigo 1789799 (ARV)
5	8	2	ALESHA DIXON The Boy Does Nothing (Kenomalia) Wayne. Cappell/Zenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Janey/Powell/IT) / Asylum ASVJIM6CDX (CIN)
6	3	4	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)
7	7	8	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Max/Dennis) / Virgin VSCD198 (E)
8	4	2	BRITNEY SPEARS Womanizer (Riscone/The Outsyders) Sony ATV/EMI (Riscone/Akinyemi) / Jive 88697409422 (ARV)
9	6	4	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperks/Snakehyte) EMI (Walton) / Maelstrom MARI1CD100 (P)
10	5	2	LEONA LEWIS Forgive Me (Aknn) Warner Chappell/Sony ATV/Talpa/Bucks (Tuinfort/Kelly/Thiam) / Syco 88697337602 (ARV)
11	12	8	KANYE WEST Love Lockdown (West) EMI (West) / Def Jam 1791479 (ARV)
12	10	8	PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 8869732772 (ARV)
13	11	10	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 8869732002 (ARV)
14	61	2	LEMAR If She Knew (Soulsoul/Karlin) EMI (Soulsoul/Karlin/Lemar) / Epic 88697395652 (ARV)
15	9	8	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA 88697413642 (ARV)
16	16	7	KARDINAL OFFISHALL FEAT. AKON Dangerous (DJ Kemal/Hazel) Sony ATV/EMI/ChrisAll/CC (Thiam/Harlow/Bahamonde/Sales) / Geffen 1789479 (ARV)
17	14	2	CHRISTINA AGUILERA Keeps Gettin' Better (Perry) Universal/Sony ATV (Aguilera/Perry) / RCA 88697386462 (ARV)
18	13	5	THE SATURDAYS Up (Luz/Laross) Universal/P&P/Waterfall (Laross/Romdhane/Wulfsen) / Fascination 1785660 (ARV)
19	20	3	PUSSYCAT DOLLS I Hate This Part (Uebergel/Lutather) NBC/CC/Sony ATV/Warner Chappell (Hector/Hansen/Leberg/Secon) / Interscope 1791538 (ARV)
20	19	5	AKON Right Now (Akun/Tuinfort) Sony ATV (Thiam/Tuinfort) / Island CATCO142999691 (ARV)
21	25	8	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)
22	New		DUFFY Rain On Your Parade (Booker) Universal/EMI (Duffy/Booker) / A&M GBUV7803002 (ARV)
23	17	9	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Falksen/Heimansen) / RCA CAIC040886892 (ARV)
24	34	5	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 88697418427 (ARV)
25	15	5	RAZORLIGHT Wire To Wire (Crossey) Sony ATV (Burrell) / Vertigo 1785877 (ARV)
26	New		NICKELBACK Gotta Be Somebody (Lange/Nickelback/Mul) Warner Chappell (Kroeger/Nickelback) / Roadrunner CATCO143698029 (CIN)
27	New		GUNS N' ROSES Chinese Democracy (Rose/Constanzo) Black Frog/Slip N' Bleed/The Nose Knows (Rose/Freeze) / Geffen CATCO14444778 (ARV)
28	30	3	BELLAMY BROTHERS Let Your Love Flow (Gernhard) Minder Music (Williams) / Curb USBM0300006 (CIN)
29	18	5	SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sash!) Universal/Bucks Music (Kappemeier/Lappessen/Alisson/Waller/Smitten) / Hard2beat H2B15CDS (ARV)
30	23	16	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gottwald/Max/Dennis) / Virgin VSCD1976 (E)
