

LIVE

696: THE NUMBER OF THE BEAST?

Musicians' Union seeks legal advice on Met's Form 696



PUBLISHING

MR DIVERSITY

Internationally-renowned songwriter Wayne Hector (left) on life in the career fast lane



FEATURES

TRUE REPRESENTATION

Ged Doherty promises a voting academy overhaul for next year's Brit Awards

Douglas breaks radio silence

Former Radio Two controller Lesley Douglas on her resignation and her new music role

Exclusive

By Paul Williams

FORMER RADIO TWO CONTROLLER LESLEY DOUGLAS

has broken the silence she publicly adopted throughout the Andrew Sachs controversy to reveal exclusively to *Music Week* why she is joining Universal.

In her first and only interview since quitting her post as controller of Radio Two, 6 Music and popular music on October 30, she tells *MW* she decided to take up the newly-created post of director of programming and business development because she was determined her career should stay within music.

"I've always known whatever I did, at whatever point, I wanted to continue working with music really because I love it," says Douglas, who was announced in the role last Tuesday, just 26 days after she resigned from the BBC following the controversy arising from phone calls Russell Brand and Jonathan Ross made to actor Andrew Sachs on Brand's Saturday night Radio Two programme.

"I don't think twiddling my thumbs at home really suits me," says Douglas, who describes the

period leading up to her resignation and the immediate aftermath as "horrible".

She reveals she did speak to "a few people" about job opportunities following her resignation, but would not dwell on whether they were from other record companies, radio groups or elsewhere. "That wouldn't be fair, would it?" she says.

But she says the position offered by Universal, in bringing together music and talent, "the two things I absolutely love", was hard to turn down.

"Obviously I've worked quite closely with all the record companies for ages and I've always got along with Universal so [Universal Music Group International chairman and CEO] Lucian [Grainge] and [Universal UK chairman and CEO] David Joseph] just got in touch with me, asked if I wanted to have a chat with them," she says. "I had a chat with David, thought that it sounded quite interesting, then I went in to see David and Lucian and that's how it happened. It just felt right."

Joseph adds, "We were speaking during what we should call 'that week' and I believe the resignation

"It's strange to sit back and read your own obit..."

"The two things I absolutely love": Douglas' new job at Universal gives her responsibility for music and talent



was on the Thursday and we agreed to meet up for coffee on the Saturday. I'd thought for a number of years that we would love to work more closely with Lesley but it was great to have her at the BBC for all of us, the music and the business. So we talked through a role I thought was perfect for her and we would benefit from and then had two or three more detailed conversations and it all came together."

Douglas begins in the post next Monday, reporting into Joseph, and will oversee the major's TV operation Globe Productions, while also handling Universal UK's business development strategy, including non-traditional artist rights, sponsorships and strategic partnerships. Globe general manager Iain Funnell will report into her as will head of

business development Mark Krendel.

"I guess the way everyone's looking at artists and music now is to make it a more holistic view, so what can you go beyond simply releasing music and in a way that's what I've been doing for years, looking at the music and seeing what more you can do with that. So it seems like a perfect dovetailing really and, of course, there's quite a lot of the artists on Universal that I already know," she says.

For Globe - whose output to date has included a Paul Weller BBC documentary, Beho online drama *The Secret World of Sam King* and Elton John, *Girls Aloud* and *Take That* ITV specials - she will have an expanded remit covering not just music properties but dramas and comedies across all media as well.

"It is looking at all of the opportunities," she says. "I know that Globe has been around two years and they've been doing documentaries and music specials so there are obvious opportunities."

Her business development role will look to follow the likes of the partnership secured between *Take That* and Marks & Spencer for the retailer's Christmas campaign.

Douglas heads into this new role after an obviously very difficult period for her, but one she says was made easier by the positive comments she read and heard about herself from music industry figures.

"The music industry was so supportive, but it is very strange to read about yourself because I don't like courting press and singularly failed in that in the last few weeks. But the support I got from the music industry was amazing," she says.

"It's hard for me to talk about the past, which is why I'd rather talk about the future. It's been a horrible four weeks in many ways but, as I say, the support I got personally was amazing. But it's strange to sit back and read your own obit."

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EUK bemused by Woolworths board's timing

TWO OF THE YEAR'S BIGGEST MUSIC RELEASES go on sale today (Monday), as retailers continue to come to terms with the collapse of EUK and Woolworths Retail.

The Woolworths board took the decision late last Wednesday to appoint administrator Deloitte to oversee distributor EUK and Woolworths Retail after talks to sell Woolworths' retail arm failed. Deloitte said that the company had suffered "a number of cash

flow problems".

The move follows a rocky period for Woolworths Retail that has ultimately impacted on the rest of the business, with record companies and other EUK suppliers struggling to secure credit insurance for their goods in light of the parent company's problems.

However, the Woolworths Group itself is not in administration, nor is 2Entertain, Woolworths' joint venture company with BBC Worldwide (and parent company of

catalogue label Demon) and talks continue with the BBC over buying out Woolworths' stake in the 2Entertain business.

The decision not to place 2Entertain in administration, together with the fact that EUK is a fundamentally sound business with an annual turnover of £1.6bn, has left many in the music industry scratching their heads over the logic of placing the distributor in administration as the entertainment industry warms up

for the all-important festive season.

One EUK insider reveals that there was a feeling of bemusement inside the company at the news, which came as two of the year's biggest entertainment releases - *Take That's The Circus* and the *Mamma Mia* DVD - were heading for shops.

"If you tried to pick the worst week to send EUK into administration, it couldn't be worse," the source reveals (see p3).

News

THE PLAYLIST



TOMMY SPARKS I'm A Rope

Set to pick up where The Ting Tings left off, Tommy Sparks makes pop songs with bite. I'm A Rope is big tune with a synth-driven, psychedelic undertow. (single, January 5)



THE PRODIGY Invaders Must Die

Lead single from The Prodigy's new album boasts more than a pinch of Pendulum-esque sensibility. Screaming synths, rumbling bass and samples – it's 1992 all over again! (free download, out now)



WOMEN Black Rice

Recorded over four months on ghetto-blasters and old tape machines, this is a gloriously lo-fi debut that touches upon Velvet Underground. Very special indeed. (from album, December 8)



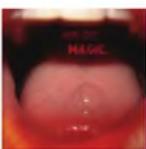
IGLU & HARTLY Violent & Young

Violent & Young was always a big highlight from Iglu & Hartly's debut; now set for a full commercial release in the New Year. (single, January 5)



WHITE LIES To Lose My Life

A song that should solidify White Lies at commercial radio. A clean, punchy production and hooks that create a lasting impression. (single, January 26)



MAGIC MAGIC Sleepy Lion

An exciting new American act set to enjoy a limited release on Rough Trade, although the band are officially unsigned. (single, December 8)



MATT DUKE The Father, The Son and The Harlot's Ghost

Already enjoying airplay from Janice Long on Radio Two, Philadelphia native Duke pens emotional acoustic pop in the vein of Jason Mraz. (single, February 16)



NOISETTES Don't Upset The Rhythm

Jim Abbiss-produced return by Noisettes, who have refined their sound and given their pop nous a firm boost. (single, tbc)



DAVID GUETTA & CHRIS WILLIS Everytime We Touch

A firm highlight from the Poplife album, Everytime We Touch is more of the same shiny, upbeat dance-pop. Already enjoying specialist play. (single, January 19)

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



IN THE STUDIO

Garth Richardson is back in the UK this month to complete the new **Gallows** album, which has been recorded at RAK studios in London.

VAT reduction creates more harm than good for UK's ha

VAT vexation raises retail

Economy

By Robert Ashton

Retailers must decide whether it is worth re-pricing all their stock (below) for the 9p difference it will make on a £4.99 CD as a result of the VAT reduction



with downloaders if physical retailers pass on the reduction," he adds.

The Darling move seems particularly ill-thought-out because it is messy for retailers dealing in relatively low price goods such as CDs and music DVDs. It is also unlikely to find many takers in independent music retailing, with many complaining that it is unrealistic to expect them to begin re-stickering huge piles of stock at their busiest time.

Badlands manager Mike Ward, who is in the middle of changing VAT receipts, the company's EPOS (retail software) system and accounting, says his store has not yet decided what to do when the VAT change comes in on December 1.

He says he does not expect many smaller indie retailers to pass it on though. "I can't see this being passed on because £3.89 or whatever is a stupid price and everything is so cheap anyway," he says. "Any retailer of low-value goods will try to make a tiny bit more profit so I think it helps small businesses rather than the consumer."

Also, as Entertainment Retailers Association director general Kim Bayley points out, many retailers are "discounting like mad at the moment" so the 2.5% reduction on

THE GOVERNMENT'S 2.5% TAX CUT has only succeeded in handing music retailing another tough challenge, just as the sector enters its most important sales period.

Chancellor Alistair Darling has temporarily cut the rate from 17.5% to 15% until December 31 next year in a bid to boost consumer confidence and help pull the economy out of the current economic doldrums.

The reduction works out at just 9p on a £4.99 CD and now retailers face the dilemma of spending thousands on advertising, IT changes and re-stickering to pass the savings on to their customers or increasing their margins by a tiny amount and taking the risk of being accused of being greedy.

HMV has decided to pass on the cut, although it is choosing not to re-sticker stock and will simply make the reduction at the till when the customer pays. A spokesman says, "We are pleased to confirm that the reduction in VAT to 15% will be passed on to customers at the point

of purchase, and this will be communicated throughout the store and in our advertising.

"Although we are passing on the VAT reduction at the point of sale, the re-stickering of our entire stock would represent an enormous undertaking for our sales staff at this very busy time of year, so the prices shown on our product packaging will for the time being remain unchanged."

But HMV and other high-profile stores may have felt pressured into following Darling's recommendation that retailers pass on the reduction because of the bad publicity they attract if they do not. PriceWaterhouseCoopers tax partner Nick McChesney says, "There is a trade off: to be seen as a greedy retailer or pass on the reduction."

McChesney and others also point out that few of the big download operators, such as iTunes, will be affected by the VAT change because they are registered offshore. "I suppose it will slightly narrow the gap



GIG OF THE WEEK

Who:

I Blame Coco

When: Saturday, December 6

Where: BAN*JAM, St. Moritz (Club

Why:

A recent Island

Records/EMI

Publishing signing

and daughter of

Sting, I Blame

Coco will be per-

forming her last

show for 2008 at

this weekly club

night in the heart

of Soho. A chance

to hear how those

songs are coming

along for her

debut album.

Midem grows publishing event arm

MIDEM WILL HOLD ITS FIRST INTERNATIONAL PUBLISHING SUMMIT NEXT YEAR, as the event looks to reflect the changing realities of the music business.

The event will take place on Tuesday, January 20, following MidemNet, with keynote speakers ImaGen CEO André de Raaff and Peermusic CEO Ralph Peer II.

Midem director Dominique Leguern says that the summit reflects the growing importance of publishing in the music industry. "Publishing is a very, very important part of the business but we didn't have a proper summit for the publishers before and it has been evident that we should do so," she says, adding that the

event will concentrate on the rights of the artists.

Other key themes of the 2009 Midem, which takes place in Cannes from January 18 to 21, include the international managers summit, the live music summit, Midem talent, the images and brands conference, in which Groove Armada will explain their relationship with Bacardi and make "a special announcement", the indie summit and the listening sessions.

MidemNet, which kicks off the event, will feature keynote speakers such as Google vice president of content partnerships David Eun and Nokia entertainment and communities executive vice president Tero Ojanperä, who will be discussing Comes With Music.

Leguern says that she expects attendance at Midem to be down slightly, but she says that is "normal" and believes it is the current economic woes that make Midem indispensable next year.

She adds, "I don't see how we could have more given the state of the economy and the industry. In difficult times the best way to go forward out of the crisis is not to stay in your office and wait for the bad times to pass," she says. "Midem is a premium show: the content that we can deliver is very valuable. It is not a good time to stay away from where all the business is happening."

Leguern adds that the UK delegation is looking "pretty strong" this year.

Hard-pressed retailers quandary

an £8.99 CD is pretty small. Her organisation is not making any particular recommendation to music retailers, leaving the decision to them.

Price points such as £4.99 and £9.99 are also key to music stores and one retailer says customers have got used to them, as well as offers such as three for £20. "I don't think three for £18.93 has the same ring to it," he adds.

Verdict Research lead analyst Nick Gladding agrees. He says, "Reticketing items is an expensive and complex exercise and with retailers wanting to maintain pricing practices such as price points ending in 99p or whole pounds, not all prices will change.

"The prices of the cheapest goods are least likely to be revised. The picture is further complicated by the high level of discounting already being deployed."

The costs to businesses of making adjustments to IT systems and stock control is another consideration for music retailers, according to Angela Eager, senior research analyst at Butler Group.

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VAT EFFECT ON RETAIL MUSIC EXPENDITURE

85% of people said that they would not buy more CDs as a result of the cut

88% of people said that they would not buy more high-end media players as a result of the cut

94% of people said that they would not buy more music downloads as a result of the cut

Source: Performing Right Society

Woolies' woe gives industry wobbles in Christmas period

Contingency plans in place as administrators called in

Retail

by Ben Cardew

NEWS OF WOOLWORTHS' MOVE INTO ADMINISTRATION LAST WEEK, while hardly unexpected, sent shockwaves through an industry gearing up for the Christmas period.

Woolworths itself had a 10.7% unit share of the albums market in 2007, according to the TNS Audio Visual Trak Survey, second only to HMV, while EUK is the UK's main distributor of music product to clients including Zavvi, Asda, Sainsbury's and the Woolworths chain itself.

Zavvi CEO Simon Douglas spent the latter half of last week in meetings attempting to resolve the crisis and the retailer would only say that Douglas was "in constant dialogue with administrators". Zavvi would not say if the decision would affect its pre-Christmas sales.

Asda reveals that it had taken the extraordinary step of buying copies of Take That's *The Circus* direct from Universal.

"We are putting contingency plans in place, working closely with administrators, but we are confident that customers won't know the difference," an Asda spokesman explains. "We do buy direct on some occasions - we have existing relationships with some big studios. We have Take That CDs in position."

Deloitte's Jamie Harley says that trading will continue as normal at both EUK and Woolworths while they look for a buyer, with

"We are putting contingency plans in place... we have Take That CDs in position..."
Asda spokesman



Woolworths set to remain open as normal until Christmas has passed. However, there were unconfirmed reports of disruption at EUK.

Some analysts had speculated that administrators would slash prices at Woolworths in order to bring in cash, with a negative effect on other retailers such as HMV.

However, a major label source says that, as Woolworths is not taking new stock, any discounting is likely to be on older releases, limiting the possible damage.

Harley adds that there has been interest from outside parties in both EUK and Woolworths Retail, which is encouraging, but says it is too early to clarify the situation with the company's creditors.

"Our hope is that because EUK has all these attributes it has attrac-

tion and someone will be interested in taking it on," an EUK insider says. "If we move ahead quickly, the things can be switched on again quickly but at this time of the year it is critical that that happens."

Voices from all over the industry expressed their concern at events. BPI chief executive Geoff Taylor says, "EUK played a valuable and profitable role in the music supply chain and it is very unfortunate that Woolworths' wider difficulties have dragged it into administration.

"We've been advising our members on how they can insulate themselves against the risks of a failure of this type, and over the next few days we will consult further with members as to how they can best respond to this development and ensure continued access to all sectors of retail."

Entertainment Retailers Association director general Kim Bayley adds, "We are monitoring events on an hour-by-hour basis and liaising with record, video and games companies to find a way through this situation."

Ironically, Woolworths' demise happened in one of the strongest weeks for music retail this year, with The Killers' new album *Day and Age* shifting 147,568 units in its first four days of release, while Guns N' Roses' *Chinese Democracy* sold 88,530 over the same period.

Woolworths Retail operates out of some 800 high street stores and four distribution centres, employing 25,000 staff. Deloitte says all in-store staff will be paid.

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Brits chairman Ged Doherty on why 2009's voting academy will be the most representative yet

Bright sparks and drummer form FAC group

THE NASCENT FEATURED ARTISTS' COALITION has established a steering committee to take it to the next stage in its development as the industry's voice for artists.

The new committee features Blur's Dave Rowntree, Radiohead's Ed O'Brien, Jazze B, Kate Nash and Master Shortie.

Rowntree, who describes the steering committee as "a bunch of bright sparks and a drummer", says the first job of the group is to help turn the FAC into a proper, mandated organisation.

This means helping to establish the formal articles of association, the organisational structure and an agreed agenda.

"We need to turn into an organi-



There's no other way: the steering committee, which includes Blur's Dave Rowntree and Jazze B, will be helping to turn the FAC into an organisation that can campaign for change

sation that can campaign for change in the music industry," he says. "This is a lively group of people who are interested in artists' voices finally being heard."

The group, which expects to hold



the first open meeting of the coalition early in the New Year, has already had a meeting with Government.

FAC representatives told Culture Secretary Andy Burnham about its

key demands. These include closing the loophole in copyright law - the so-called fair dealing concept - which allows rogue operators to produce DVDs featuring artists' music but without paying for it. They claim the work is a work of critical review and, therefore, no permission or payment is required. One manager told *Music Week* that "nine out of 10" DVDs in major retailers are unofficial titles like this.

The FAC also wants more say in how the record companies negotiate technology deals.

Since the FAC launched at In The City earlier this year, more than 700 people have signed up, including Annie Lennox, Klaxons, Robbie Williams, Jools Holland, Kaiser Chiefs and Radiohead.

News

Editorial Paul Williams



AS, LIKE COUNTLESS OTHERS IN THE MUSIC INDUSTRY LAST WEEK, I struggled to come to terms with the death of Rob Partridge, one of the many conversations I had with him about his illness suddenly returned to my mind.

It was characteristically Rob: defiantly facing his condition head-on and with typical black humour, as he asked me half-seriously whether, when his time finally came, he could be guaranteed a decent spread in *Music Week*.

A nervous laugh was the best reply I could muster at the time, but it was accompanied by the thought that, were that moment to arrive, we would struggle to find the words to do him justice. Trying to write this column now only further confirms that.

The music industry owes Rob Partridge a huge debt of gratitude

Over the 12 years since I joined *Music Week*, Rob and I became very close, going beyond the typical relationship of PR and journalist. This bond was initially partly forged by Rob's own memories as news editor of this magazine during a period in the early Seventies when the likes of a young, ambitious Richard Branson were on his weekly list of phone calls.

We would also meet up every so often in Hastings, the town where I grew up and where he and his wife Tina had bought a house in the old town, a place that had all the hallmarks of a perfect retirement home, not that the workaholic Rob would ever dare to entertain the idea of retiring.

But, beyond these particular commonalities, it was because of Rob himself and the kind of person he was that this friendship took hold.

Here was someone who, with such great authority, could eloquently but always modestly recount his part in so many exciting moments in the history of popular music, whether it was working with Bob Marley and the heyday of Island Records, the signing of U2, handling the PR for the history-making *Candle In The Wind* 1997 and so much more.

His achievements and the way he did his job speak for themselves, but it is a more personal episode that demonstrates just how highly he was regarded. I recall him casually mentioning to me at a dinner one time how, as an anniversary gift, his long-time client Tom Waits had treated him and Tina to a break in a hotel.