31	22	19	RIHANNA Disturbia (Seals) Universal/A-List/Vocalz/Sony ATV (Brown/Seals/Merritt/Allan) / Def Jam CATCO142038478 (ARV)
32	21	12	NE-YO Miss Independent (Stargate) EMI/Sony ATV/CC/Imagem (Hermansen/Eriksen/Smith) / Def Jam CATCO142033774 (ARV)
33	24	6	SNOW PATROL Take Back The City (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Simpson) / Fiction 1784828 (ARV)
34	26	6	MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armato/Price) / Hollywood 0000304232 (E)
35	32	3	CHRIS BROWN FEAT KERI HILSON Superhuman (Naki/Mason Jr) Universal/Sony ATV (Fauntleroy/Feldier) / Jive 88697416742 (ARV)
36	28	11	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/Peet/Music (Gym Class Heroes/Stewart) / Decadance/Fuel/2d By Ramen ATO311CDX (CIN)
37	31	8	SUGABABES Girls (Hubert/Kulters) EMI/Reverb/Scream Gems (Jenkinson/McDonald/Toussaint) / Island 1786986 (ARV)
38	27	11	PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B. Feldman (Jenkins/Thomas/Thomas/Samwell-Smith/Mccarty) / Interscope 1783453 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)
39	37	17	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)
40	New		PUDSEY'S BEAUTIFUL DREAMERS We Have A Dream (Tbc) TBC (Tbc) / Somnium Habemus SHSP24861 (TBC)
41	33	14	MADCON Beggin (Crewe) EMI (Gaudio/Farina) / RCA 88697332512 (ARV)
42	36	13	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/Kobalt (Ghost/Dench/Eriksen/Hermansen) / Jive CATCO136269561 (ARV)
43	38	8	MGMT Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697387482 (ARV)
44	40	3	SCOUTING FOR GIRLS I Wish I Was James Bond (Green) EMI (Stride) / Epic 88697395662 (ARV)
45	29	4	ADELE Make You Feel My Love (Ramone) Sony ATV (Dylan) / XL XLS93CD (PIAS)
46	49	20	DIZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Detnon) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Detnon/Paul) / Dirtee Stank STANK002CDS (PIAS)
47	35	2	WILL YOUNG Grace (White) Sony ATV (Prime/Young) / 19/RCA CATCO143587018 (ARV)
48	41	7	PLATNUM Love Shy (Platnum) Kobalt/CC (Mann/Evers/Poll/Mckenna) / Hard2beat H2B12CDS (ARV)
49	44	7	BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornall/Imagem (Atkinson/Rogers/Keating) / Polydor 1786297 (ARV)
50	Re-entry		JEFF BUCKLEY Hallelujah (Wallace/Buckley) Sony ATV (Cohen) / Columbia 88697098847 (ARV)
51	53	22	COLDPLAY Viva La Vida (Coldplay/FinalDravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138291476 (E)
52	48	22	JORDIN SPARKS FEAT. CHRIS BROWN No Air (The Interrog) Universal/EMI/Missing Link/CC (Fauntleroy/Mason/Russell/Grigg/Thomas) / Jive 88697296612 (ARV)
53	43	10	IGLU & HARTY In This City (Jarvik) EMI (Jarvik / Katz / Martin) / Mercury 1778767 (ARV)
54	Re-entry		COLDPLAY Lost! (Eno/Dravs/Simpson) Universal (Coldplay) / Parlophone CATCO143424073 (E)