It said everything that, against all usual convention, an artist had indulged his PR in such a generous way. But that was the special affection people had for Rob whose dedication to his work and who he represented went far beyond the call of duty.

Remarkably, even when laid up in a hospital bed enduring yet another round of extremely unpleasant treatment he would still be working and carried on going into the offices of Coalition unless it was physically impossible for him to do so.

With typical grit and despite the obvious advancement of his condition, this September he attended this year's Nationwide Mercury Prize, an event which he had been involved with from the start and had never missed.

It typified that, right to the end, Rob always put the industry first, whatever the circumstances, and it owes him a huge debt of gratitude for the service he provided over so many years. It is a sadder industry this week that he is no longer around and he will be truly missed.

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

Tributes flood in after Island Records veteran, Coalition founder

'Gentleman and great

Obituary

By Robert Ashton

THE MUSIC INDUSTRY IS IN MOURNING following the death of Rob Partridge, one of the most articulate communicators in the business who lost his long battle with cancer last week. He was 59.

Partridge worked with many of popular music's great artists, including Bob Marley, U2, Tom Waits, Joe Strummer, Lee "Scratch" Perry and Marianne Faithfull.

He was also a good friend and inspiration to many senior executives who have lined up to pay tribute to a man who twice won the *Music Week* PR of the Year Award, but whose work and enthusiasm transcended public relations. He was one of the fathers of British jazz with the Antilles label and discovering Andy Shepherd and Courtney Pine; he was manager of the supermodel Caprice; he taught Grace Jones to swim; he organised football matches for Bob Marley; and through his work with U2 and Tom Waits – and his influence on Chris Blackwell – helped give the Island label its unique identity.

Famously, Partridge, who became head of press at Island in 1977, helped persuade the label's founder Chris Blackwell to sign U2.

Bono says, "Rob Partridge was the first person in the British music industry to sing our praises. He not only had an eye for talent, he was a nurturer... a person who would educate you about the kind of obstacles you were going to meet and how to get over them. A rare human being."

U2 manager Paul McGuinness adds, "He was our first supporter at Island when U2 were looking for a record deal. What a nice, clever, decent man. We will miss him greatly."

Tom Waits also pays tribute. He says, "Rob was a great man, a dear friend to the whole family and a pioneering navigator who we worked with for 25 years. Our hearts go out to his loving wife, Tina. Here on earth a very bright and warm light has gone out but there is a strange new bird in heaven... the Rob Partridge."

Marianne Faithfull says, "He was one of the greatest men I have known and a great man to work with. I don't know what I will do without him, we have been friends for so long."

Johnny Marr adds, "Rob was a lovely guy, gentle and polite, but not above good devilish humour."

Yusuf Islam, who as Cat Stevens was part of Island's roster, says, "He was part of my history and he understood what it took to make people listen. He'll be missed."

Nick Stewart, founder of consul-

tancy Nick Stewart & Associates and a colleague from Island, adds, "Apart from being one of the most decent human beings I have encountered in the music business, Rob was a canny and perceptive press officer during those heady days at Island."

Partridge's career started at *Music Week* as a news reporter. He left after two years to become news editor on *Melody Maker*, becoming head of press at Island Records in 1977 and joining the board of the company four years later.

He was directly responsible for Bob Marley And The Wailers, U2, Grace Jones, Run-DMC, NWA, Eric B & Rakim, Burning Spear, Lee "Scratch" Perry, Robert Palmer, Steve Winwood, the B-52's, Tom Waits, Marianne Faithfull and Frankie Goes To Hollywood.

It was during his career with Island Records that Partridge won his *Music Week* awards – in 1985 and 1987 – for his work on behalf of Frankie Goes To Hollywood and Courtney Pine.

He quit Island in 1990, launching his own PR agency – then called Partridge & Storey – at the start of the following year. Neil Storey says, "We

were all blessed in some way or other by having the privilege of either knowing or working with Rob."

The company changed its name to

Coalition PR with the departure of Storey in 1996 (Partridge also founded Coalition Management). As head of Coalition, Partridge worked on high-profile accounts including HMV and its Football Extravaganza in aid of Nordoff Robbins.

"Rob was a great man, a dear friend and a pioneering navigator"

Tom Waits



MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Should the BBC bring Top Of The Pops back on a permanent basis?

YES 91% NO 9%

THIS WEEK'S QUESTION:

Will a suitable buyer be found for Woolworths?

To vote, visit www.musicweek.com

under and UK music industry legend loses battle with cancer aged 59

‘at guy’ Rob Partridge dies



Left: Rob Partridge pictured with George Harrison (top) and his wife Tina, taken a few weeks ago by Anton Corbijn

Former HMV Group COO Brian McLaughlin says, “Rob was calm in a crisis and a humble man. Often as not he would come up with words of wisdom to diffuse the crisis.” On Partridge’s Football Extravaganza role, former HMV managing director Steve Knott adds, “Rob helped raise the profile of this from a very humble event to raising over half a million pounds each year. He was a charming man.”

Epitaph Europe managing director Hein van der Ree had known Partridge since the Island days and recently worked alongside him with signings Strummer and Waits. “He was a phenomenal guy and a fighter to the end,” he says. “He was very passionate about everything he did. It is a real loss for Tina and all of us.”

Chrysalis Group CEO Jeremy Lacelles adds, “He was a gentleman and a great guy. Very passionate and knowledgeable, you believed him when he told you something.”

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NEWS IN BRIEF

● Paul McCartney has revealed the situation has stalled between Apple Corps and EMI in the long-delayed plans to place **The Beatles’** catalogue on iTunes. The Fab Four’s digital debut has been expected now for more than a year, but McCartney revealed last week this is unlikely to happen anytime soon, with the sticking block being between their record company EMI and the group and their representatives.

● **Warner Music Group** has reported a steady set of figures for 2008, with increased revenue in digital and publishing not quite enough to offset losses in recorded music. Full-year revenue at the major declined 2% on a constant-currency basis to \$3.49bn (£2.32bn), while operating revenue from continuing operations for the same period fell \$21m (£13.90m) to \$207m (£137.1m).

● Musicians have delivered a video message to Gordon Brown, calling on the Government to give them an increased **copyright term**. The video message was filmed at PPL’s recent Annual Performer Meeting at Abbey Road Studios.

● **Pete Ganbarg** has been announced as Atlantic Records’ executive VP of A&R, based at the company’s New York headquarters.

● 4AD A&R man **Jason White** is working alongside Associated London Management founder Martin Pike in a new joint management venture. The company, which continues under the Associated London Management name, already looks after acts such as Stereolab, Broadcast and Deerhunter.



● **Mariah Carey** has appointed former Sony BMG executive Jim Sabey as her manager. Sabey worked with Carey in his role as SVP of international at Sony BMG.

● Some of the world’s biggest music stars are donating exclusive new songs in support of digital music magazine **(RED)WIRE**, which launches today (Monday).

● **Boris Johnson** has called for a drive to improve the musical education of young people, including a “musical amnesty” asking Londoners to give old instruments to learners.

● Leonard Cohen’s Hallelujah has been confirmed as the song that will be released as the debut single by this year’s **X Factor** winner.

● **George Michael** will release a free download on Christmas Day. The new song, entitled December Song (I Dreamed Of Christmas), is written by the singer with long-time collaborator David Austin.

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AIM trade mission to extend US city reach

THE ASSOCIATION OF INDEPENDENT MUSIC IS EXTENDING ITS TRADE MISSION to the US next year with a “three-for-one” trip to Toronto, New York and Austin, Texas throughout March.

The indie group has been organising US missions since 2005 with UK Trade and Investment.

This fourth Annual Indie Music Trade Mission to America – this time including Canada – kicks off at Toronto’s Canadian Music Week from March 12-14.

It then moves down to New York for a two-day intensive programme over March 16-17 before heading to Austin for the 23rd South by South West over March 18-21, with AIM participating in the British Music at SXSW project.

AIM chairman and CEO Alison Wenham says the programme gives delegates the opportunity to meet with contacts covering the whole North American industry. She adds that, by extending the mission, AIM is offering a “three-for-one deal”, with the opportunity to attend CMW and SXSW at heavily discounted rates (an offer only available to mission delegates).

AIM is looking to take between

20 and 25 indies in total and the deadline for applications is December 6.

AIM international manager Judith Govey, who is organising the mission, says the draft programme at CMW involves a mission briefing, market overview and networking lunch. The intensive two-day programme in New York will include a networking reception to meet and network with US labels, distributors, radio, mobile, media and retail.

Previous mission programmes have included presentations by the indie association A2iM and new media groups IODA and The Orchard.

Govey explains indie organisations can elect to go to all three cities scheduled in the trade mission or just one or two.

Staff from AIM, UK Trade & Investment and the British Consulate General will be on hand prior to and during the trade mission to equip delegates with essential market knowledge and both AIM and UK Trade & Investment will provide a range of support services, including a pre-mission briefing in London in mid-December, contacts and market research.

News

ANALYSIS

by Alan Jones



No crunch on charity

WITH THE BBC'S LATEST CHILDREN IN NEED APPEAL

raising upwards of £20m, and the X Factor Finalists' remake of Mariah Carey's Hero dashing past the 600,000 sales mark to become the first platinum single of 2008, charity has so far survived the credit crunch.

Children In Need will doubtless raise even more money than has thus far been pledged – it always does – not least because of the official Children In Need single for 2008, which pairs McFly's own Do Ya with their cover of Stay With Me, the old Rod Stewart & The Faces hit.

The release of Do Ya/Stay With Me last Monday came just a few days before the 24th anniversary of the record that opened the floodgates for charity records – Band Aid's Do They Know It's Christmas.

The pioneering song, penned by Bob Geldof and Midge Ure to generate funds to fight the famine in Ethiopia, certainly provided the template for future charity releases and set a sales benchmark but was not the first.

George Harrison, for example, released not only a single, Bangladesh, to benefit the break-away nation in 1971, but also put together a concert and a charity album, both entitled The Concert For Bangladesh.

By 1977, The Philadelphia International Allstars – a phenomenal aggregation of R&B talent from Kenny Gamble and Leon Huff's Philadelphia International label – were singing Let's Clean Up The Ghetto, and donating their royalties for doing so to various inner city relief projects.

And two years later The Bee Gees' Too Much Heaven and Abba's Chiquitita were both gifted to the United Nations' children's

fund, UNICEF.

But the scale of the tragedy in Ethiopia, Bob Geldof's passionate media blitz, and an all-star cast ensured bumper sales for Band Aid not just in the UK but world-wide, spawning instant imitations in the form of USA For Africa, and Northern Lights (the Canadian equivalent) and single-handedly kicked the charity record phenomenon into first gear.

The floodgates were well and truly open, and the majority of early charity singles charted high. Inevitably charity fatigue eventually put a brake on the flow, although no fewer than 29 charity singles have reached number one since 1984.

The last 12 months have seen four charity singles reach number one, and two more have peaked at number two.

They are not all that successful – Annie Lennox's Sing was a collaboration with many of the world's top female singing stars but reached only number 161; Honey Love by Honey Monster Samanta – a collaboration between the Sugar Puffs bear and Big Brother twins Sam and Amanda – didn't even make the Top 200.

But the flood is not going to stop anytime soon – Robin Gibb is recording a version of the Isle Of Man national anthem, Ellan Vannin, for the island's hospice; Justin Timberlake has just cut Follow My Lead for Shriners Hospitals For Children; The Wombats and Les Dennis have teamed up with Mencap for Is This Christmas?; and Children In Need colossus Terry Wogan is joined by fellow Radio Two presenter Aled Jones for the upcoming Bandaged single Peace On Earth/Little Drummer Boy.

THE 12 BIGGEST SELLING CHARITY SINGLES IN THE UK

1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND	Elton John/Diana, Princess Of Wales Memorial Fund (1997)	4,875,981 sales
2	DO THEY KNOW IT'S CHRISTMAS	Band Aid/Ethiopian famine relief (1984)	3,574,852
3	PERFECT DAY	Various/Children In Need (1997)	1,548,621
4	LAST CHRISTMAS	Wham!/Ethiopian famine relief (1984)	1,428,959
5	(IS THIS THE WAY TO) AMARILLO	Tony Christie/Comic Relief (2005)	1,190,892
6	DO THEY KNOW IT'S CHRISTMAS	Band Aid 20/Ethiopian famine relief (2004)	1,139,371
7	UPTOWN GIRL	Westlife/Comic Relief (2001)	758,365
8	LIVING DOLL	Cliff Richard & The Young Ones/Comic Relief (1986)	746,183
9	SACRIFICE/HEALING HANDS	Elton Jones/AIDS charities (1990)	687,492
10	WHEN THE GOING GETS TOUGH	Boyzone/Comic Relief (1999)	680,515
11	MAMA/WHO DO YOU THINK YOU ARE?	The Spice Girls/Comic Relief (1997)	667,341
12	HERO	X Factor Finalists/Help For Heroes (2008)	633,257 (as of 19/11/2008)

Source: Official Charts Company

MW's 50th anniversary asks questions of executives

Golden wonder?

Awards

MUSIC WEEK IS TO MARK ITS GOLDEN ANNIVERSARY next year with a special award to honour the best UK music industry executive of the past 50 years.

As part of the celebrations to recognise the first edition of *Music Week* predecessor *Record Retailer* appearing in August 1959, this April's Music Week Awards will include a one-off award honouring the executive judged to have made the greatest contribution to the industry during the lifetime of the magazine.

The process to identify who should win this prestigious award begins today (Monday), with *Music Week* initially opening it out to every reader of the magazine and sister website musicweek.com to submit their own recommendations.

On the page opposite is a voting form enabling you not only to suggest who should win, but also to say why. As well as being able to make a recommendation via post or fax, you will also be able to submit your suggestions online by going to www.musicweek.com/awards and clicking on the How To Enter section.

The award will be open to anyone who has worked in any part of the music industry in the UK at any time over the past 50 years, ranging from executives within record and publishing companies, artist managers, figures from the live music industry and elsewhere.

They can be living or deceased and do not need to be British, only that a significant part of their career has been or was within the UK industry.

To aid the search for our winner we are putting in place an expert panel of judges who will run the rule over readers' suggestions and other possible names to select a shortlist of 10 greats and then the ultimate winner.

The winner will be announced at the Music Week Awards, taking place on Wednesday, April 8, next year at the Grosvenor House Hotel in London.

Between them the judging panel can boast many decades' of experience within the music industry. Already confirmed are:

- former Warner Music International corporate communications VP Brian Southall who, prior to a decade-and-a-half stint at Warner, spent 15 years at EMI;
- UK Music chairman and 4AD

MusicWeek Awards 09



“Trying to select... the best UK music executive will be an extremely tall order but it should be a fun experience, too...”

Paul Williams, Music Week

Music managing director Andy Heath, who has been in independent music publishing since 1971;

● PPL PR and corporate communications director Jonathan Morrish, whose career in the industry dates back to the 1970s, including a lengthy spell at CBS/Sony;

● Nick Stewart, who across three decades in the industry has worked at companies including Island, Sony BMG and Warner and now runs Nick Stewart & Associates;

● Neil Warnock, who started his career at the legendary Beatles home of NEMS Enterprises and is now The Agency Group CEO;

● Music Managers Forum CEO Jon Webster, whose industry career includes an extended period at Virgin, the BPI, and the launches of Now! and the Mercury Music Prize;

● Aim chairman and CEO Alison Wenham, who prior to starting the indie organisation in 1999 worked at BMG; and

● Adam White, who before his current role of Universal Music Group International communications vice

president, had a career in business journalism covering the music industry, including periods at *Billboard* and *Music Week*.

Music Week editor Paul Williams, who will oversee proceedings, says, “I did not want the 50th anniversary of *Music Week* next year just to pass us by and this feels like an excellent way to mark what has been an extraordinary 50 years that not only represent the history of the magazine but effectively the history of the UK music industry, too, and that is what we are celebrating.

“Trying to select out of all that the best UK music executive will be an extremely tall order but it should be a fun experience, too, and a good excuse to take a look back at the industry's past achievements via some of its greatest executive names. And with the readership able to submit their own suggestions and the expert panel being put in place I am confident we will be able to find a very deserving winner.”

ben@musicweek.com

MusicWeek Awards 09

Vote for the top Music Industry Executive of the Past 50 Years.

To register your vote online please visit the 'How To Enter' section of our awards website: www.musicweekawards.com

Alternatively, complete this form and send it to: Paul Williams, Editor, Music Week, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UY or fax us your vote on 020 7921 8505

Name of Executive you are nominating:

Supporting comments (optional):

Name:

Company:

Email:

www.musicweekawards.com

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News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
£1,569,089	THE KILLERS Marley Park, Dublin	29,692	MCD
£1,531,615	METALLICA Marley Park, Dublin	29,528	MCD
£1,219,825	MUSE Marley Park, Dublin	23,517	MCD
£350,850	LENNY KRAVITZ Marley Park, Dublin	8,683	MCD
£167,965	LENNY KRAVITZ Brixton Academy, London	4,799	Live Nation
£166,844	LOVEBOX FESTIVAL Marley Park, Dublin	4,032	MCD
£120,000	KASABIAN Wolverhampton Civic Hall	6,000	Live Nation
£49,107	LOSTPROPHETS Corn Exchange, Edinburgh	2,654	DF Concerts
£49,000	PENDULUM Corn Exchange, Edinburgh	2,800	DF Concerts
£48,323	MAXIMO PARK Corn Exchange, Edinburgh	2,759	DF Concerts
£47,110	NEWTON FAULKNER Corn Exchange, Edinburgh	2,684	DF Concerts
£35,800	KASABIAN Sands Centre, Carlisle	1,790	Live Nation
£31,900	KASABIAN Engine Shed, Lincoln	1,595	Live Nation
£29,267	XAVIER RUDD Forum, London	1,582	Live Nation
£28,040	NERD Corn Exchange, Edinburgh	1,380	DF Concerts
£25,756	THE KILLERS Academy, Dublin	792	MCD
£18,615	XAVIER RUDD Academy, Dublin	848	MCD
£9,786	MICHAEL FRANTI Liquid Room, Edinburgh	650	DF Concerts
£9,750	DIZZEE RASCAL Liquid Room, Edinburgh	650	DF Concerts
£8,750	COLD WAR KIDS Bloomsbury Ballroom, London	700	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 Aug 10-23. Given the timescales in which the gross-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

Three-day French hotbed of talent kicks off this week

Transmusicales des Rennes opts for personal touch

Festivals

By Gordon Masson

ONE OF THE KEY FESTIVALS for breaking new British acts gets underway this week with Les Transmusicales des Rennes celebrating its 30th anniversary.

The four-day event takes place in the unlikely musical hotspot of Rennes with the festival's founder Jean-Louis Brossard boasting a 90-act line-up that includes 19 UK acts such as Micachu and the Shapes, Leon Jean-Marie, Ebony Bones and South Central. The festival kicks off on Wednesday, December 3, with this year's event using more venues than ever before.

Rennes' 60,000 students have helped Les Trans grow from a gathering in an aircraft hanger in 1978 to a festival staged across eight separate venues, ranging from Le 4 Bis, which caters for 200 people, to the 10,000-capacity Hall 9 at Parc Expo.