55	67	50	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Nwen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)
56	45	8	FALL OUT BOY Don't Care (Arvon) Sony ATV/Warner Chappell/Great Honesty (Wentz/Stump/Hurley/Trohm/Man/Greenbaum) / Mercury 1783723 (ARV)
57	New		FRON MALE VOICE CHOIR Two Little Boys (Cohen) Redwood Music (Morse/Madden) / UCI CATCO144233262 (ARV)
58	New		CRAIG DAVID FEAT. TINCHY STRYDER Where's Your Love (Ice Cream) CC (David/Smith/Emmanuel/Hamm) / Infectious CATCO143729385 (CIN)
59	Re-entry		MARIAH CAREY All I Want For Christmas Is You (Carey/Afanasielff) Universal/Sony ATV (Carey/Afanasielff) / Columbia 6610702 (ARV)
60	55	11	MIA Paper Planes (Diple) Universal/Dominol/Imagem (Strummer/Hone/Simonon/Headon/Aulpragasi/Pentz) / XL XLS96CD (PIAS)
61	54	9	T.I. Whatever You Like (Jonah) Universal/Warner Chappell/ACC (Innes/Scherzinger/Sarrit/Harris/Carter) / Atlantic CATCO1419731 (CIN)
62	51	14	KEANE Spiralling (Keane) Universal (Rice-Oxley/Chaplin/Hughes) / Island CATCO14398392 (ARV)
63	64	8	VAMPIRE WEEKEND A-Punk (Batmangli) Imagem (Vampire Weekend) / XL GBBKS0700527 (PIAS)
64	50	11	BASSHUNTER Angel In The Night (Basshunter) CC (Alberg) / Hard2beat H2B16CDS (ARV)
65	63	28	NE-YO Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Falksen/Heimansen/Strzybelte) / Def Jam 1776445 (ARV)
66	57	12	ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Data DATA200CDS (ARV)
67	New		MARIAH CAREY Hero (Afanasielff/Carey) Warner Chappell/Universal (Afanasielff/Carey) / RCA USSM19303171 (ARV)
68	52	9	WILL YOUNG Changes (White) Universal/Sony ATV (White/Young) / 19/RCA 88697344452 (ARV)
69	47	6	KAISER CHIEFS Never Miss A Beat (Jaines/Runsun) Imagem (Hodgeson/Wilson/Rix/Baines/White) / B Unique/Polydor BUN445CD (ARV)
70	71	20	KID ROCK All Summer Long (Elek) Universal/Warner Chappell/Kobalt/Imagem (King/Russing/Len/Le/Zentis/Hefner/Richter/Zevon/Mari) / Atlantic ATO315CD (CIN)
71	66	7	N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGLOBE991 (ARV)
72	70	37	GABRIELLA CIMI Sweet About Me (Higgins/Xenomania) EMI/Warner Chappell/Xenosongs (Cooper/Higgins/Powell/Letcumber/Coker/Cimi) / Island 1784472 (ARV)
73	60	11	THE KILLERS Mr Brightside (Seltzer/Smith/The Killers) Universal (Flowers/Keuning) / Izard King CATCO11170039 (ARV)
74	Re-entry		SAM SPARRO Black & Gold (Rugg/Falsun) EMI (Rugg/Falsun) / Island 1766841 (ARV)
75	46	5	GERALDINE The Winner's Song (Mac) Sony ATV (Barlow/Kay) / Polydor 1789241 (ARV)

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★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)
○ Physically unreleased to date |
|---|--|--|--|--|---|--|--|

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		IL DIVO The Promise (MacPer & David) / Syco 88697399682 (ARV)	HIGHEST NEW ENTRY