Brossard names the likes of Essex quartet Magistrates, American acts The Residents and Jay Reatard, Romania's Miss



Transmusicales des Rennes founder Jean-Louis Brossard

Platinum and The Shoes from France as among the bands he tips for success at the event. "I'm hoping that some of the acts who come to Les Trans will go on to become big stars all around the world," he says.

Among the big-name acts to play at Transmusicales in the past are the Beastie Boys, Kraftwerk, Dizzee Rascal, The Fugees, Kaiser Chiefs and Coldcut and the festival is renowned by A&R execs and promoters around the world as a place to find new talent.

Many of the acts appearing at the festival this year were booked with Brossard's personal touch. "I discovered Sister last year at In The City," he recalls. He adds that he discovered Esser and We Have Band after receiving promos, while Maths Class, Autokratz, Filthy Dukes, Ebony and Sinden were all sniffed out by Brossard himself.

"Music is music – it doesn't matter to me if it's from England, Japan, Memphis, Poland, France or wherever," he adds. "I go to as many showcase events as I can to check out new bands, so you'll see me at In the City, The Great Escape, Bylarm in Norway or Eurosonic in the Netherlands – I enjoy seeing bands I don't know."

Brossard also has a way of making all the bands comfortable. "I believe one of the most important things we can do to make artists happy is the technical side," he adds. "So I have a great production team working with me to make sure that the lighting and sound systems are the best we can get."

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Paul Hartnoll talks to Music Week about Orbital's plans to reform for the Big Chill

'Orbital are a rock act in dance clothing'



QUICKFIRE

Twenty years after their debut single Chime broke the Top 20, UK dance legends Orbital are to reform and play the Big Chill festival in 2009.

They are no strangers to performing at major festivals, with Paul and Phil Hartnoll's 1994 appearance at Glastonbury rated by *Q* magazine as one of the top 50 gigs of all time.

Now, as they prepare for their

live return and bring many of their longstanding live collaborators with them, we speak to Paul Hartnoll about his reasons for choosing the Big Chill and his feelings on the health of the festival market as a whole.

So why the Big Chill?

We've both played the Big Chill in our solo capacities and it's a great festival; off-the-wall, it's got an eclectic mix and it is in a really nice setting. Also I've known the promoters and the music programmer Guy Morley for years so it feels really nice, like a home gig. It's that slightly left-of-centre festival; it's got a foot in the dance world and a lot of the people that go there will know us and enjoy it.

So did you choose the Big Chill or did they choose you?

The Big Chill came knocking at our door, but it was already open. We spoke about it last year, but it just

didn't feel right; we were both doing other things. But the Big Chill asked Phil and I this year and we looked at each other and thought, "fuck, that sounds good". It just felt right.

Not many electronic acts could pull off a festival headline slot...

I don't think Orbital are a dance act – we are more of a rock act in dance clothing. Club-based music may not work in that kind of setting, but we are very tune- and riff-based and like hooks – it is more like a rock atmosphere but with electronics.

One of the aspects I really like is that we have always enjoyed jamming – we always start a set and never quite know exactly how it is going to turn out. We know what songs we are going to play and the order we are going to play them in, but how long they are going to last and where they are going to break down remains a mystery.

This time we are going to play on that even more. We are going to take all our full-on analogue synths out and get into jamming with the arrangements.

Who will you be working with on the show?

We are basically getting the old team back out on the road. So far everyone that we used to work with is up for doing it again. Jonny Gaskill who does the lights and Mickey Mann, who helped us produce a couple of our albums in the past and has always done our front-of-house, is coming out again – he is very important because he knows those songs inside out and if we are jamming and improvising he will be able to read us and work it from there.

Will you be playing any new material?

It is just a greatest hits show – I don't think anyone cares and that is another reason to do it. If we

had tried to do this three years ago people wouldn't have booked you for a festival unless you had a new record. But I don't know whether it is the whole iPod generation and people not buying albums anymore, but people are now happy just to hear the records they know.

What's your feeling about the huge growth of the festival sector?

I think it's brilliant. In the Eighties I used to go to a lot of the over-looked traveller's festivals, like little hippie festivals, and I used to enjoy them before they were spoilt by the Spiral Tribe coming along and being bigmouths. Now there are all the legitimate big-little festivals and I like it. It used to be such a stress for people trying to get their Glastonbury ticket, but now it doesn't matter because you can choose to go to the Big Chill or Bestival.

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MU to investigate form 696's legality

Legal

By Robert Ashton

THE MUSICIANS' UNION IS SEEKING LEGAL ADVICE on whether the controversial Metropolitan Police event assessment form 696 can be challenged on data protection or human rights grounds.

The forms came under intense scrutiny recently following the appearance of MU general secretary John Smith and UK Music chief executive Feargal Sharkey at one of the Culture Select Committee's oral hearings relating to the Licensing Act inquiry. Both executives criticised the use of the forms as being invasive and a major stumbling block for mounting live music in the capital.

The forms require a licensee – in consultation with the promoter – to provide a mass of professional and personal information, including style of music, telephone numbers, names of acts and their addresses. The document then has to be emailed to the local borough licensing unit and the police's own clubs and vice unit at least 14 days before the event.

An MU spokeswoman says, "Once we've had that advice we will decide how to take it further."

Sharkey, who recently wrote to Metropolitan Police commissioner Sir Ian Blair, London Mayor Boris Johnson and others complaining about the use of the form, adds

that his group is also investigating all legal aspects. He suggests that a judicial review in 2005 relating to the Licensing Act made clear "that police or anyone else, were not in a position to demand any information that was not specifically required under the legislation. It also made clear that they could not mislead applicants into believing that they must meet certain requirements."

Musicians have also expressed their outrage at the use of the forms.

Rick Finlay, who has been playing drums in London venues for 30 years, warned that if licensees agree to fill in form 696, musicians may not co-operate. He says, "I would be pretty angry about it, and I can tell you some of my colleagues would refuse to work with me rather than give their details. The last thing they need is a deterrent, which implies that there is something wrong with what they are doing."

The MU, Equity and the Writers' Guild of Great Britain – under the banner of the Performers' Alliance Parliamentary Group – are also holding a reception next week on the Terrace in the House of Commons.

The reception for MPs on December 9 will be a chance for the organisations to raise issues such as form 696 in addition to performers rights, the Licensing Act, public service broadcasting and the use of music in torture.

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SellaBand acts take to US stage

ONLINE MUSIC PLATFORM SELLABAND is to give 18 unsigned acts the opportunity to tour arenas in the US via a hook-up with ArenaWorks Entertainment.

The website, which enables unsigned artists to raise money from their fans to fund recording, has signed an exclusive agreement with ArenaWorks to provide acts for the ArenaFest 2009, a "live social networking festival" taking place next

today (Monday), with bands who either raise \$10,000 in funding, sign up 200 supporters or achieve the most public votes progressing to round two, which will involve acts playing showcase gigs. The final winners will be decided by a panel.

The launch of the competition coincides with the relaunch of the SellaBand website.

"On SellaBand, fans can find funding, as well as world-wide distri-

"The only missing link of the SellaBand concept was the live element. ArenaFest is the answer to that"
Johan Vosmeijer, SellaBand (pictured)



summer across 10 cities in the US.

The initiative will comprise 90 interactive events that include sports, gaming, dating, competitions and live music entertainment, taking place in arenas of around 15,000–20,000 capacity.

At each, two SellaBand acts will get the opportunity to play support slots to the headliner.

Bands can sign up to compete at www.arenafest.sellaband.com. Round one of the competition starts

for their music. The only missing link of the concept was the live element. ArenaFest is the perfect answer to that," says SellaBand CEO Johan Vosmeijer.

"By opening major arenas for up-and-coming, online, self-marketed bands, we are providing a conduit to take these bands into the live world, a forum that before was not possible without major record label backing," adds ArenaWorks Entertainment president John Ossenmacher.

NEWS IN BRIEF



● **Bullet For My Valentine** (pictured) have been confirmed as headliners for the inaugural Hammerfest festival to be held at Pontins Holiday Camp, Prestatyn on April 24-25. Hard Rock Hell and *Metal Hammer* magazine have combined to organise the event, which will feature 50 bands across six stages with Alestorm, Annotations Of An Autopsy, Cathedral, Dream Evil, Exit Ten, Hammerfall, Saxon, Skindred and Trigger The Bloodshed also confirmed.

● Former Womad artistic director Thomas Boorman has formed a partnership with Festival Republic and Reading Borough Council to launch the **Heavenly Planet** festival. The event, which twins Reading with a second festival site in Palermo, Sicily, claims to be the UK's first all-weather festival, with organisers promising three fully-covered arenas for the 10,000-capacity audience to follow the on-stage action. The festivals are scheduled to take place over the July 10-12 weekend with a line-up of about 70 acts, including Drummers of Burundi, Ukulele Orchestra of Great Britain, Sharon Shannon Big Band, The Wonder Stuff, Toto la Momposina, Eliza Carthy Band, Chase & Status and Patrick Duff. Tickets for the event go on sale today (Monday).

● The organisers of **T in The Park** have admitted they have no confirmations for next year's festival after erroneous reports in the mainstream press suggested that AC/DC had been booked as headliners for the event. A number of newspapers linked rumours of the Australian rockers visiting Scotland with the fact that T in The Park released a limited number of tickets last Friday so that people could buy the passes as Christmas presents. "I can confirm that AC/DC will not be playing at T in The Park 2009," says Geoff Ellis of DF Concerts, the festival's promoter. "We do not want AC/DC fans to buy a ticket for T in the Park under false pretences as this would not only disappoint them, but also the many people desperate to get their hands on a T in the Park ticket regardless of the headliner." More than 40,000 tickets for next year's festival, scheduled to take place between July 9-12, were sold a day after this year's event ended, despite Ellis not having booked any acts for the weekend.

TIXDAQ TICKET RESALE PRICE CHART

current	previous	artist	number of dates	average price
1	3	AC/DC	5	£166
2	1	TINA TURNER	11	£156
3	2	IL DIVO	8	£129
4	7	DEPECHE MODE	1	£120
5	4	ERIC CLAPTON	12	£117
6	6	LIONEL RICHIE	9	£113
7	5	LEONARD COHEN	5	£111
8	10	EITON JOHN	8	£109
9	8	CHRIS BROWN	3	£107
10	14	SIMPIY RED	11	£94
11	13	THE KILLERS	15	£87
12	11	BARRY MANILOW	4	£85
13	16	COLDPLAY	16	£82
14	9	METALLICA	8	£80
15	17	PINK	14	£79
16	15	KINGS OF LEON	17	£76
17	12	GIRLS ALOUD	25	£75
18	18	PUSSYCAT DOLLS	12	£74
19	NEW	KANYE WEST	2	£74
20	19	X FACTOR	16	£73

HITWISE PRIMARY TICKETING CHART

Current	Previous	Artist
1	1	GIRLS ALOUD
2	2	TAKE THAT
3	4	CHRIS BROWN
4	3	KINGS OF LEON
5	5	OASIS
6	19	PINK
7	7	IL DIVO
8	9	THE KILLERS
9	8	STEREOPHONICS
10	13	SIMPIY RED
11	6	SNOW PATROL
12	NEW	ERIC CLAPTON
13	14	THE SCRIPT
14	NEW	COLDPLAY
15	20	WILL YOUNG
16	10	AC/DC
17	NEW	JAMES MORRISON
18	12	GLASTONBURY FESTIVAL
19	16	BOYZONE
20		PENDULUM

News media

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	1	BEYONCE	If I Were A Boy	RCA	477
2	2	T.I FEAT. RIHANNA	Live Your Life	Atlantic	459
3	3	BRITNEY SPEARS	Womanizer	Jive	387
4	9	THE KILLERS	Human	Vertigo	385
5	6	KATY PERRY	Hot N Cold	Virgin	376
6	13	PUSSYCAT DOLLS	I Hate This Part	Interscope	341
7	4	X FACTOR FINALISTS	Hero	Syco	335
8	15	KINGS OF LEON	Use Somebody	Hand Me Down	332
9	39	RIHANNA	Rehab	Def Jam	312
10	7	LEONA LEWIS	Forgive Me	Syco	311
11	5	GIRLS ALOUD	The Promise	Fascination	310
12	19	N-DUBZ	Papa Can You Hear Me	AATW	307
13	24	AKON	Right Now	Island	294
14	12	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	286
15	10	CHRIS BROWN	Superhuman	RCA	285
16	8	KANYE WEST	Love Lockdown	Def Jam	283
17	11	PINK	So What	Laface	281
18	14	KINGS OF LEON	Sex On Fire	Hand Me Down	272
19	21	BASSHUNTER	I Miss You	Hard2beat	266
20	17	NE-YO	Miss Independent	Def Jam	247
21	16	TAKE THAT	Greatest Day	Polydor	246
22	20	ALESHA DIXON	The Boy Does Nothing	Asylum	234
23	NEW	50 CENT	Get Up	Interscope	207
24	NEW	WILEY FEAT. DANIEL MERRIWETHER	Cash In My Pocket	Asylum	206
25	17	RIHANNA	Disturbia	Def Jam	203
26	NEW	SUGABABES	No Can Do	Island	198
27	26	JENNIFER HUDSON	Spotlight	RCA	192
28	22	LEMAR	If She Knew	Epic	189
29	34	DUFFY	Rain On Your Parade	A&M	187
30	37	JAMES MORRISON	Broken Strings	Polydor	185
31	23	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA	179
32	30	JORDIN SPARKS	Tattoo	Jive	175
33	35	MADCON	Beggin	RCA	168
34	31	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Polydor	165
35	NEW	OASIS	I'm Outta Time	Big Brother	160
36	36	SAME DIFFERENCE	We R One	Syco	152
37	25	SUGABABES	Girls	Island	151
38	28	THE SATURDAYS	Up	Fascination	148
39	33	THE SCRIPT	Break Even	Phonogenic	146
40	NEW	SNOW PATROL	Crack The Shutters	Fiction	144

© 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

Strong line-up of yuletide programming scheduled

A wealth of Christmas spirit to hit UK airwaves this year

Programming

By Ben Miller

RADIO ONE IS TO AIR ONE OF ITS STRONGEST Christmas schedules in years this December, as it looks to compete with the return to our screens of Top Of the Pops.

The station's head of programmes Ben Cooper says that Radio One now has to compete with TV and other media in the battle for young people's time over the festive season and is ramping up its programming accordingly.

"This is one of the best Christmas schedules we've had in many years," he explains. "We will be looking back on 2008 and reflecting on the best live music - with live performances from The Killers, Jay-Z and Metallica - while also getting excited about the New Year and new bands.

"Radio One is now at a stage where we're not competing with other radio stations but with TV and with other things that young people do with their time.

"For me, this Christmas our listeners will fall into two categories: those traveling in the car visiting aunts and uncles and those who need to escape from the madness at home, listening to their favourite radio station in their room on their own."

The Radio One festive schedule includes the Alternative Christmas Party live from Maida Vale on December 22, with performances from bands including Glasvegas, Friendly Fires and Golden Silvers, Huw Stephens' Weird And Wonderful Christmas in the early hours of Christmas morning, and Rob da Bank, Gilles Peterson and Scott Mills presenting on Christmas day itself.

Alongside the festive Top Of the Pops, highlights of the Christmas TV schedule include a Girls Aloud Christmas special on ITV, a festive edition of The Friday Night Christmas Project on Channel Four and Jools Holland's 16th annual Hootenanny on BBC Two, with appearances from a host of musicians who have made their mark in 2008.



Circus hits town: Sunday's Take That special kicks off ITV's Christmas schedule

Also on BBC TV will be eight new episodes of Top Of The Pops 2, along with a 90-minute TOTP2 Christmas special including holiday favourites performed by the likes of Josh Groban, Status Quo and Motörhead.

Meanwhile, two unique documentaries on the history of British progressive rock and swing music will be featured on BBC4 in the run-up to Christmas.

ITV has taken a more mainstream approach to the season, with several variety shows coming up as Christmas draws near. Take That kick off proceedings this coming Sunday with Take That Come To Town, a special show featuring the group performing a variety of hits and songs from their new album The Circus.

Also airing on the channel is

karaoke show Who Dares Sings, presented by Denise Van Outen and Ben Shepherd, who invite members of the audience to give renditions of their favourite festive hits on national television.

ITV also presents For One Night Only, an assorted seasonal collection of music and comedy with Tom Jones and Mylene Klass co-presenting.

ADDITIONAL HIGHLIGHTS:

95.8 Capital FM

Christmas Day, 10am: Take That join Johnny Vaughan and Lisa Snowdon. Christmas Day, 8-10pm: Highlights from the 95.8 Capital FM Jingle Bell Ball, featuring Rihanna, Sugababes, Will Young, Anastacia, Lemar, and Boyzone.

Classic FM

Christmas Eve, 9pm: John Brunning presents Classic FM's carol concert. Christmas Day, 3pm: Simon Bates presents Christmas music from the Ballroom of Buckingham Palace.

Real Radio/Century

Christmas Day, 7pm: Leona Lewis meets Terry Underhill. Boxing Day, 7pm: Coldplay present a one-hour show.

Smooth Radio

Christmas Day, 7pm: Barry Manilow plays an hour of Christmas classics.

Xfm

Christmas Day, 8-10pm: The best of the Xfm Residency, featuring Coldplay, REM, Kings Of Leon, Bloc Party, The Charlatans and Snow Patrol. New Years Day, 6-10 pm: Xfm's Winter Wonderland showcase, including Kaiser Chiefs, The Rifles, Ida Maria, Scouting For Girls and The View.

NEWS IN BRIEF

● The **2009 MTV Europe Music Awards** will take place in Berlin on Thursday, November 5, the broadcaster has announced. This will be the fourth time that the awards have been held in Germany. The 2009 EMAs will be held in front of the Brandenburg Gate as well as at the O2 World Arena in Berlin. The 2008 MTV Europe Music Awards, held last month in Liverpool, also enjoyed a significant increase in the total number of votes cast in the 10 categories, with more than 100m votes counted overall.

● Former MTV executive **Courtney Holt** has been appointed president of MySpace Music. As of January 5, Holt, who was previously executive vice president of digital music for MTV Networks, will be responsible for overseeing the growth and development of the MySpace Music brand and its global operations. MySpace says that Holt brings "extensive music industry knowledge and relationships" to MySpace Music, as well as an understanding of music product, promotion and marketing.

● **Franz Ferdinand** are to open the 2009 Shockwaves NME Awards Shows as part of an eclectic series of gigs in the capital. The four-



piece will headline the opening event at the Heaven nightclub on Villiers Street, London, on January 20.

● **Clash magazine** is holding its end-of-year revue this Wednesday (December 3) at London's Proud Gallery, with acts including Simian Mobile Disco (pictured), Buraka Som Sistema, and XX Teens.

MusicWeek.com

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

Radio charts include:

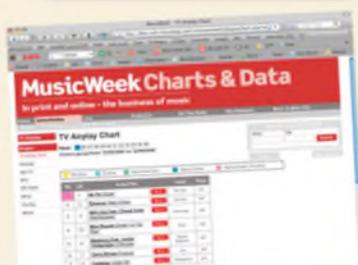
- Adult contemporary
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- Xfm

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AIRPLAY ANALYSIS

with Alan Jones

Beyoncé and Take That are playing a game of chart tit-for-tat this week, with the American diva knocked from the top of the singles chart by the Mancunians, but taking her revenge on the radio airplay chart, where her If I Were A Boy takes the throne as Greatest Day abdicates.