2	New		STEREOPHONICS A Decade In The Sun - Best Of (Jones/Lowe) / V2 1780699 (PIAS)	
3	1	2	GIRLS ALoud Out Of Control (Higgins/Xenomania) / Fascination 1790073 (ARV)	
4	6	8	KINGS OF LEON Only By The Night 2★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE
5	2	3	PINK Funhouse (Various) / LaFare 88697406922 (ARV)	
6	New		ENYA And Winter Came (Ryan) / Warner Brothers 2564693306 (CIN)	
7	3	2	ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788453 (ARV)	
8	7	3	CELINE DION My Love: Essential Collection (Various) / Sony BMG 88697411422 (ARV)	
9	5	3	SNOW PATROL A Hundred Million Suns (Lea) / Fiction 1785255 (ARV)	
10	New		CHRISTINA AGUILERA Keeps Getting Better - A Decade Of Hits (Perry/Aguilera/D. Pennino/Rosche/Strach/Rockwilder) / RCA 88697386162 (ARV)	
11	9	4	AC/DC Black Ice (O'Brien) / Columbia 88697383771 (ARV)	SALES INCREASE
12	10	4	SASH! The Best Of (Sash!) / Hard2beat H2BCD02 (ARV)	SALES INCREASE
13	28	4	MARIAH CAREY The Ballads (Various) / Columbia 8869739242 (ARV)	HIGHEST CUMBER
14	New		FRON MALE VOICE CHOIR Voices Of The Valley - Home (Ennen) / UCI 1779253 (ARV)	
15	8	2	STATUS QUO Pictures - 40 Years Of Hits (Various) / Universal TV 5313056 (ARV)	
16	4	2	RAZORLIGHT Slipway Fires (Crossley) / Vertigo 1785831 (ARV)	
17	New		SEAL Soul (Foster/Won Der Saeg) / Warner Brothers 9362498246 (CIN)	
18	14	4	KATHERINE JENKINS Sacred Arias (Franglen) / UCI 4766833 (ARV)	
19	13	7	WILL YOUNG Let It Go (White/Lipson/Spencer/Stannard/Huws/Various) / 19/RCA 88697344442 (ARV)	
20	17	9	NE-YO Year Of The Gentleman (Stargate/Harmony/Polow Da Don/Taylor/Various) / Def Jam 1774984 (ARV)	SALES INCREASE
21	New		THE SMITHS The Sound Of The Smiths: Deluxe Edition (Porter/The Smiths/Pusey/Giffin/Street) / Rhino 2564693709 (CINR)	
22	23	14	THE SCRIPT The Script (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
23	26	8	KATY PERRY One Of The Boys (Wells/Dr. Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP04292 (E)	SALES INCREASE
24	12	2	ANDREA BOCELLI Incanto (Bennett) / Decca 4781071 (ARV)	
25	15	3	DANIEL O'DONNELL Country Boy (Ryan) / DMG TV DMGT035 (SDU)	
26	11	2	CLIFF RICHARD The 50th Anniversary Album (Various) / EMI 2423892 (ARV)	
27	20	8	BETTE MIDLER The Best Of Bette (Various) / Rhino 8122798931 (CINR)	
28	New		JASON DONOVAN Let It Be Me (Ibc) / Decca 4781029 (ARV)	
29	25	5	BOYZONE Back Again... No Matter What (Hedges/Rogers/Lipson/Mac/Various) / Polydor 1785356 (ARV)	SALES INCREASE
30	19	5	KEANE Perfect Symmetry (Keanes/Stein/Price/Brown) / Island 1784417 (ARV)	
31	16	6	OASIS Dig Out Your Soul (Sardy) / Big Brother 88697362032 (PIAS)	
32	New		JONATHAN ANSELL Forever (Mitchell) / UCI 1779242 (ARV)	
33	27	37	DUFFY Rockferry 4★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	SALES INCREASE