Radio gave the red light to Beyoncé's last single Green Light after it reached number 17 on the airplay chart, but it loves If I Were A Boy, which polled an audience of 77.44m from 2,790 plays on 108 stations last week. That is the sixth largest audience of any song so far this year, and owes much to 20 plays on Radio One and 15 on Radio Two, which provided a joint 47.24% share of its listeners. In terms of plays, its biggest supporters were The Hits (85 plays), 95.8 Capital FM and Leicester Sound (55 spins apiece). If I Were A Boy also continues at number one on the TV airplay chart, where its promotional video clip extends its stay at number one to four weeks, with a tally of 477 plays, including 54 plays each from Bubble Hits and MTV Hits, and 53 from MTV Base.

Few tracks manage the triple of highest climber, biggest increase in plays and biggest increase in audience on the airplay chart in the same week but Leona Lewis secures this rare treble as her cover of Snow Patrol's Run dashes 72-15, adding 1,078 plays and 24.38m listeners in a week. It has plenty more room to grow, too – it was aired just 10 times on Radio One, three times on Radio Two and completely ignored by 60 stations last week. Run's jump means Lewis maintains her presence in the Top 20 despite the fast decline of last single Forgive Me, which peaked at number seven only a fortnight ago, and slides 10-24 this week.

Although it peaked at number five on the OCC sales chart in 2004, Snow Patrol's original recording of Run was much less successful at attracting radio's attention, peaking at number 25.

It is only eight weeks since Boyzone's comeback single Love You Anyway reached a number nine peak on the airplay chart but follow-up Better is already making giant strides to match it, exploding 44-21 this week, with nearly 1,000 plays earning it an audience of more than 26m.

THE UK RADIO AIRPLAY CHART

This wk	Last wk	Wks in chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %wk +or-
1	3	7	2	BEYONCÉ If I Were A Boy RCA	2790	1.86	77.43	25.45
2	1	7	1	TAKE THAT Greatest Day Polydor	2234	7.09	74	11.31
3	2	10	4	THE KILLERS Human Vertigo	1840	5.75	66.26	6.61
4	4	11	10	GIRLS ALOUD The Promise Fascination	2765	-0.32	58.24	1.11
5	6	6	22	DUFFY Rain On Your Parade A&M	1633	-0.43	50.04	6.83
6	5	6	6	ALESHA DIXON The Boy Does Nothing Asylum	1202	20.08	49.32	-3.6
7	8	5	5	KATY PERRY Hot N Cold Virgin	1745	12.94	47.11	10.35
8	17	5	39	MADONNA Miles Away Maverick	983	13.77	38.5	29.67
9	7	4	7	BRITNEY SPEARS Womanizer Jive	1280	5.26	38.2	-12.26
10	13	8	21	LEMAR If She Knew Epic	1317	-4.01	38.07	7.88
11	14	12	16	PINK So What LaFace	1725	-9.11	37.45	8.27
12	11	13	29	JENNIFER HUDSON Spotlight RCA	2453	-6.82	36.26	-9.87
13	28	2		JAMES MORRISON Broken Strings Polydor	1017	177.87	35.92	73.28
14	12	6	3	T.I FEAT. RIHANNA Live Your Life Atlantic	797	3.64	34.44	-3.61
15	NEW	1		LEONA LEWIS Run Syco	1313	0	33.72	0
16	9	5	25	THE SCRIPT Break Even Phonogenic	1252	4.77	33.58	-20.95
17	15	7	11	THE GURU JOSH PROJECT Infinity 2008 Maelstrom	783	21.04	33.29	2.97
18	23	4	15	KINGS OF LEON Use Somebody Hand Me Down	785	24.21	30.24	28.41
19	27	2	63	WILL YOUNG Grace 19/RCA	777	25.32	28.39	32.97
20	19	2		SNOW PATROL Crack The Shutters Fiction	1052	29.4	27.94	-1.13
21	44	3	84	BOYZONE Better Polydor	965	41.5	26.56	70.37
22	21	4	46	CHRISTIAN FALK FEAT. ROBYN Dream On Data	485	12.27	26.4	4.55
23	20	12	43	NE-YO Miss Independent Def Jam	1804	-9.39	25.87	-7.9
24	10	11	20	LEONA LEWIS Forgive Me Syco	1821	-27.22	25.67	-36.62
25	31	2		OASIS I'm Outta Time Big Brother	465	8.9	23.3	16.68
26	24	3	9	AKON Right Now Island	730	9.94	22.32	0.36
27	25	3	12	PUSSYCAT DOLLS I Hate This Part Interscope	831	12.91	22.11	-0.54
28	NEW	1		JOOLS HOLLAND & RUBY TURNER The Informer Rhino	84	0	21.38	0
29	50	2		SUGABABES No Can Do Island	1019	26.74	20.3	47.21
30	47	2	24	RIHANNA Rehab Def Jam	657	11.17	20.03	33.98
31	48	33	86	GABRIELLA CIMI Sweet About Me Island	1022	4.07	19.87	33.45
32	26	17	47	MADCON Beggins RCA	1054	-25.25	18.84	-12.9
33	32	8	48	CHRISTINA AGUILERA Keeps Gettin' Better RCA	1311	-4.03	18.81	-5.14
34	RE			COLDPLAY Viva La Vida Parlophone	1066	0	18.56	0
35	NEW	1		WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket Asylum	111	0	18.51	0
36	18	5	23	KARDINAL OFFISHALL FEAT. AKON Dangerous Polydor	795	-5.36	18.35	-37.33
37	35	7	26	THE SATURDAYS Up Fascination	925	-1.39	17.91	-1.49
38	41	2		ALPHABEAT What Is Happening Charisma	233	10.95	17.26	5.82
39	39	25	73	JORDIN SPARKS FEAT. CHRIS BROWN No Air Jive	1241	1.55	16.71	-2.96
40	37	7		TOM JONES If He Should Ever Leave You S-Curve	300	-56.01	16.24	-7.67
41	40	58		TIMBALAND PRESENTS ONE REPUBLIC Apologize Interscope	966	7.1	15.99	-4.31
42	43	7	14	KANYE WEST Love Lockdown Def Jam	601	-1.31	15.98	0.57
43	RE			MCFIV Do Ya Super	236	0	15.75	0
44	NEW	1		GABRIELLA CIMI Warm This Winter Island	30	0	15.74	0
45	33	16	28	RIHANNA Disturbia Def Jam	1130	-25.71	15.45	-20.85
46	45	38	98	SAM SPARRO Black & Gold Island	1065	-2.2	15.36	1.52
47	29	22	53	THE SCRIPT The Man Who Can't Be Moved Phonogenic	1313	-5.95	15.29	-24.83
48	NEW	1		ENRIQUE IGLESIAS Away Interscope	763	0	15.1	0
49	36	5	8	X FACTOR FINALISTS Hero Syco	1214	13.78	14.33	-19.72
50	RE			CHRIS BROWN With You Jive	1150	0	14.04	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-137 Century FM, 102.4 Ws 95 FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.6 Juice FM, 108.9000, 108.91, 108.92, 108.93, 108.94, 108.95, 108.96, 108.97, 108.98, 108.99, 109.0, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.0, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.0, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.0, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.0, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.0, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.0, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.0, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.0, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.0, 118.1, 118.2, 118.3, 118.4, 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News media

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	1	THE KILLERS Human / Vertigo	26	29	22528	
2	4	T.I FEAT. RIHANNA Live Your Life / Atlantic	25	25	23069	
3	3	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	24	26	13956	
3	6	KATY PERRY Hot N Cold / Virgin	24	24	23982	
3	7	GIRLS ALoud The Promise / Fascination	24	21	18578	
3	9	KINGS OF LEON Use Somebody / Hand Me Down	24	18	19083	
7	2	BRITNEY SPEARS Womanizer / Jive	23	27	17029	
7	9	TAKE THAT Greatest Day / Polydor	23	18	18483	
9	12	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum	21	17	15863	
10	7	CHRISTIAN FALK FEAT. ROBYN Dream On / Data	20	21	18558	
10	NEW	BEYONCE If I Were A Boy / RCA	20	10	16685	
12	16	ALPHABET What is Happening / Charisma	18	15	11837	
13	4	THE SCRIPT Break Even / Phonogenic	17	25	12223	
14	NEW	OASIS I'm Outta Time / Big Brother	16	11	10844	
15	16	DUFFY Rain On Your Parade / A&M	14	15	10192	
15	16	ALESHA DIXON The Boy Does Nothing / Asylum	14	15	11836	
15	NEW	JAMES MORRISON Broken Strings / Polydor	14	11	10406	
15	NEW	PUSSYCAT DOLLS I Hate This Part / Interscope	14	11	10121	
19	NEW	LIL WAYNE, BOBBY VALENTINO, KIDD KIDD Mrs. Officer / Island	13	12	8186	
20	19	AKON Right Now / Island	12	14	9682	

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

RADIO TWO TOP 20

This	Last	Artist Title / Label
1	5	DUFFY Rain On Your Parade / A&M
2	2	MADONNA Miles Away / Maverick
2	2	TAKE THAT Greatest Day / Polydor
4	1	THE KILLERS Human / Vertigo
5	2	ALESHA DIXON The Boy Does Nothing / Asylum
5	8	BEYONCE If I Were A Boy / RCA
7	16	JAMES MORRISON Broken Strings / Polydor
8	11	WILL YOUNG Grace / 19/RCA
9	13	JOOLS HOLLAND & RUBY TURNER The Informer / Rhine
10	15	BOYZONE Better / Polydor
11	NEW	GABRIELLA CIMI Warm This Winter / Island
12	NEW	KEANE Perfect Symmetry / Island
12	11	LEMAR If She Knew / Epic
14	5	SEAL A Change Is Gonna Come / Warner Brothers
14	16	TOM JONES If He Should Ever Leave You / S-Curve
16	10	SNOW PATROL Crack The Shutters / Fiction
16	22	GRACE JONES Williams Blood / Pias
16	22	KINGS OF LEON Use Somebody / Hand Me Down
19	13	OASIS I'm Outta Time / Big Brother
19	18	THE SCRIPT Break Even / Phonogenic

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

COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	1	BEYONCE If I Were A Boy / RCA	2707	2674	40161	
2	2	GIRLS ALoud The Promise / Fascination	2670	2663	37018	
3	3	JENNIFER HUDSON Spotlight / RCA	2382	2566	33517	
4	5	TAKE THAT Greatest Day / Polydor	2162	2012	31845	
5	6	NE-YO Miss Independent / Def Jam	1794	1972	22749	
6	4	LEONA LEWIS Forgive Me / Syco	1763	2436	23032	
7	10	KATY PERRY Hot N Cold / Virgin	1720	1520	25741	
8	7	PINK So What / LaFace	1716	1894	28664	
9	8	THE KILLERS Human / Vertigo	1705	1598	21514	
10	8	DUFFY Rain On Your Parade / A&M	1568	1598	18299	
11	14	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1309	1364	18190	
12	13	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	1298	1372	13679	
13	NEW	LEONA LEWIS Run / Syco	1294	231	22112	
14	15	LEMAR If She Knew / Epic	1279	1336	17217	
15	17	BRITNEY SPEARS Womanizer / Jive	1257	1189	21174	
16	16	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1231	1218	16595	
17	18	THE SCRIPT Break Even / Phonogenic	1222	1162	14086	
18	NEW	X FACTOR FINALISTS Hero / Syco	1179	1027	11506	
19	19	CHRIS BROWN With You / Jive	1150	1093	14041	
20	NEW	ALESHA DIXON The Boy Does Nothing / Asylum	1128	946	15258	

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

Key
■ Highest new entry ■ Highest climber

World magazine links up with Womad for live event

Songlines unveils poll winners' birthday bash

Magazines

By Ben Cardew

WORLD MUSIC MAGAZINE *SONGLINES* is to host an awards event to mark its 10th anniversary.

The Songlines Music Awards will be held in partnership with world music festival Womad and will have four categories: best artist; best group; best new artist and best cross-cultural collaboration.

The initial longlist of artists eligible for the awards will comprise the 800-odd acts that have had albums reviewed in the magazine this year.

This will be whittled down to four shortlisted artists in each category by *Songlines* readers, the Womad electronic mailing list and the general public, with the winners to be announced in a special issue in May. The awards event will follow at this year's Womad festival on July 24-26. More details of the event will be released in the December 12 edition of the magazine.

Songlines publisher Paul Geoghegan says the aim is to make the awards into an annual event. "We always wanted to hold a *Songlines* award ceremony but we didn't want to launch a competitor to the BBC Radio Three World



"We want an event that will get consumers back into retailers buying albums"

Paul Geoghegan, *Songlines*

Music Awards," he says. "But we are now at a stage where the BBC is no longer going to do their awards."

Geoghegan explains that the awards are certain to feature a retail tie-in as he looks to boost sales of

featured titles. "It will help to promote the magazine," he adds. "We really rely on the help and support of retail. We want to have an event that will get consumers back into retailers and purchasing albums. We will be pushing the nominees and there will be a big push for the award itself."

In addition the magazine, which covers traditional and popular music by artists from all over the globe, will be hosting a series of gigs at the Jazz Café in London this spring to mark its birthday.

This follows a sold-out series of gigs at the same venue in April and May this year, featuring artists such as Tinariwen and Manu Dibango, to celebrate the magazine's 50th issue.

"We were delighted with those gigs," says Geoghegan. "We got more readers on the back of it and the Jazz Café were delighted too and keen to do it next year."

Geoghegan says that the magazine enters its anniversary year in a healthy state, with circulation of 20,000, of which 7,500 are subscribers. The 10th anniversary will be marked in its March issue, with features examining the last 10 years of world music and plans for a special playlist covermount CD.

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O2 and C4 unite on-demand

CHANNEL 4 IS OFFERING VIEWERS access to music programming on demand via its 4oD site, thanks to a tie-up with O2.

The O2 Priority Room, which operates from www.channel4.com/4od, is the first dedicated music zone on the broadcaster's on-demand service.

It allows consumers to stream or download music programming such as 4 Music Presents Coldplay, Girls Aloud Off The Record and Lauren Laverne Meets The Kaiser Chiefs.

The promotion is set to run until December 12 and is designed to support O2's Priority Tickets initiative, whereby O2 customers can buy tickets to

events at The O2 up to 48 hours before general release.

The heavily-branded area includes footage from acts such as Take That at The O2 and a competition to win tickets to an O2 concert of the winner's choice. The zone is also being promoted through the 4oD homepage and Channel4.com.

Channel 4 new media senior

commercial executive Lindsay Flemons, who brokered the deal with Zenith Optimedia, says that O2 is looking to tap into Channel 4's specialist music credentials.

"We recently launched [dedicated digital channel] 4 Music. Before that there was some music on 4oD but there was no specific area," she explains. "What this does really well is position O2 as an authority in music."

"People now go to 4oD for music content and they see O2 linked to that," she adds. "They are connecting to people who are specifically looking for music content with a strong music message that is relevant to them."



News publishing

Boosey & Hawkes gives image a shake-up with indie deals

Synchronisation

By Stuart Clarke

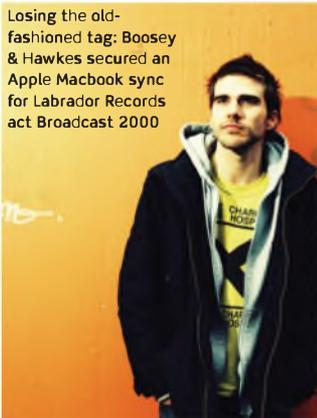
NEW DEALS WITH ONE LITTLE INDIAN AND FATCAT RECORDS are the latest in a series of moves by music publisher Boosey & Hawkes to branch out from the classical music world and establish itself as a one-stop-shop for music sync across all genres.

The latest deals will see Boosey & Hawkes representing the master recordings from the two labels for synchronisation on a global basis, giving it access to an extensive collective catalogue that includes artists such as Björk, Sigur Ros, Sugarcubes, Animal Collective, Skunk Anansie, HiM, The Shamen, Sneaker Pimps and Alabama 3.

Over the past year, Boosey & Hawkes has struck similar master deals with Labrador Records, Gronland, Erased Tapes, Crunch Frog and Absolute.

Last week the sync division secured a worldwide placement for Labrador Records act Broadcast 2000, whose album track Run has been chosen to soundtrack the new

Losing the old-fashioned tag: Boosey & Hawkes secured an Apple Macbook sync for Labrador Records act Broadcast 2000



campaign for the Apple MacBook.

"It's a deal that really showcases our strengths," says Boosey & Hawkes music consultant Jen Moss. "We needed to supply 24-hour permission on both publishing and master rights so it was a very quick turnaround." It is the second deal it has secured for the band this year, having previously placed Get Up & Go in an ad campaign for E. On.

Boosey & Hawkes is the largest specialist music publishing company in the world, owning the works of composers such as

"We want to be the best sync team out there"

Jen Moss, Boosey & Hawkes

Stravinsky, Bartók, Copland, Britten, Prokofieff, Strauss and Rachmaninoff. The company began moving into contemporary music last year, fueled by demand from its clientele.

"Building on our existing contemporary music roster has been a major priority for us this year and these agreements with two such esteemed labels have strengthened our offering in this area considerably," says head of consultancy Natasha Baldwin.

"We just want to be the best sync team out there," adds Moss. "We are trying to tackle every possible angle so people stop thinking of Boosey & Hawkes as an old-fashioned publisher and think of us as a one-stop-shop for sync."

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PRS TOP 10: MONEY-RELATED SONGS

Pos Song Writer / Publisher

- 1 MONEY FOR NOTHING** by Knopfler, Sumner GM Sumner, Imagem Songs
- 2 GOLD DIGGER** by West, Charles, Richard EMI, Warner/Chappell
- 3 MONEY MONEY MONEY** by Andersson, Ulvaus Bocu
- 4 MONEY** by Waters Warner/Chappell, Artemis
- 5 MONEY'S TOO TIGHT (TO MENTION)** by Valentine, Valentine EMI
- 6 MONEY (THAT'S WHAT I WANT)** by Strong, Bradford EMI
- 7 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)** by Lowe, Tennant Sony/ATV
- 8 PAY ME MY MONEY DOWN** by Springsteen Imagem
- 9 MONEY TALKS** by Young, Young EMI
- 10 BLOOD MONEY** by Bon Jovi Universal

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

DIRE STRAITS FOR MONEY MUSIC



WITH MONEY CONTINUING TO dominate the world's headlines, a look back through the annals of pop history reveals a wealth of artists who have drawn inspiration from the green stuff. This week we look at the top 10 most-performed songs about money, ranked according to most played.

In a chart surprisingly devoid of contemporary artists, the one

exception is Kanye West, whose 2005 release *Gold Digger* - which hit the number one spot on the Billboard Hot 100 chart and was performed by West at the Brit Awards in 2007 - comes in at number two on the chart.

Top of the chart, however, is *Money For Nothing*, a song co-written by Mark Knopfler and Gordon Sumner (Sting), and issued by Dire Straits as a single in 1985, the same year Pet Shop Boys' *Opportunities (Let's Make Lots Of Money)*, number seven in the rundown, was first released. Abba's classic *Money Money Money* secures third place in the rundown.

Perhaps most relevant is the presence of Simply Red's cover of The Valentine Brothers hit, *Money's Too Tight (To Mention)*, at five.

Barlow and Barlow lead the way in Britannia High soundtrack



THE MUSIC OF BRITANNIA HIGH MAY BE PURE POP, but in approaching the songwriting process head of A&R Colin Barlow looked to the spirit of Motown's songwriting camps for inspiration.

Keen to inject a sense of competitive spirit into the project, Barlow - alongside the project's creative songwriting core of Gary Barlow and Eliot Kennedy - assembled a cast list of writers at Real World Studios in Bath, where they spent the best part of a month working independently, collaborating and sharing the results.

The cast list of writers reads like a Who's Who of the Polydor Records roster, with new talent such as Bryn Christopher and Gary Go rubbing shoulders with James Bourne (formerly of Son Of Dork/Busted), Gary Barlow and Mark Owen. Elsewhere, songwriting chart-toppers such as Eg White, Chris Braide, Martin Terefe, Eliot Kennedy and Ina Wroldsen complete the line-up.

Sony/ATV is the dominant publisher on the album, with a share of 13 of the album's 18 tracks, via writers such as Barlow, Kennedy, Chris Braide and Martin Terefe.

BRITANNIA HIGH: ORIGINAL SOUNDTRACK

- 1. START OF SOMETHING** by Eliot Kennedy, Gary Barlow, Andy Hill Sony/ATV, San Remo
- 2. MISSING PERSON** by Eliot Kennedy, Gary Barlow, Gary Go Sony/ATV, TCR Music
- 3. BEST OF ME** by Eliot Kennedy, Gary Barlow, Gary Go, James Bourne Sony/ATV, TCR Music, EMI
- 4. WATCH THIS SPACE** by Stephen Lipson, Nina Woodford, Phil Thornalley EMI, Chrysalis
- 5. GROWING PAINS** by Eliot Kennedy, Chris Braide, Nina Woodford Sony/ATV, Chrysalis
- 6. WHAT GOOD IS LOVE** by Gary Barlow, Chris Braide, Stephen Lipson Sony/ATV, EMI
- 7. SO HIGH** by Stephen Lipson, Nina Woodford EMI, Chrysalis
- 8. WAKE UP** by Eliot Kennedy, Steve Robson, Andy Hill Sony/ATV, Stage Three, San Remo
- 9. BODY TO BODY** by Karen Poole, Jem Godfrey, Martin Terefe Universal, Sony/ATV
- 10. THE THINGS THAT WE DON'T SAY** by Martin Sutton, Christopher Neil, Francis White Universal, Catalyst Music
- 11. PROUD** by Steve Mac, Wayne Hector, Andy Hill Rokstone, Sony/ATV, San Remo
- 12. FIGHT SONG** by Steve Mac, Chris Braide, Mark Owen Rokstone, Sony/ATV, Universal
- 13. DO IT ALL OVER AGAIN** by Eliot Kennedy, Gary Barlow, Ina Wroldsen Sony/ATV, Waterfall
- 14. PICKING UP THE PIECES** by Martin Sutton, Ina Wroldsen, Mark Owen Universal, Waterfall
- 15. CONFESSIONS** by Gary Barlow, Eliot Kennedy, Jeremy Godfrey, Bill Padley, Sarah Osuji/Hannah Thomson, Alana Hood Sony/ATV, Universal
- 16. WITHOUT YOU** by Gary Barlow, Lucie Silvas Sony/ATV, Chrysalis
- 17. WEIGHT OF THE WORLD** by Guy Chambers, Mark Owen, Ina Wroldsen B-Unique, Liberal Arts, Universal, Waterfall
- 18. CHANGING MAN** by Matt Prime, Bryn Christopher, Tim Woodcock Sony/ATV, San Remo, Universal

Sony/ATV head of A&R Ian Ramage says the writing process was designed to get the best out of everyone.

"The vision was to try and present the gold standard in UK pop songwriting/production, by using the very best players in this field," he says. "The writer camp which produced nearly all the material was staged at Real World studios and the only song not created here was Changing Man - Matt Prime was

our writer on this one."

Central to the project was the creative powerhouse of Gary Barlow and Eliot Kennedy, who guided the writing process and worked closely with the A&R teams to assemble the cast.

Ramage, who publishes both, says they were pivotal. "It was really driven by Gary Barlow and Eliot Kennedy and I think that the coherence offered by proven pop giants such as these guys is self-

evident in the result. The happy preponderance of Sony/ATV titles is due to us having writers with the calibre of Wayne Hector, Chris Braide, Matt Prime and Martin Terefe as well as Gary and Eliot signed here."

Eg White has co-written the track *The Things That We Don't Say*, a song which falls under his former deal with Universal Publishing prior to signing with Sony/ATV.

Pictured below: Sony/ATV's Gary Barlow played a key role in writing material for Britannia High



News publishing

Prolific and internationally-renowned songwriter Wayne Hector talks to Music Week about his career

Just call him Mr Diversity



Below: past, present and future... Westlife, Rascal Flatts, Britney Spears and Leona Lewis all feature on Wayne Hector's songwriting CV

Profile

By Paul Williams

IF YOU DON'T WANT TO FEEL SUDDENLY VERY OLD look away now: this coming spring it will, incredibly, be 10 years since Westlife first impacted on the UK singles chart with their debut release.

For songwriter Wayne Hector the anniversary will be personally significant. He was the co-author with Steve Mac of that very first hit, *Swear It Again*, which not only landed him another number one, but was also the trigger that opened up his songwriting talents to the industry on the other side of the Atlantic.

"That first song we did for Westlife was quite a large sales record out there; then we did *Flying Without Wings*, which was covered by an American Idol winner [Ruben Studdard]," says Hector. "But I'd also written a couple of big country records for Aaron Lines and Rascal Flatts, so people got to know me for the hits we were having with American artists."

His status in the US as a hit songwriter is now so high that an already-impressive list of artists that he has written for – among them Fergie, Il Divo and Lionel Richie – has recently been swelled by cuts he

has claimed on new albums by Britney Spears and Pussycat Dolls. He co-penned new Pussycat Dolls single *I Hate This Part*, which was yesterday (Sunday) expected to spend a further week in the UK Top 20, while his song *Out From Under* gives the Sony/ATV-signed writer a presence for the first time on a Britney Spears album. Part of Spears' *Circus* album, released today (Monday), the song has taken some time to see the light of day.

"We were approached a little while ago to do a song for Britney," he says. "This was just before she had her little bump in the road and it was meant to be on the last album. The A&R person was always saying, 'This is one of her favourite tracks. We definitely want to cut this at some point' so it just turned into this album."

His Pussycat Dolls cut, meanwhile, emerged out of what was initially a writing session for Leona Lewis.

"I was out in Denmark with Cutfather, his partner Jonas Jeberg and another guy called Lucas. We spent the entire day writing a lot of stuff for Leona and that was the last thing I came up with – the piano line which is the constant theme through the song. We said, 'It's 12 o'clock at night', looking at each other thinking should we be going

home and we said, 'No, this feels really good' and then we finished it. The A&R person for the Pussycat Dolls was the first person we played it to and he loved it immediately."

As prolific and as successful as Hector is with pop and R&B acts, to pigeonhole him in these genres would do him a terrible disservice. In fact, he is one of the most eclectic of contemporary songwriters around, with his talents having also been picked up by names as diverse as Def Leppard, Andrew Lloyd Webber and a host of country artists.

"English writers in general are very eclectic," he claims. "We never used to have stations that only used to play one type of thing. We're exposed to lots and lots of different types of music, often on the same radio show, so the way we write encompasses all this stuff we've grown up listening to, whereas I find in America you've got specific channels for specific things."

His diversity also reflects his upbringing, one where his father favoured rock and R&B while his mum's passion was for country and classical. Besides, writing in the same style all the time would just be "boring" and carries the risk of him being branded as one type of writer.

It was his previous publisher Universal that entertained his dreams of writing for country

artists; one which eventually led to him scoring a US country number one single with *Feels Like Today* for Rascal Flatts, while he has also written for American Idol winner-turned-country-superstar Carrie Underwood.

"It's one of the things I always wanted to do because of my upbringing. When I signed to Universal I had a meeting with the head guy and he basically said, 'What do you want to do? Where do you want to be?' So I said, 'I would love to go to Nashville. I really want to make some connections out there' and so they paid for a trip for me to go out. It's such a wonderful place to go as a songwriter; one of the only places on the planet where songwriting is considered to be a worthwhile job."

Hector is also quick to praise his current music publisher Sony/ATV for always delivering when he puts in requests about writing with some of its other songwriters.

"I have to say the team at Sony Publishing have been absolutely

"I'd love to do something for Tony Bennett who I saw perform a couple of years back - just mind-blowingly good"

brilliant for me in terms of getting people on board and getting me some good co-writes," he enthuses. "[Having the right publisher] makes a huge difference. The thing is, nowadays when we talk about music publishers, and I won't mention any names, I tend to find a lot of the time other people complain it's more like a bank situation. You get the money, but you don't really get the support from the publishers. The job really is to set up co-writes and to make sure you get your money properly, but a lot of writers that I talk to find them-

selves in situations where they're not getting set up with the co-writes. I've found at Sony [that] they've been really good [at] putting me in touch with people. If I want to work with somebody I just have to tell them and they'll be on to them straight away and we try to put the diaries together."

A recent example has been Sony/ATV pairing Hector with Eg White, whose credits include Will Young's *Leave Right Now*, the Adele co-write *Chasing Pavements* and his Duffy collaborations such as *Warwick Avenue*. "I did that last week," he says. "That was just a writing session, slightly directed towards Leona because that's the voice of the moment. She's a really good singer; she's got that honesty when she sings and she's become a big artist. I think half the world is writing for Leona at the moment."

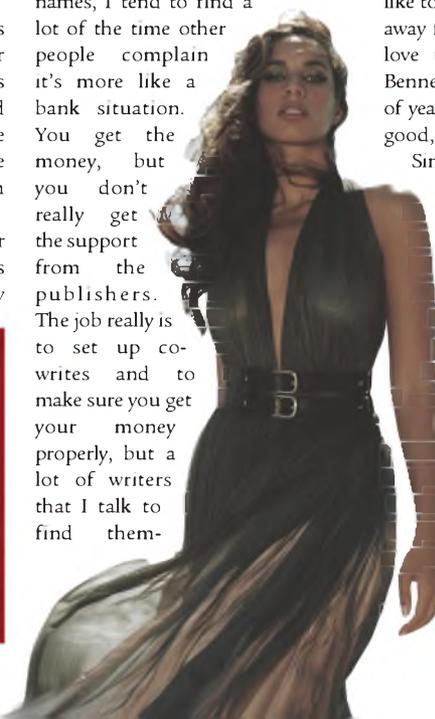
Writing with Lewis's second album in mind has been occupying a fair bit of his schedule of late, while he was last week hooking up with the Metrophonic team as well as writer/producer Steve Mac whose previous work together has included some of those big Westlife hits.

His recent and ongoing projects are too numerous

to list in but take in the likes of Cher, Craig David (new single *My Imagination*), Alesha Dixon, Lemar, James Morrison and Jordan Taylor, the first signing in the States between MySpace and Interscope.

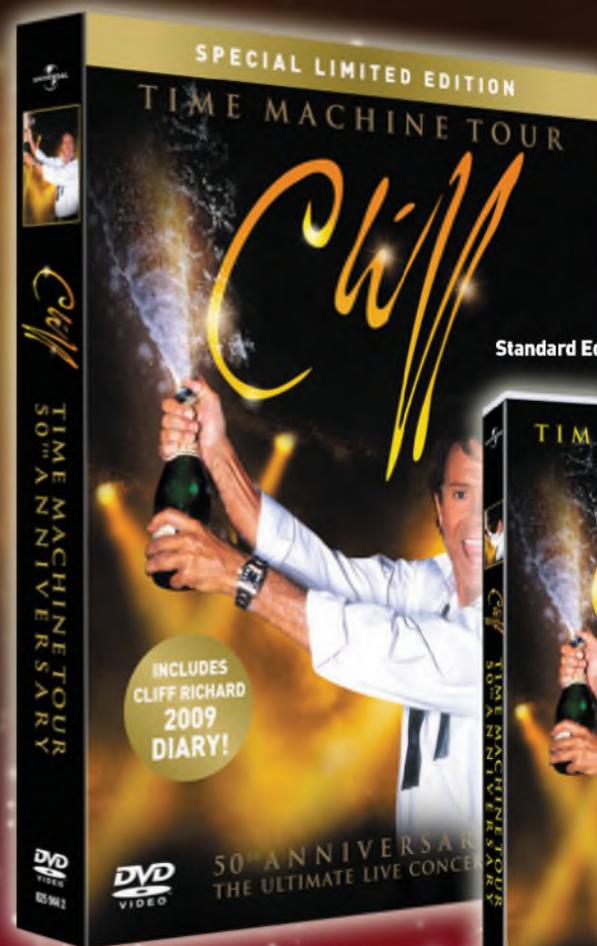
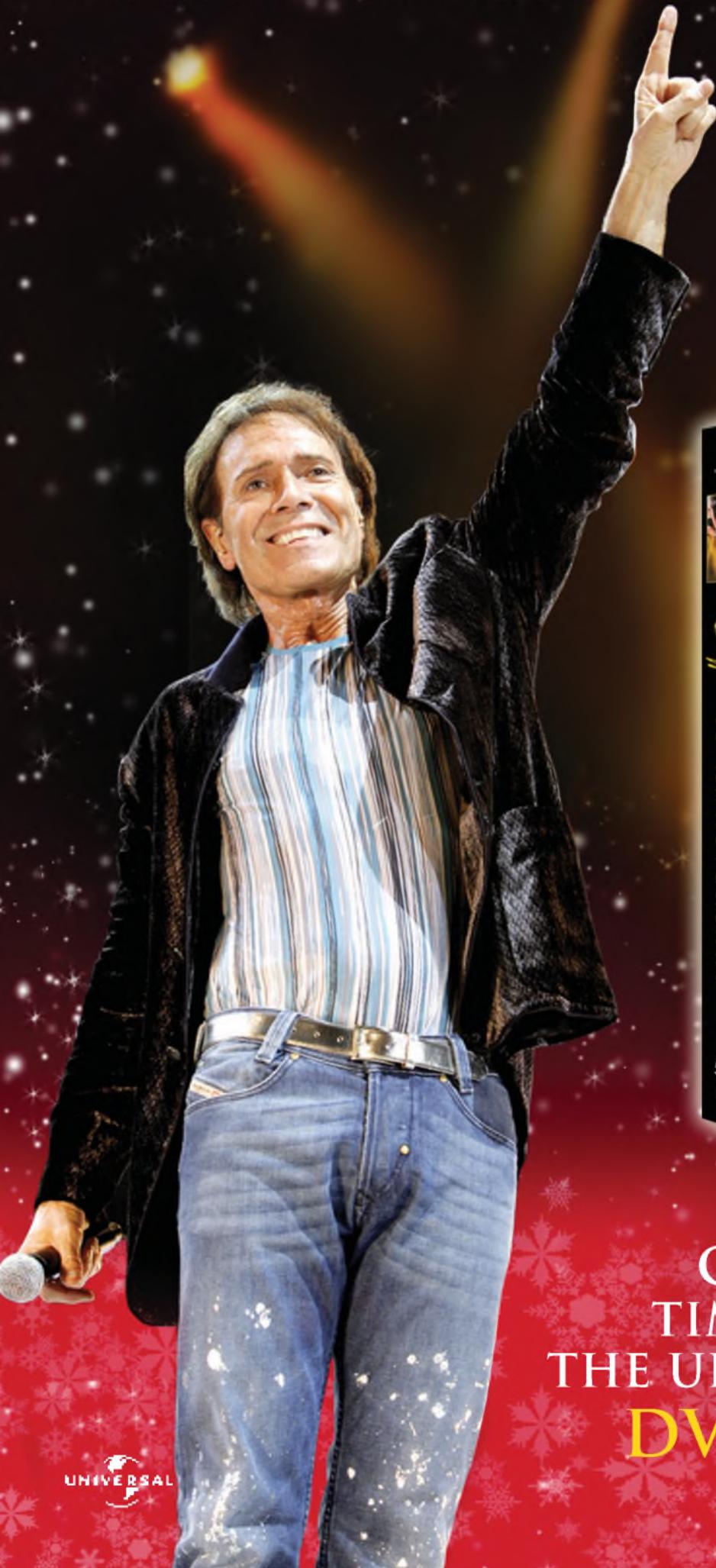
But the singer he would most like to write for could not be further away from the era of MySpace. "I'd love to do something for Tony Bennett who I saw perform a couple of years back – just mind-blowingly good," he reveals. "Even Frank Sinatra said he was the best. You can't get higher praise than that. Frank's phrasing was totally unique and for him to say that about Tony, you've got to know how good he is. I saw [Tony Bennett] about four years ago in Los Angeles at some awards ceremony; it was the first time I'd seen him and I've not stopped talking about it since. It was one of the greatest performances I've ever seen."

Coming up with a tune for him would be worth even interrupting a Leona Lewis writing session for.

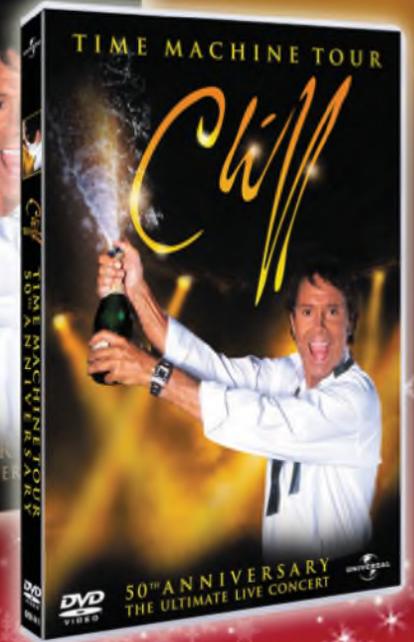


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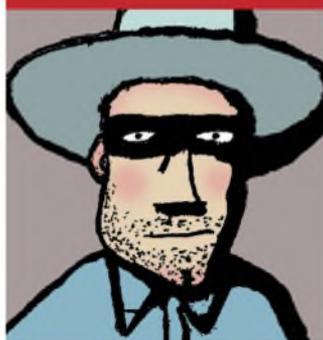


CLIFF RICHARD:
TIME MACHINE TOUR
THE ULTIMATE LIVE CONCERT
DVD OUT TODAY



News diary

Dooley's Diary



Universal's already a home from home for Lesley...