34	24	4	KAISER CHIEFS Off With Their Heads (James/Ronson) / B Unique/Polydor BUN144CD (ARV)	
35	22	3	KATIE MELUA The Collection (Batt) / Dramatico DRAMCD0043 (P)	
36	18	60	SCOUTING FOR GIRLS Scouting For Girls 2★ (Green) / Epic 88697155192 (ARV)	
37	21	3	THE SATURDAYS Chasing Lights (Balmait/Cliff/Archer/Quill/Larsson/Tiksen/Winnand/NV) / Fascination 1785379 (ARV)	
38	31	76	RIHANNA Good Girl Gone Bad 4★3★ (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	Re-entry		THE VERVE Forth (The Verve) / Parlophone 2355841 (E)	+50% SALES INCREASE
40	35	11	MILEY CYRUS Breakout (Fields/Armat/James/Proven/Cullar/Wilder) / Hollywood 8712353 (E)	SALES INCREASE
41	47	35	CHRIS BROWN Exclusive (West/F-Rain/WILL/LAM/Various) / Jive 88697160592 (ARV)	SALES INCREASE
42	40	8	PUSSYCAT DOLLS Doll Domination (Timbaland/Jenkins/Garrett/Polow Da Don/Danja/Vario) / Interscope 1784995 (ARV)	
43	46	23	COLDPLAY Viva La Vida 3★2★ (Eno/Diary/Simpson) / Parlophone 2121140 (E)	SALES INCREASE
44	37	4	LEON JACKSON Right Now (Robson/Mac/Gordon/Parter) / Syco 88697395242 (ARV)	
45	39	7	JAMES MORRISON Songs For You, Truths For Me (Tete/L/Robson/Taylor/Tedder/Manx/White) / Polydor 1779250 (ARV)	
46	30	7	JENNIFER HUDSON Jennifer Hudson (Ne-Yo/Stargate/Missy/Elliott/Various) / Sony 3MG 88697386482 (ARV)	
47	43	31	ELBOW The Seldom Seen Kid (Porter) / Fiction 1749999 (ARV)	SALES INCREASE
48	36	40	ADELE 19 1★ (Abliss/White/Ronson) / XL XCD313 (PIAS)	
49	50	30	MGMT Oracular Spectacular (Fridmann/MGMT) / Columbia 88697135121 (ARV)	SALES INCREASE
50	49	18	BASSHUNTER Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)	
51	44	7	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 2564694111 (CIN)	
52	38	4	SUGABABES Catfights & Spotlights (Whitland/Martin/Kuiters/Osborn/Hulbert/Booker) / Island 1782773 (ARV)	
53	41	3	HAYLEY WESTENRA River Of Dreams: Very Best Of (Various) / Decca 4781075 (ARV)	
54	48	77	AMY WINEHOUSE Back To Black 6★6★ (Ronson/Salaamrem/Coin) / Island 1713041 (ARV)	
55	51	20	ORIGINAL CAST Recording Mamma Mia (Andersson) / Polydor 9866307 (ARV)	
56	57	7	JONAS BROTHERS A Little Bit Longer (Fields) / Hollywood - Polydor 8712991 (E)	SALES INCREASE
57	34	3	ANASTACIA Heavy Rotation (Menzies/Ne-Yo/Rotem/Walters/Harmony/Chambers) / Mercury 1787307 (ARV)	
58	33	3	BLOC PARTY Intimacy (Epworth/Lee) / Wichita WEBB185CD (ARV)	
59	66	4	STRICTLY COME DANCING BAND Strictly Come Dancing (Various) / Universal TV 1784446 (ARV)	SALES INCREASE
60	53	20	GIRLS ALoud The Sound Of - Greatest Hits 2★ (Higgins/Xenomania/Baetham) / Fascination FASC017 (ARV)	
61	54	26	THE TING TINGS We Started Nothing (De Martino) / Columbia 88697313342 (ARV)	
62	55	53	KINGS OF LEON Because Of The Times (Johns) / Hand Me Down 8869707412 (ARV)	
63	45	12	MICHAEL JACKSON King Of Pop (Various) / Epic 88697356512 (ARV)	