AS SHE PREPARES TO START HER NEW JOB AT UNIVERSAL next week, former Radio Two controller **Lesley Douglas** is far from thinking about whether she will return at some stage to the radio world she spent more than two decades in. "Good grief, I haven't even started here yet so I really am just concentrating on this," she notes. "I'm working for Universal and I'd like to work for Universal for a very long time." Given the endless number of times she visited the Universal building in her old life, she admits it is going to be very odd turning up for work there next Monday. "I'm sure when I walk into the building in Kensington High Street and I'm not going there for, say, a meeting with Bruno [Morelli] or whatever it will feel strange"... An EDF energy campaign has spawned an **unlikely radio hit** in the shape of Bein' Green by 2 Different People. The song was recorded as part of



efforts by creative agency **George Thomas** to make the most of the television ad, and it has been championed by Scott Mills (pictured) on Radio One. In a celebratory move Steve Foster, the ad man behind the campaign turned up to perform the song live for Mills, getting in the spirit of things by **painting himself green**... We hear of problems "on-set" for **Columbia's response video to Wiley's new single Cash In My Pocket**. After Atlantic shot its own no-frills video for the track last week (lots of dollar licking, you may recall) Columbia, which is home to the track's producer Mark Ronson, shot a response version. However, the label had to get the film crew back in for a second day when it decided the footage was not up to scratch. And they say there's a credit crunch... Now this is eerie. Channel-surfing on the very night after **Rob Partridge's** death, Dooley happened to stumble across an episode of *Absolutely Fabulous*, exactly at the moment where Marianne Faithfull, playing God, is in heaven and Jennifer Saunders' Eddy character asks her, "**Who does your PR?**" Why, it's Rob Partridge, of course... Currently on the promo trail for his new album, **Will Young** (pictured, centre) popped in to 96.3 Radio Aire Studios last week where he caught up with Simon Logan (left) and Richard Williams from the *Simon Logan Breakfast Show*... Our hearty congratulations go out this week to Nokia for trouncing its rivals in the **first**

Christmas party stakes, courtesy of a Comes With Christmas (you see what they did there?) shindig last Wednesday at the Kingly Club in London. There were no mince pies, Santa hats or carols but an abundance of chilled champagne and canapés – together with some of the oddest toilets in London – more than made up for it. On the same night, *NME* launched its 2009 awards at the Dex Club in Brixton with a live performance from **The Enemy**, who sounded box fresh despite being cooped up in the studio working busily on their second album. Dooley even managed to swipe some hair care products, which can't be bad... **The idea of a lawyer in mortal danger** might appeal to some, but when the person in question is friendly industry figure **David Glick** and the danger consists of schlepping up the highest mountain in the world outside of the Himalayas, into the



so-called "death zone" above 7,000 metres, and all in the name of charity, we have to take our hats off to the man. Yes, Glick is climbing Aconcagua in Argentina to raise money for charity Norwood and invites you to pay to make him suffer. And why not? Visit www.justgiving.com/davidglick to donate... And finally, *Music Week* news editor **Ben Cardew won business and technology writer of the year** at the 2008 Record Of The Day Awards for Music Journalism and PR, the excitement proving so great he nearly fell off his bike on the way home. Here he is, flanked by ROTD's Nicola Slade and Paul Scaife. Well done Ben. Now get the teas in...

ON THE WEB THIS WEEK

Rob Partridge dies:

David Bates: "Rob was a true music fan and a true gentleman... one of the greats in the music business. I will miss him and my heartfelt sympathies go to Tina."

Woolworths Retail and EUK in administration:

Cally: "Fare thee well oh Woolworths where I bought my first single on your own label: a crappy EP of bad cover versions of pop hits of the day for 3/11d."

40,000 musicians tell Brown to increase copyright term:

Anthony Anderson: "It is inappropriate to equate performers to 'creators' such as painters, authors etc. It is like equating Charles Dickens to Anton Lesser, who reads Dickens on audiobook."

EMI Music CEO speaks out on digital music:

Joey: "I agree that record companies need to adapt to the modern world but it's ironic that so many 'freeloaders' feel entitled to take someone's intellectual property without paying for it when more and more of them will derive their own future incomes from IP."

MUSIC WEEK UNEARTHED

NEW LABEL AND MANAGEMENT DEALS GIVES FRESH PERSPECTIVE TO HOWLING BELLS' RETURN

HOWLING BELLS

AFTER BELLA UNION SOLD MORE THAN 25,000 units of their self-titled debut album in the UK, Howling Bells are looking to new management and a new label to take their second album to greater levels of success.

The Australian band appointed new management in the shape of James Sandom at Supervision last year, joining a roster that already boasts Kaiser Chiefs, White Lies and The Cribbs, soon after concluding a deal with Independiente, which will release the group's new studio album in February.

Independiente head of digital Owen Farringdon says the label will approach the release from a standing start.

"From our point of view, we are looking at this as a blank canvas," he says. "The band have delivered a more polished and upbeat album and I think we're looking at a wider audience. We can do much more at radio with this album."

The indie got the ball rolling on the project this month with



LABEL
Independiente
MANAGEMENT
James Sandom and Paul Everett, Supervision
A&R
Andy Macdonald, Independiente
PRESS
Julie Bland, 9PR

MARKETING
Owen Farringdon, Independiente/Tim Hall, Integral
RADIO
Ewan Hall, Peer Group
ONLINE
Giovanna Ferin, Motion PR

the limited-edition single *Into The Chaos*, released on seven-inch vinyl on November 17. A tie-up with MySpace saw the A-side released as a free download for a week, before the offer moved to the band's official website, with fans invited to sign up to the group's mailing list in order to receive a free download of the song.

"It's all about the data capture," says Farringdon, who explains the

offer has had "an amazing response".

The release coincided with a UK tour with Mercury Rev that concluded last month. The band will return to these shores for a full headline tour February.

The single is currently A-listed at BBC 6 Music and has enjoyed Radio Two support, a spot play courtesy of Radio One's Colin Murray and record of the day status on NME Radio.

It will be followed by first single proper *Cities Burning Down* on February 23 next year, a song that Farringdon hopes will affirm the band at commercial radio.

"The next single is a real statement of intent for our campaign," says Farringdon. "It's not over-polished but it's a great radio track." A video is being shot this week.

Howling Bells' second studio album *Radio Wars* was produced by Dan Grech-Marguerat, who has engineered albums from, among others, Radiohead and Air. It will follow *Cities Burning Down's* release next February.

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Music Week Awards 2009

**MusicWeek
Awards 09**

ONTO A WINNER...

More winners from last year's Music Week Awards recall their campaigns... and that winning feeling

AS ENTRIES BEGIN TO FLOOD IN FOR THE MUSIC WEEK AWARDS 2009 following the opening of the submissions section at musicweekawards.com, we take another look at what winning meant to the victors at the 2008 event.

Whether it is the most impressive music and brands partnership, the best in record and publishing company achievements, innovative public relations techniques or use of digital platforms, the Music Week Awards recognises excellence in every corner of the music industry.

With the first entries received and table bookings now being taken for the 2009 event, which takes place on April 8 at the Grosvenor House Hotel on London's Park Lane, anticipation is building.

While all the information regarding the forthcoming ceremony is available at musicweekawards.com, including a number of deals such as the opportunity to receive online advertising as part of a booking package, we hear from last's year winners.

RECORD COMPANY OF THE YEAR

Winner: RCA

The award recognises both commercial and creative success and was won by Sony BMG's RCA, which under the leadership of managing director Craig Logan, enjoyed a hugely successful year.

Among the album successes were The Hoosiers' *Trick To Life*, Newton Faulkner's *Hand Built By Robots* and the year's second-biggest-selling LP - Leona's *Lewis' Spirit*, which spawned the year's best selling single *Bleeding Love*.

Albums from Westlife, Paul Potts, Shayne Ward and Ray Quinn meant that the Syco division played a strong part in RCA's success.

"Winning Record Label of The Year was fantastic, a great feeling," says Logan. "We'd had an incredible 2007 and it was great to recognise all the hard work of everyone at RCA."

"It was also the first time RCA has ever won Record Label of The Year, in only its second year, which made it all the more special."

PUBLISHER OF THE YEAR

Winner: EMI Music Publishing

Despite babies having been born and grown into teenagers since EMI Music Publishing was last beaten to the Music Week Awards crown, EMI was forced to overcome stiff opposition to secure its 13th consecutive win.

EMI claimed a 25.0% market share across singles and albums, an impressive achievement, but only 1.2% ahead of Universal Music Publishing.

The year proved to be another great one for EMI with highlights including the Arctic Monkeys album *Favourite Worst Nightmare* becoming 2007's 10th best selling LP and the return of James Blunt. But EMI's 95% of the Amy Winehouse album *Back To Black*, 2007's biggest seller, paid the greatest dividends.

EMI Music Publishing president Guy Moot says of winning, "It's always great and an honour to be number one, but what's most important is the quality of our songs and the sound economics behind them in changing times."

MUSIC & BRAND PARTNERSHIP

Winner: AEG and O2

A new category celebrating the best in music and brand synergy, the inaugural Music & Brand Partnership award was picked up by The O2 and AEG Europe for the impressive way in which they banished the negative connotations surrounding the Millennium Dome and



formed a public perception that The O2 was a very different, and hugely superior, entertainment offering from the site's predecessor.

"Having undergone such a large project as opening The O2 last year, it was hugely fulfilling to receive this award. It reflected the success of the renaming of our venue, and all that had gone into achieving the objectives of both AEG and O2's brand," reflects AEG Europe head of marketing Becky Grote.

"The evening was great, and as we also won Venue of the Year - the whole team were able to celebrate together."

DISTRIBUTOR OF THE YEAR

Winner: Universal

Having ended EMI's winning run, Universal beat the competition with both its physical and digital offerings. Among its new impressive initiatives was its capability to provide next day delivery for 99% of orders helped by the extension of its cut off time for next-day orders.

Universal (now Arvato Entertainment) distribution director Russell Richards says that winning the award was "extremely significant" because the team had been continually working to improve the service to wholesale and retail customers for many years. "Winning this award for the first time was the culmination of those efforts," says Richards.

"It was a very enjoyable evening and we were elated on the night, particularly because I had a table with most of my managers in attendance. Although impractical, it is a shame that the entire Milton Keynes staff could not have been there when I collected the award, as each individual member's hard work had made winning it possible."

ARTIST MARKETING CAMPAIGN OF THE YEAR

Winner: Tom March and Ted Cockle, Island Records, for Mika - Life In Cartoon Motion

The voting panel praised the team at Island for their courage of conviction and clear vision while working on the memorable marketing campaign that surrounded the launch of Mika's album *Life In Cartoon Motion*.

With bright colours and eye-catching illustrations the Mika campaign certainly stood out but not just in terms of its visual content, with Mika positioned as a model, muse and byword for commercial edginess while delivering pop music with huge appeal.

"Winning the award was totally amazing!! It has given me the opportunity to boast about how brilliant I am for a whole year to work colleagues and friends," says Island product manager Tom March.

CATALOGUE MARKETING CAMPAIGN OF THE YEAR

Winner: Hik Sasaki, Rhino UK/Warner Music, for Led Zeppelin - Mothership

"Being nominated for a Music Week Awards was shocking enough... but actually winning the best catalogue marketing campaign award was an amazing experience," says Rhino UK marketing manager Hik Sasaki. "For the first time, my family realised I didn't just 'make CDs!'"

The panel of judges were careful not simply to be impressed by the sheer scale of the marketing campaign backing the remastered collection of classics from the legendary band, and focused on the depth and range of innovative activity.

Whether it was ads on the side of London cabs, street art stencils, O2 ringtones, Facebook applications or a 26ft Zeppelin blimp, Sasaki and the Rhino team's innovative approach made sure the Mothership campaign became near impossible to miss.

PR CAMPAIGN OF THE YEAR

Winner: Stuart Bell, The Outside Organisation, Paul McCartney

"It was a real honour to win for the Paul McCartney campaign and it's great to be recognised by such a music industry authority as *Music Week*," says Outside Organisation media director Stuart Bell of being honoured with the PR Campaign Of The Year award.

With Paul McCartney never being far from the media spotlight, especially with the events surrounding the breakdown of his marriage in 2007, Bell was tasked with focusing attention on McCartney's album *Memory Almost Full*.

While being selective with media outlets, Bell kept the coverage credible and visible while leaning toward a younger, slightly hipper music audience than might traditionally be the case.

Bell's efforts paid off with pieces in *Clash* magazine and on pitchfork.com along with more mainstream press coverage in titles such as *The Sun*. The result was a Top 10 album and worldwide sales of more than 1m units.



PICTURES ABOVE
Some of last year's winners, from top: Guy Moot picking up Publisher of the Year for EMI Music Publishing; Hik Sasaki winning Catalogue Marketing Campaign of the Year; and The Outside Organisation's Stuart Bell leading the field in the PR Campaign of the Year category

Features

MERLIN SPELLS OUT INDIES' DIGITAL FRUSTRATION



The majors have transformed their operating model as they agree licensing deals with digital services for their repertoire. But the independent community, represented by Merlin, is increasingly frustrated by the reluctance on the part of second-generation digital services' to do business

Digital

By Adam Woods

AT THE BEGINNING OF LAST YEAR, when plans for Merlin – the independent community's digital rights champion – were announced at Midem, the struggle the indies are still facing today was already well defined.

"There has been an alarming trend of big announcements about major record companies doing deals for vast amounts of money while independents are basically left to fight their own battles," said Merlin CEO Charles Caldas at the time. "That's despite the fact that the sector collectively represents just as much repertoire and volume as the biggest of the majors."

Since then, numerous new digital services have arrived on the market and the indies are creatively as important as they have ever been, but largely they remain as frustrated by the digital licensing scramble as they were two years ago.

"As an indie label, or someone who is trying to license independent repertoire, there is a fairly common story we are being told when we are approaching new licensees now, which is effectively that the cupboards are bare," says Beggars Group director of strategy Simon Wheeler.

"We are being told when we are approaching new licensees now... that the cupboards are bare..."

Simon Wheeler,
Beggars Group

"The larger companies have come in, they have negotiated their deals and there is very little left to be paying indies – whether that's advances, minimum guarantees or equity, in some cases. Even the rates we are being offered, we are absolutely certain the larger companies wouldn't be signing the kind of deals that are on the table for us now."

The first generation of legitimate digital services – the download retailers – have all made their peace with the independent sector, having once been accused of disregarding indies themselves, in certain cases. But in a rapidly

changing market, it is the second generation that now threatens to leave the indies behind.

"On download services, we are fairly well covered for where the money is," says Wheeler. "But it is the new breed of services, with the streaming and on-demand and all-you-can-eat."

"There is a lot of potential for earning revenues right now. It might not be serious money, but it all adds up. You miss out on one of these services and maybe you can live with that, but when you start missing a few of them, it does make a difference to the revenues you are experiencing today."

Horst Weidenmueller, founder of Germany's !K7 label, is full of admiration for the potential of the new services but bitterly disappointed at the opportunities that are typically being extended to independents.

"On the one hand, the digital market increasingly has all these different business models that allow the consumer to find the right one to spend his money on, but the majority only exist in principle, not in reality," he says.

"We are really behind on the opportunity of the digital market, and I hope it is going to change soon, but I'm not sure if we will ever get more respect from the services, because they seem to believe they can get everything from indies in the name of promotion."

Indies are still being taken for granted, then, but no-one, it ought to be said, is blaming it on Merlin. To outside eyes, the organisation has yet to make a visible dent in the institutionalised disdain many digital music services seem to feel for its members, but key independent labels are clear on the point that life with Merlin on hand is better than life without.

"The truth is, it is very difficult out there for an independent label," says Domino US head of digital Steve Savoca. "It can be very challenging to take on a huge corporation with a global footprint and try to negotiate a fair deal. For a company like Merlin to go in and negotiate on behalf of all the indies does provide us with a lot more power than we would have on our own."

It is also important to note that the difficulties of communication do not entirely owe themselves to the high-

handed attitude of digital services. As Koch Records president Bob Frank puts it, without some sort of aggregating body, there are simply too many indies for even the most fair-minded licensee to cope with.

"The value of Merlin to us is pretty straightforward," he says. "Really what they do is give us a voice, where previously we didn't have one. In other words, they remove the barriers to entry that we as independent labels have put upon ourselves. There's so many of us that it is unrealistic for some companies to deal with us on an individual basis."

Where independents could previously do little more than rage impotently against the injustice of a major-dominated online landscape, they now have an organisation with 12,000 members, including labels, distributors and even some individual artists.

Like a giant built from an army of ants, Merlin has given indies a consolidated presence at the negotiating tables of the digital world, and the ability, it is hoped, to bash out a better collective deal than any label could get for itself.

"Most of the digital services have been taking advantage of our situation up until now, because they know we are small and they have not been prepared to negotiate with us as if we were Universal," says Savoca. "And we respect that, we understand that we are not, but that doesn't mean our content is any less valuable. If someone wants to buy The Kills, how is that less valuable than if someone wants to buy Justin Timberlake?"

Merlin members have big-name artists, and so theoretically they have clout. They have around 10% of the US digital market and at least 10–15% of the physical market in all key European territories, where digital market share data is harder to come by. What they do not have, just yet, are digital rights deals with a broad range of next-generation services.

Merlin signed its first deal in early October, with the ad-financed, Stockholm-based music service Spotify, but it made perhaps its biggest waves the month before when Caldas lambasted MySpace Music for launching before indie rights deals had been done.



Negotiations with MySpace Music go on and are said to be moving in a positive direction. Previously, they have been inflamed by the fact that majors have all been given equity in the service, meaning that even if indies were to sign a satisfactory royalty deal, the Big Four would benefit from revenue generated by independent repertoire.

Last.fm has been another key focus for Merlin this year. Though the popular service has done deals with the majors, no blanket licence or settlement for earlier infringements has ever been agreed by Merlin and its members and the legal position remains tense. YouTube is another big name on the to-do list.

For his part, Caldas is adamant that Merlin is making a valuable contribution to the fight, even if resounding victories have so far been hard to find. Among the first challenges, he says, has been breaking down the notion that indies, because of their often modest size, are a soft touch.

"There is a prevailing wisdom, particularly among the larger services, that you do deals with those that can damage you the most, either legally or by some other means," says Caldas.

"I think, to some extent, the presence of someone like Merlin has hopefully changed that. Where there are settlements being done with the majors, we are now there with a body that can properly represent the rights of independents. In terms of the deal-making, it is an ever-shifting and ever-evolving world."

Caldas is clearly irked at suggestions that Merlin has toiled long and hard for little return. For one thing, he points out, the organisation only formally began operating in the spring of this year, when participating labels signed their membership agreements.

"Merlin has been spoken about for a long time, but we have really only had a membership we could represent since May," he says. "The first year was spent building the organisation, making sure it could do everything it was meant to do. Building a global enterprise that exists for the benefit of its members and is constructed in the right way is not a simple task."

For another thing, as Steve Savoca confirms, negotiations in this space are inevitably lengthy things. "Whether it is Merlin doing it or ourselves, these negotiations can easily take a year, in some cases, or at least many, many months," he says.

Anyone who expected that indies would be dining at the high table alongside the majors within months will have been disappointed then. But in any case, that would have been to underestimate the forces ranged against independent labels in the digital market.

In the physical world, Caldas points out, independents have long since evolved their own networks which have allowed them to compete on a roughly even playing field with the bigger boys. In the digital world, the process has had to begin again from scratch.

"You have to look upon Merlin as a long-term play by

"You have to look upon Merlin as a long-term play by the independent sector, not something that is in the market to make a short-term profit and get out..."

Charles Caldas, Merlin CEO

the independent sector," he says. "This is not something that is in the market to make a short-term profit and get out. What we are talking about is rebalancing the ability of independents to compete, in a market where majors are taking equity in services, or suing them out of existence, or just making it very difficult for indies to get involved."

With its London-based team of four and a global network of lawyers, Merlin has plenty to be getting on with. Though often regarded as an upfront negotiating house, Merlin also takes responsibility for conducting appropriate legal actions and pursuing retrospective compensation for improper use of members' copyrights, as directed by its board.

"These labels are not in the position to go and chase settlements with some of the services that we are looking at," says Caldas, adding that Merlin goes wherever there is the possibility of claiming money for its rights holders. "We are focused 100% on bringing in revenue for the members," he says.

In the future, there is the possibility that Merlin will become involved in licensing members' content for the next slate of download services. The negotiations for Nokia's Comes With Music service were conducted by individual independents, Caldas explains, because many of them had existing relationships with the operator through its download store.

On the subject of Merlin's reputation, Caldas expects that, given a couple of big deals, the scope and success of the organisation's activities to date will truly be appreciated.

"It feels like the momentum is building to that critical mass," he says. "I think all of us involved are really confident that once the value of what Merlin does is validated, not only in commercial deals, but in settlements or legitimising services that are not legitimate now, the picture becomes clearer."

Caldas's view is that such a time is close at hand. "We are expecting, in the coming months, to announce more commercial deals and to announce some legal settlements," he says. "I think that is the start of the long haul in terms of establishing Merlin's presence."

MERLIN'S LEADING MEMBERS (TOTAL 12,000+)

LABELS	REGION	DISTRIBUTOR / AGGREGATOR
KOCH	USA	IODA
Concord	USA	PIAS Digital
Razor & Tie	USA	Finetunes
Saddle Creek	USA	Kontor
Epitaph	USA	Red Eye
Beggars Group	UK	The State 51 Conspiracy
Domino	UK	Shock Distribution
Warp	UK	
Cooking Vinyl	UK	
Kitchenware	UK	
PIAS Group	Europe	
Wagram	Europe	
SPV	Europe	
Min. of Sound Germany	Europe	
Edel/Kontor	Europe	
Aggro Berlin	Europe	
Naidoo Records	Europe	
Nettwerk	Canada	
True North	Canada	
Inertia	Australia	
Shock	Australia	



From the labels' point of view, their support for Merlin notwithstanding, there are various degrees of optimism about what may lie ahead.

Koch's Bob Frank regards the current struggle as one element of a greater realignment of the music business and, while he expects a satisfactory outcome, he does not expect it to be worked out overnight.

"It is not a speedy process, it takes a lot of time, but for the most part, everybody plays nice and understands what we are trying to do," he says. "I think the difficult climate overall sometimes leads to more cooperation, because everyone is trying to figure out what will happen in the music marketplace overall as we switch to a revenue base that is primarily non-physical."

Simon Wheeler fears there is still a great deal of cultural education required on the part of licensees – a line that has, tellingly, also been used by MySpace Music executive director Frank Hajdu in the other direction.

If there is no appreciation of the value of indies at the establishment of the market, Wheeler argues, their status could gradually be eroded.

"We have encountered this situation a number of times over the years, especially in the early days of licensing," he says. "If people are prepared to try to understand our business as much as we are trying to understand theirs, then you can get the message across. But if they are being a bit blunt and bullish about it, they say, 'Well, we have got 2m tracks from IODA and the Orchard; we have got independent music – what makes yours different?'"

And while hard negotiating on behalf of indies is clearly desirable, it can also have unwanted side effects. "Companies like ours are being filed in the 'too difficult' box, because we want to get paid fairly," says Wheeler. "But we have got extremely high-selling, A-list artists, and they deserve to get paid as well as anyone else's A-list artists."

PICTURED LEFT Merlin's men: German label IK7 founder Horst Weidenmueller; Steve Savoca, Domino's US head of digital; and Beggars Group director of strategy Simon Wheeler with Merlin CEO Charles Caldas

PICTURED BELOW Merlin: the independent community is increasing its share around the world

INDIES MARKET SHARES 2004-2008

YEAR	TOTAL SALES	MAJORS	INDIES	UNCLASSIFIED*
SINGLES				
2008	81,632,594	65,090,358	11,012,270	5,529,966
2007	79,284,110	63,261,966	11,133,480	4,888,664
2006	37,743,926	30,857,615	6,412,144	474,167
2005	31,702,310	25,163,602	6,411,010	127,698
2004	26,495,153	20,892,805	5,602,348	-
ALBUMS				
2008	90,614,123	69,289,588	20,959,128	365,407
2007	136,485,985	106,102,386	30,383,599	-
2006	153,237,629	121,536,676	31,700,953	-
2005	158,567,321	125,310,318	33,257,003	-
2004	163,405,658	130,363,578	33,042,080	-

* = Unclassified are digital products for which no data exists to differentiate between major or indie sales
Source: Official Charts Company/Millward Brown

JASON BOAS NO SURRENDER

MUSIC INDUSTRY ACCOUNTANT AND CHARITY FUNDRAISER LOSES BATTLE WITH CANCER

OBITUARY: JASON BOAS 1974–2008

Late in the evening of November 11, the music industry lost one of its much-loved characters, accountant Jason Boas, who at just 34 lost his valiant 13-month struggle against cancer. “He leaves behind an incredible legacy of charity and unselfishness, which we can all take inspiration from,” wrote Universal’s Alex Myers, paying tribute to his best friend of over 15 years.

As a partner at Harris & Trotter, Jason worked with clients such as Mark Knopfler, Bryan Ferry, Tom Jones, KT Tunstall, Maximo Park and Depeche Mode, who considered him “fantastic to have around in our world. His enthusiasm and humour were present even to the end. We will miss him dearly.”

“He was an exceptionally good guy and he loved the music business, everyone he met could only say good things about him,” praised Ronnie Harris, senior partner at the firm.

In October last year, he was initially diagnosed with inoperable pancreatic cancer, a disease rarely found in someone so young. After experimental chemotherapy, Jason dramatically beat the odds and in April, after an 11-hour operation to remove his tumour, the worst appeared to be over. The respite was not to last, however, and cruelly, just three months later, the cancer returned, this time to his liver.

Jason had always been a devoted fundraiser, having run marathons in New York and twice in London, so when news broke of his diagnosis and he started receiving get-well messages from far and wide, Jason instinctively turned his thoughts away from himself and towards others. Directing well-wishers to a fundraising website, he swiftly collected close to £40,000 for the Royal Marsden Hospital, where he was receiving his treatment and over the course of his illness would go on to raise an astonishing £150,000.

Throughout his illness, Jason kept people informed of his progress with a weekly YouTube blog, simultaneously raising the profile of his fundraising. Originally intended for friends and family, his quick wit and charm shone through the adversity and captured many more hearts and minds, with as many as 5,000 people watching some weeks. Ever mindful of others, he then decided to set up his own online community, specifically designed to offer support to other young, independent adults with cancer. A passionate Bruce Springsteen fan, a hand-painted recreation of the Born In The U.S.A. album cover hung on his wall at home, Jason named his new charity No Surrender – track seven on this, his favourite album.

No Surrender was launched with a charity show at The Forum, headlined by Maximo Park. Nicky Stein, from Clintons, was there. “The courage that Jason showed that night was simply amazing – not only in attending the concert when he was so ill, but by getting



on stage and addressing over 2,500 people, telling them his personal story.” Fiona Flynn, of Robertson Taylor Insurance Brokers, sends a message to the industry when she says, “Jason was a good friend and will be sorely missed – his strength in fighting the disease should be his legacy and we must continue to support the charity in his memory.”

“When they built you brother, they broke the mould...”



**FROM TERRY'S SONG
BY BRUCE SPRINGSTEEN**

Jason had an infectious, loveable quality that resonated with everyone he met. Colin Shaverien, the manager of Maximo Park, recalls him as, “a uniquely charismatic human being. All who have met or spoken to Jason during the last year, would have been touched by his bravery and humour through the whole period. I’m proud to have called Jason a friend.”

Jo Hart of Hart Media was also close: “Jason was one of the most incredible people; he brought laughter and light into so many people’s lives, including mine. He cared so much for those people he met and worked with, touching their lives in some way.”

Clients have been quick to pay tribute. KT Tunstall, a trustee of No Surrender, said she will miss “the tall, dark, handsome, hilarious and truly gifted Springsteen

“A true star who will be sadly missed”
PARTNERS AND STAFF
OF HARRIS & TROTTER

fanatic.” Paul Smith, lead singer of Maximo Park, remembers his “enormous courage, sense of humour and enthusiasm for life. He was good company, really easy going and extremely generous. For someone so young to have their life taken away from them seems truly unfair. He’ll be sadly missed by everyone in the band.” Tom Jones described Jason as, “a fine man. I hope comfort comes to those who knew his goodness, bravery and sense of humour.”

In December 2007, Jason finally met his hero, Bruce Springsteen, and as he did throughout his life, he made a lasting impression on Bruce’s co-manager Barbara Carr and her husband Dave Marsh, with whom he kept in close contact. “To say that Jason Boas was special understates it by a lot. In our conversations toward the end of his life, he was as much or more concerned about his family and his friends as he was about his own fate. Our plan is to keep him alive in our hearts by following his brilliant example, not only in fighting cancer but in living our lives. In short: No retreat, no surrender. But what aching grief!”



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www.no-surrender.org
www.youtube.com/theboasblog

Features

THE BRITS DISPELLING THE MYTHS



Brits chairman Ged Doherty has worked to actively improve the voting academy, dispelling the myth that the awards are decided by the four majors' chairmen. Doherty believes the fruits of the most representative academy yet will be evident at next year's awards on February 18

Awards

By Stuart Clarke

BRIT AWARDS CHAIRMAN GED DOHERTY SAYS PUNTERS

can look forward to one of the most representative awards to date when it returns to Earls Court in 2009. Since his appointment as Brits chairman last year, Doherty, together with the Brits board, has actively sought to improve the voting academy and he believes the fruits of their efforts will be evident in next year's winners.

More than 1,000 people make up the voting academy, a carefully selected bunch of individuals from different sectors of the UK industry. They range from retail to the media; from music producers to the live business (see breakdown in graph, right). Doherty says he wants to dispel the myth that the awards are just a back-slapping exercise for the major record labels.

"Most consumers and artists think that the Brit awards are decided by the four major chairmen and a couple of henchmen and women, which is, of course, not true," he says. "It's always been the academy, but very few people are aware of that. It's made up of over 1,000 voters and they come from various backgrounds."

In recent years, the return on those 1,000 or so members of the voting academy has hovered around 70%, so in a bid to increase figures, the Brits board has actively monitored those people who did not vote, replacing them with new people in a bid to stimulate a more solid return.

"We're determined to get it back up to 1,000 voters this year," says Doherty. "Also with the make-up of the academy this year there is a far wider voting spectrum of people in terms of tastes than there has been before and I am confident that as a result of that it will offer a more balanced view. Some of the biggest-selling acts are ignored by the Brits, which I think is a mistake."

Voting for the 2009 Brit Awards will commence on December 3. The voting academy has already been alerted to the date and is required to re-register for next year's awards. The window to cast votes will close promptly at 3pm on December 10.

Doherty says that, voting aside, the award ceremony itself is shaping up very well. "The hype has started in the press already. I think we have a very strong line-up of artists you would expect to perform well. Duffy would do well, Kings Of Leon, The Killers, Pink, Coldplay. There are always surprises. Craig David was nominated for five Brits one year and didn't receive one, you never quite know."

MIKE WALSH

Head of music, Xfm Network



"A great Brits moment for me was David Bowie getting the outstanding contribution award in 1996. He was joined on stage by the Pet Shop Boys to perform Hello Spaceboy - a

song I really liked at the time - and it was the first Brits I ever went to so it really stuck with me. Fleetwood Mac in 1998 was also a classic. There are a few acts worthy of some big Brits love next year - Scouting For Girls and

The Ting Tings are surely two of the UK breakthrough stories of recent times, both going from demo play on Xfm to great success in a relatively short space of time. It would also be great to see Elbow continue their long overdue run of silverware. In terms of international acts, the global juggernaut that is Kings Of Leon is bound to be deservedly recognised and I'd love to see some recognition for the wonderful Ida Maria."

NEIL HUGHES

Director of promotions, Polydor

"[My favourite] Brits moment has to be Scissor Sisters [performing] Take Your Mama Out. The performance showed everything that the band are about - innovative, bright, unique, fun, show stopping. It's still the most talked about performance of the last few years. I would love to see Elbow win something next year; we found out that Grounds For Divorce was added to the Radio One playlist whilst we were on the way to this year's show. What has deservedly happened to the band in the months since then goes against the grain of what normally happens in this day and age to bands that are four albums into their career. A Brit would recognise this remarkable achievement."

STUART GALBRAITH

CEO, Kilimanjaro



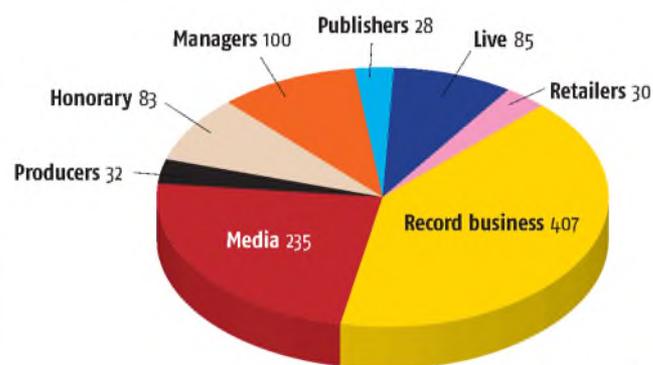
"One of the biggest and most notable changes to the Brits for me was the year they introduced members of the public to the audience, and just having them at the front of the room lifted the whole event up a notch. The most powerful moment for me was the three or four minutes that Muse performed in 2004. The whole table just went, 'Wow!'. I'm in the voting academy for the live award and Muse's performance just encapsulated the power of live music. I think it's interesting to see best live act as a category was introduced in 2005 and sitting here in 2008 live music is making more and more impact on the industry as a whole."

EDITH BOWMAN

Presenter, Radio One



"The Brits is one of those dates on the calendar that I always look forward to, especially for the outstanding contribution to music medley at the end of the show. I remember being stood on my chair singing my heart out to Macca last year and not having a voice after the Oasis performance the year before. When Prince performed a few years back it was a total highlight and not to take away from the music and his performance but I couldn't believe how



small he was. 2009 is gonna be another great year, just look at some of the albums that have been out and should pick up something; Coldplay, Razorlight, Keane, Snow Patrol, The Streets, Glasvegas, Oasis, The Verve, Girls Aloud, Wiley, Elbow, Duffy just to name a few. The Critics Choice award last year went quite rightly to Adele and I'd like one of the exciting new bands to pick that up like Friendly Fires or Red Light Company."

GUY FREEMAN

Controller of music and events, ITV



"The first one I produced was in 1999 and I remember one of the greatest moments for me that year was when Stevie Wonder joined the Eurythmics on stage for There Must Be An Angel. It was the year Eurythmics had received the outstanding contribution award and it was a real hair-on-the-back-of-your-neck-rising moment. I always enjoy the surprises. The great thing about the Brits is it's a show that gets a generation of viewers who look to the show as a guide to what they should be listening to... those artists that have maybe sold 300,000 copies, it helps take them to a wider audience. From a performance level taking the plunge to return to live transmission two years ago has paid dividends; it has brought performances to a new level."

GENNARO CASTALDO

Head of Press & PR, HMV & Fopp



"Obviously there are controversial moments that stand out. Most of them have tended to be the usual media froth and stunts - think of Chumbawumba and John Prescott, although, in hindsight, the Michael Jackson and Jarvis Cocker incident was actually quite a significant one, as it seemed to symbolise the beginning of the slide in Jackson's career - the moment the idol was knocked off his pedestal. However, leaving such moments aside, one of the best recent memories was Take That coming back to win best single with Shine. The band's return represented a real feelgood story for our industry when it needed a bit of a shot in the arm, and seeing them come back to give such a great performance and pick up a Brit, when there was so much love in the auditorium for them, was a wonderful and happy moment. I guess this year there could be a big spotlight on Duffy, given her huge breakthrough success, as well as Kings Of Leon, Girls Aloud, AC/DC and Coldplay. It would be nice to think that Bob Dylan will also be acknowledged in some way."



GRAPH ABOVE

The thousand: a breakdown by sector of the 1,000 voters who make up the Brits voting academy

PICTURED LEFT More power to Elbow: are the Mercury prizewinners due some love from the Brits this year?

Key releases

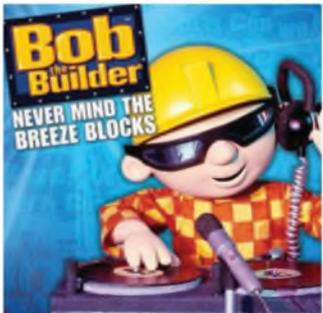
For full reviews, updated daily, visit www.musicweek.com/reviews. For a full list of new releases updated every Monday, go to www.musicweek.com

Out this week

Singles

- **Dan Black** Yours (A&M)
debut single
- **Flobots** Rise (Universal)
previous single (chart peak): Handlebars: 14
- **Florence & The Machine** Dog Days Are Over (Island)
previous single: Kiss With A Fist (51)
- **Karima Francis** Chasing The Morning Light (Columbia)
debut single
- **Gym Class Heroes** Guilty As Charged (Decaydance/Fueled By Ramen)
previous single: Cookie Jar (feat. The-Dream) (6)
- **Honey Ryder** Fly Away (Honey Ryder)
previous single: Numb (32)
- **Enrique Iglesias** Away (Interscope)
previous single: Tired Of Being Sorry (20)
- **Jonas Brothers** Lovebug (Polydor)
previous single: Burnin' Up (30)
- **Kid Rock** Roll On (Polydor)
previous single: All Summer Long (1)
- **Maria Lawson** These Walls (Pebble Beach)
previous single: Breaking Me Down (did not chart)
- **Leona Lewis** Run (Syco)
previous single: Forgive Me (3)
- **Oasis** I'm Outta Time (Big Brother)
previous single: The Shock Of The Lightning (3)
- **Busta Rhymes** World Go Round (Interscope)
previous single: We Made It (feat. Linkin Park) (10)
- **Slipknot** Dead Memories (Roadrunner)
previous single: Psychosocial (67)
- **Sharleen Spiteri** It Was You (Mercury)
previous single: Stop, I Don't Love You Anymore (did not chart)
- **The Streets** Heaven For The Weather (Sixsevenine)
previous single: Everything Is Borrowed (37)
- **Usher** Trading Places (LaFace)
previous single: Moving Mountains (25)
- **Wiley** feat. **Daniel Merriweather** Cash In My Pocket (Asylum)
previous single: Summertime (45)

Albums

- **Anonymous Tip** Not Your Orthodox (Triumphant Sound)
debut album
- 
- **Bob The Builder** Never Mind The Breezeblocks (JMTV)
previous album (first-week sales/total sales): The Album (26,372/207,971)
 - **Sarah Brightman** A Winter Symphony (Manhattan/EMI)
previous album: Symphony (9,345/27,389)
 - **Glasvegas** A Snowflake Fell (And Felt Like A Kiss) (Columbia)
previous album: Glasvegas (56,412/117,286)
 - **Josh Groban** A Collection (Reprise)
previous album: Noel (25,243/31,529)
 - **King's College Choir** Christmas At Kings (EMI TV)
debut album

- **Barry Manilow** Happy Holiday! (Warner Bros)
previous album: Beautiful Ballads & Love Songs (20/151)
- **Natasha Panas** Yellow Flowers (Pebble Beach)
debut album
- **Royal Scots Dragoon Guards** Spirit Of The Glen - Journey (UCI)
previous album: Spirit Of The Glen (29,649/242,032)
- **Same Difference** Pop (Syco)
debut album
- **Britney Spears** Circus (live) (previous album: Blackout (42,214/251,424))
- **Take That** The Circus (Polydor)
previous album: Beautiful World (168,963/2,485,563)

Out next week

Singles

- **Attic Lights** Light Night Sunshine (Island)



- **Boyzone** Better (Polydor)
 - **Cold War Kids** I've Seen Enough (V2)
 - **Dap-C** feat. **Lil Wayne** Ma Money (NGU)
 - **Dead Kids** Into The Fire (Sparrow's Tear)
 - **The Delays** Lost Tunes (Fiction)
 - **DM Stith** Curtain Speech (Asthmatic Kitty)
 - **The Futureheads** I Wouldn't Be Like This If You Were Here (Nul)
- Although this is new material from Sunderland's angular indie-pop quartet, it was recorded during the sessions for their last album *This Is Not The World*, which peaked at 17 in the album chart. A digital-only release, it was heralded by the start of their UK tour which kicked off last Saturday at London's Astoria, with Johnny Foreigner in support. The tour follows their recent worldwide sell-out shows and runs until December 20.