64	32	2	PAUL WELLER Paul Weller At The BBC (WA) / Island 5311906 (ARV)	
65	61	11	STEVIE WONDER The Definitive Collection (Various) / Universal TV 0665022 (ARV)	SALES INCREASE
66	60	153	THE KILLERS Hot Fuss 4★ (Saltzman/Fae Killers/Flowers) / Vertigo 986352 (ARV)	SALES INCREASE
67	59	27	ABBA Gold - Greatest Hits 13★ (Andersson/Ilwaeus) / Polydor 5170372 (ARV)	SALES INCREASE
68	63	31	BOB MARLEY & THE WAILERS Legend (Marley/Various) / Tuff Gong 5301640 (ARV)	SALES INCREASE
69	58	10	METALLICA Death Magnetic (Rubin) / Vertigo 1773726 (ARV)	
70	65	23	QUEEN Greatest Hits 11★ (Various) / Parlophone CDEM153 (E)	SALES INCREASE
71	Re-entry		FLEET FOXES Fleet Foxes (Eki) / Belle Union BELLAC0167 (P)	
72	67	21	ABBA 18 Hits (Andersson/Ilwaeus) / Polar 9831452 (TBC)	SALES INCREASE
73	64	74	THE KILLERS Sam's Town 4★ Verve, The 39 (Fluod/Muulder) / Vertigo 1702675 (ARV)	
74	Re-entry		GUNS N' ROSES Greatest Hits (Various) / Geffen 9861363 (ARV)	SALES INCREASE
75	New		TRACY CHAPMAN Our Bright Future (Ibc) / Elektra 7567899212 (CIN)	

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Artists A-Z	Cast Recording,	Fleet Foxes 71	Kings Of Leon 4, 62	Razorlight 16	Strictly Come Dancing
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Adele 48	Coldplay 43	Hudson, Jennifer 46	Melua, Katie 35	Sash! 12	Ting Tings, The 61
Aguilera, Christina 10	Cyrus, Miley 40	Iglesias, Enrique 7	Metallica 69	Saturdays, The 37	Verve, The 39
Anastacia 57	Daniel O'donnell 25	Jackson, Leon 44	MGMT 49	Scouting For Girls 36	Weller, Paul 64
Anselmi, Jonathan 32	Dion, Celine 8	Jackson, Michael 63	Midler, Bette 27	Script, The 22	Westenra, Hayley 53
Basshunter 50	Divo, Il 1	Jenkins, Katherine 18	Morrison, James 45	Seal 17	Will Young 19
Bloc Party 58	Dolls, Pussycat 42	Jonas Brothers 56	Ne-Yo 20	Seasick Steve 51	Winehouse, Amy 54
Bocelli, Andrea 24	Donovan, Jason 28	Kaiser Chiefs 34	Oasis 31	Smiths, The 21	Wonder, Stevie 65
Boyzone 29	Duffy 33	Keane 30	Perry, Katy 23	Snow Patrol 9	
Brown, Chris 41	Elbow 47	Killers, The 66, 73	Pink 5	Status Quo 15	
Carey, Mariah 13	Enya 6		Queen 70	Stevie 65	

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 ★ 1m European sales

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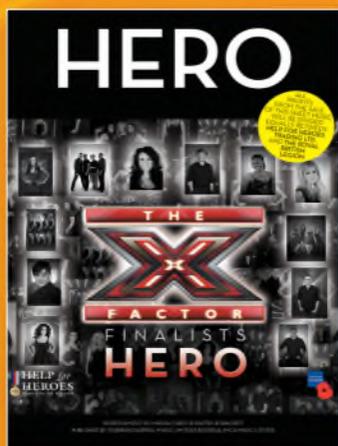
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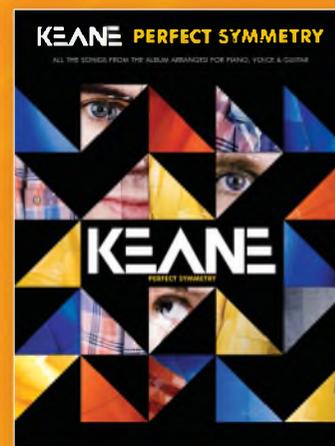
Leona Lewis: Spirit
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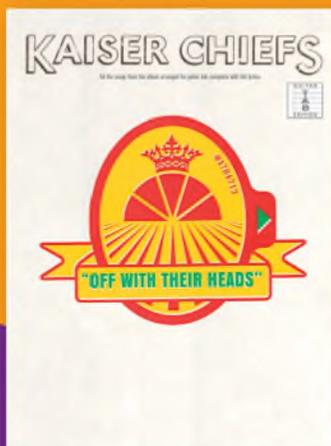
Keane: Perfect Symmetry
Piano, Vocal, Guitar (AM996061)



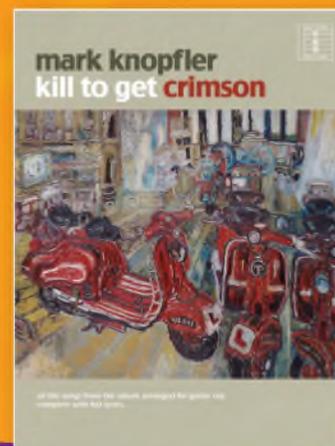
Glasvegas: Glasvegas
Piano, Vocal, Guitar (AM996028)



Rodrigo y Gabriela
Guitar Tab (AM992728)



Kaiser Chiefs: Off With Their Heads
Guitar Tab (AM996127)



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