- **Kings Of Leon** Use Somebody (Hand Me Down)
- **Ladyhawke** My Delirium (Modular)
- **Metronomy** A Thing For Me (Because)
- **James Morrison** Broken Strings (Polydor)
- **Neon Neon** Dream Cars (Lex)
- **Paramore** Decode (Fueled By Ramen)
- **The Presets** Anywhere (Modular)
- **Mr Scruff** Get On Down/Hold On (Ninja Tune)
- **Vetiver** More Of The Past (FatCat)
- **Sir Terry Wogan & Aled Jones** Little Drummer Boy/Peace On Earth (Warner Music Ent)
- **James Yorkston** Tortoise Regrets Hare (Domino)

Albums

- **50 Cent** Before I Self-Destruct (Interscope)
- **Binario** Binario (Far Out Recordings)
- **Bow Wow** Face Off (RCA)
- **Brandy** Human (RCA)



- **Cat Power** Dark End Of The Street (Matador)

“For her latest – and final – covers record, Cat Power has reached for a collection of songs that joins the dots between classic Motown, alt.country and Sixties rock and pop. Songs by The Pogues, Fairport Convention, Otis Redding and Aretha Franklin are given the familiar Cat Power treatment here as she twists and grinds them with her smoky, infectious lazy vocal. For fans, this will be a welcome addition to their record collections”

www.musicweek.com/reviews

- **Jadakiss** The Last Kiss (Def Jam)
- **Kelpe** Extraquarium (DC Recordings)

“Kelpe has been stoically releasing a string of high-quality electronic-based misses since 2003, taking in a variety of influences and weaving them into his own dreamlike style. Extraquarium gathers a set of disparate remixes, from the grungy electro pulse of Zombie Zombie to the blissful homemade ambience of The Boat. Special mention should go to fellow DC artists The Oscillation, who push all the right buttons on Cut It Upwards and leading the track down a dark path indeed.”

www.musicweek.com/reviews

- **The Lines** Flood Bank (Acute)
- **The Lucksmiths** First Frost (Fortuna Pop)
- **Trost** Trust Me (Bronzerat)
- **Wiley** See Clear Now (Asylum)
- **Neil Young** Sugar Mountain Live At Canterbury House 1968 (Reprise)

December 15

Singles

- **Basshunter** I Miss You (Hard2beat)

- **The Boy Least Likely To** The First Snowflake (Too Young To Die)
- **Eli "Paperboy" Reed & The True Loves** Am I Wasting My Time? (Q Division)
- **Fields** Are You Ready Yet? (Atlantic)
- **Flo Rida** feat. **Sean Kingston** Roll (Atlantic)
- **Kaiser Chiefs** Good Days Bad Days (B Unique/Polydor)
- **Kitty Daisy & Lewis** (Baby) Hold Me Tight/Buggin' Blues (Sunday Best)
- **La Roux** Quicksand (Kitsune)
- **Geraldine McQueen** X-Mas Song (Polydor)
- **Katie Melua** Toy Collection (Dramatico)
- **Pendulum** Showdown (Warner Bros)
- **Portishead** Magic Doors (Island)
- **Razorlight** Hostage Of Love (Vertigo)

“Love him or loathe him, Razorlight frontman Johnny Borrell is a populist and, as a songwriter, hits the spot with songs that can connect with broad audiences. Hostage Of Love is no exception; it wears its influences on its sleeve and is full of lyrical clichés that critics will tear apart. For the radio listening public however, it is a song that will undoubtedly hit the mark.”

www.musicweek.com/reviews

- **Scooter** Vs **Status Quo** That Rock (Whatever You Want) (AATW)
- **Seeland** Library (Loaf Recordings)



- **Snow Patrol** Crack The Shutters (Fiction)
- **Darren Styles** Girls Like You (AATW/UMTV)
- **Tanlines** New Flowers (Young Turks)
- **The Wombats** Is This Christmas (14th Floor)

Albums

- **Baikonour** Your Ear Knows Future (Melodic)
- **Carter Burwell** Twilight The Score (Atlantic)
- **Jamie Foxx** Intuition (RCA)
- **Johnny Greenwood** There Will Be Blood (Warner Brothers)



- **Anthony Hamilton** The Point Of It All (RCA)
- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)
- **Son Of Dave** Wild West Show (Kartel)
- **Various** Soma 2008 (Soma)

December 22

Singles

- **The Fratellis** A Heady Tale (Island)
 - **Mariah Carey** I Stay In Love (Def Jam)
- As Mariah Carey's 1994 festive hit *All I Want For Christmas Is You* leaves its mark on the singles chart yet again – it has racked up more than half a million sales over its shelf life – Def Jam releases the fourth single from her *E=MC²* album. The song was premiered on X Factor earlier this month when Carey spent a week working with the contestants. The finalists sang her song *Hero* on the same episode, with their version now the biggest-selling single of the year so far. *I Stay In Love* will originally be released digitally, with the full release following on January 5.
- **Sugababes** No Can Do (Island)

THE PANEL

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



THOMAS H GREEN (Q)
Video Nasties: **Albatross** (Dead Again)

Albatross rides out of the speakers as if already mid-song, a punk storm of livid drumbeats and screeching. It's an amphetamine riot that lasts for an exhilarating minute before they suddenly turn, rather brilliantly, into Lynyrd Skynyrd for an unexpected stadium rock interlude.



JANICE LONG (RADIO TWO)
Matt Duke: **The Father, The Son and the Harlot's Ghost** (Rykodisc)

If people get the chance to hear Matt Duke – and I hope lots do – they will discover plenty of spine-tingling melodies and a gorgeous voice singing the most bittersweet lyrics. He's in my iPod on repeat and will probably be on yours throughout 2009.



LISA VERRICO (THE TIMES)
Asteroids **Galaxy Tour: Around The Bend** (Small Giants)

This is a dreamy, funk-driven technicolour pop track that might already be familiar as it's on current iPod Touch advert. Asteroids *Galaxy Tour* have arrived complete with cowbells, whistling and a sex kitten singer – think the B52's if they chilled out a little.



CHRIS WELLS (ECHOES)
Nikka Costa: **Stuck To You** (Stax)

A great band goes into a room, picks up some instruments and plays. A novel idea, I know, but then Ms Costa always works this way. Which is why this is so funky, airy and to the point. And also why the entire Pebble To A Pearl album took only 10 days to record, and is so great. Hear it.

December 29**Singles**

- **Blu Ray** feat. **Jimmy Somerville** You & Me (AATW)
- **Daniel Powter** The Best Of Me (Warner Brothers)
- **Keane** Perfect Symmetry (Island)
- **Kevin Rudolf** feat. **Lil Wayne** Let It Rock (Island)

Albums

- **Kylie Minogue** Boombox Remix Album (Parlophone)

“This collection of remixes includes some of Kylie’s biggest songs, such as New Order soundclash Can’t Get You Out Of My Head. Other highlights include a Chemical Brothers mix of Slow, while Mylo, Riton, Sebastian Leger, Fischerspooner and Whitey also roll their sleeves up to offer interpretations of hits Spinning Around, 2 Hearts, The One and In My Arms respectively.”

www.musicweek.com/reviews

January 5**Singles**

- **Glasvegas** It’s My Own Cheating Heart That Makes Me Cry (Columbia)
- **My Chemical Romance** Watchmen/Desolation Row (Reprise)
- **The Saturdays** Issues (Fascination)
- **Travis** Song To Self (Red Telephone Box)



- **White Lies** To Lose My Life (Fiction)

“The title track from the West Londoners’ January 22-released album establishes

exactly why the band have been so highly rated by the NME, with their echoes of Editors, Arcade Fire and Joy Division. To Lose My Life gradually builds up to a radio-friendly crescendo, with vocal loops and a soaring chorus completing what is a seemingly effortless take on loss, memory and death.”

www.musicweek.com/reviews

Albums

- **Menahan Street Band** Make The Road By Walking (Dunham/Daptone)
- **The Shaky Hands** Lunglight (Memphis Industries)

January 12**Singles**

- **Cut Off Your Hands** Oh Girl (Atlantic)
- **Girls Aloud** The Loving Kind (Fascination)
- **Hue & Cry** Headin’ For A Fall (Blairhill)
- **Jay Sean** feat. **Lil Wayne** Tonight (Layded)
- **Jose Amensia** Vs **Karen Overton** Your Loving Arms (Maelstrom)
- **Ratatat** Shempi (XL)

Albums

- **Animal Collective** Merriweather Post Pavilion (Domino)

“With the rise of Panda Bear and the heavily-indebted El Guincho, 2009 could well prove to be Animal Collective’s year. It follows, then, that Merriweather Post Pavilion, the band’s ninth album, is released in January with the heavy weight of expectation on its shoulders. Happily, though, it doesn’t

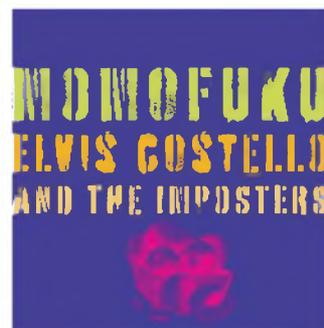
sound like it: Merriweather... sticks to the band’s formula of aggressively messing with the formula. It proves playful and inventive throughout.”

www.musicweek.com/reviews

- **J Tillman** Vacilando Territory Blues (Bella Union)
- **Mr Oizo** Lamb’s Anger (Ed Banger)
- **Joshua Redman** Compass (Warner)
- **Stevie Nicks** The Soundstage Sessions (Warner Brothers)
- **White Lies** To Lose My Life Or Lose My Love (Fiction)

January 19 and beyond**Albums**

- **Lily Allen** It’s Not Me It’s You (Regal) (09/02)
- **Sam Beeton** No Definite Answer (RCA) (09/03)



- **Andrew Bird** Noble Beast (Bella Union) (02/02)

“The man with the finest whistle in music returns with another fine album flaunting his remarkable multi-instrumentalism and mellifluous lyrical mumbo-jumbo. The album’s low-key feel belies the song’s complexity, on which he exercises an intricacy and lyrical intimacy that few of Bird’s singer-songwriter peers, with the exception of Sufjan Stevens, Bonnie “Prince” Billy and Smog, can hope to match.”

www.musicweek.com/reviews

- **Circlesquare** Songs About Dancing & Drugs (!K7) (19/01)
- **Kelly Clarkson** tbc (RCA)
- **Chris Cornell** Scream (Interscope) (02/02)

- **Elvis Costello** Momofuku (Mercury) (28/04)



- **Cut Off Your Hands** You And I (Sixsevine) (26/01)
- **Diplo** Decent Work For Decent Pay: Vol 1 (Big Dada) (26/01)
- **Empire Of The Sun** Walking On A Dream (Virgin) (16/02)

“This collaboration between Pnau’s Nick Littlemore and The Sleepy Jackson’s Brian Wilson-alike Luke Steel has got fans excited ever since the title track appeared with a minimum of fanfare at the end of August. Judging on the impact of the album’s five-track sampler, it is easy to see why: the result is a winning collaboration, with Pnau’s electronic nous adding a playful pop edge to Steele’s gorgeous Beach Boys-esque song writing, creating indie pop songs of the highest order that suggest a hook up between, say, Daft Punk and Phoenix.”

www.musicweek.com/reviews

- **Escala** Escala (Syco) (06/04)
- **Fields** Hollow Mountains (Atlantic) (02/03)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **The Fray** The Fray (Epic) (02/02)
- **Grand Duchy** Petit Fours (Cooking Vinyl) (16/02)
- **It Hugs Back** Inside Your Guitar (4AD) (19/01)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (09/02)
- **Lady Gaga** The Fame (Interscope) (26/01)
- **Annie Lennox** The Annie Lennox Collection (RCA) (09/03)
- **Jennifer Lopez** Greatest Hits (Epic) (09/02)
- **M Ward** Hold Time (4AD) (16/02)
- **Sarah McLachlan** Closer (RCA) (02/03)

- **Barry Manilow** The Greatest Songs Of The Eighties (Arista)
- **The Mojo Fins** The Sound That I Still Hear (Amazon) (23/02)
- **Mastodon** Crack The Style (Reprise) (09/03)
- **N.A.S.A** The Spirit Of The Apollo (Anti/Epitaph) (16/02)
- **Oberman Knocks** 13th Smallest (Aperture) (16/02)
- **The Prodigy** Invaders Must Die (Take Me To The Hospital) (02/03)
- **Red Light Company** Fine Fascination (Lavoita) (16/02)
- **Ann Scott** We’re Smiling (Raghouse) (02/02)
- **Jay Sean** My Own Way Deluxe (Layded) (02/02)
- **Shinedown** The Sound Of Madness (Atlantic) (02/03)
- **Bruce Springsteen** Working On A



- **Dream** (Columbia) (26/01)
- **Starsailor** All The Plans (Virgin) (02/03)
- **Tahmac** Welcome To Tahland (Tahmac Entertainment) (09/02)
- **Benjamin Taylor** The Legend Of Kung Folk Part 1 (Iris) (06/04)
- **Telepathe** Dance Mother (V2/Co-Operative) (26/01)
- **Various** War Child (Parlophone) (16/02)
- **Various** Watchmen OST (Warner Bros) (23/02)
- **Julian Velard** The Planeteer (Virgin) (02/03)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **Nancy Wallace** Old Stories (Midwich) (19/01)

SINGLE OF THE WEEK

Leona Lewis Run (Syco)



Syco rushed this digital-only single out for an iTunes exclusive yesterday (Sunday) after high demand from fans following Lewis’s performance on X Factor on November 15. The ballad, which had the TV show’s judges in knots, will be made available via other digital outlets from next Monday and forms part of the deluxe package of her debut album Spirit, which has already sold more than 2m copies. Although the physical deluxe package is already out, the digital bundle will include six “video gifts” from the artist herself. The track was first aired on Jo Whaley’s Radio One Live Lounge late last year, with fans clamouring then for a digital version to be released.

ALBUM OF THE WEEK

Take That The Circus (Polydor)



Having pulled off one of the greatest comebacks in history, Manchester’s likeliest lads return with the follow-up to the eight-times platinum Beautiful World, which rocketed to the top of the charts this time two years ago. This epic set was produced by Beautiful World collaborator John Shanks and features further songwriting input from the entire group. The Circus contains current number one single Greatest Day and two Howard Donald-led tracks, one of which, Here, was co-written by Turin Brakes. Their sell-out UK tour kicks off next June at Sunderland’s Stadium Of Light on June 5.

Charts club charts



Are we human or are we dancer?
At last we have an answer as The Killers top the Upfront chart



Getting better all the time:
Christina Aguilera jumps 3-1 on the Commercial chart

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST TITLE / Label
1	4	3	THE KILLERS Human / Vertigo
2	8		LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
3	12	2	MADONNA Miles Away / Maverick
4	7	2	SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes / Nebula
5	14	2	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
6	3	5	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
7	1	4	THE WIDEBOYS Sambuca 2008 / AATW
8	27	2	SUGABABES No Can Do / Island
9	NEW	1	VARIOUS Mofohifi Records Autumn '08 (Sampler): Mash Up... / Mofohifi
10	6	5	PIMP + JAM FEAT. NORMA LEWIS Feel U Feelin' Me / Nightingale Global
11	21	2	EDEN ROX Crazy / Edenz Web
12	22	2	LOL Love Leaves No Scar / AATW
13	5	5	ROBIN S Luv 4 Luv/Show Me Love / Champion
14	34	2	WILL YOUNG Grace / 191RCA
15	8	6	LADYHAWKE My Delirium / Modular
16	11	7	AVATAR ONE FEAT. ALEXANDRA GREENE Open Up / Loverush Digital
17	NEW		TINCHY STRYDER Take Me Back / Island
18	10	7	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
19	NEW		E TYPE True Believer / AATW
20	NEW		MICHAEL WOODS Natural High / Diffused
21	18	12	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
22	NEW		HAJI & EMANUEL The Pressure / Big Love
23	13	8	ALPHABEAT What Is Happening / Charisma
24	23	3	KID CUDI Day N Nite / Data
25	17	13	BRIAN ANTHONY Worked Up / Sogni7 Entertainment
26	36	2	BASSHUNTER I Miss You / Hardzbeat
27	15	5	ROSIE AND THE GOLDBUG You've Changed / Lover
28	20	9	WAWA Traxxi: Forever/Time/Star Track / Wawa Traxx
29	19	3	CONSOUL TRAININ FEAT. JOAN KOLOVA Stop / Strictly Rhythm
30	16	8	TOKYOBLU Groove Tonight/Set Your Soul On Fire / Tokyoblu Digital
31	NEW		DAVID GUETTA & CHRIS WILLIS Everytime We Touch / Positiva/Virgin
32	25	9	TONY DI BART The Real Thing / AATW
33	NEW		TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries
34	29	7	GABRIELLA CIMI Sanctuary / Island
35	Re	3	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
36	31	17	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
37	28	2	MICKY MODELLE Take Me Away / AATW
38	38	3	BRITNEY SPEARS Womanizer / Jive
39	40	10	SNEAKY SOUND SYSTEM UFO / 14th Floor
40	24	6	VV BROWN Crying Blood / Island

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST TITLE / Label
1	3	5	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
2	8	2	BASSHUNTER I Miss You / Hardzbeat
3	NEW		MADONNA Miles Away / Maverick
4	13	4	TRINITY Turn To Me / Turbulence
5	7	3	MILEY CYRUS 7 Things / Hollywood
6	25	2	KATY PERRY Hot N Cold / Virgin
7	18	3	LAURA IZIBOR From My Heart To Yours / Atlantic
8	20	2	GROOVEMASTERS Every Time We Touch / Extreme
9	24	2	TAHMAC Time Of My Life / Tahmac Entertainment
10	1	3	THE WIDEBOYS Sambuca 2008 / AATW
11	NEW		SUGABABES No Can Do / Island
12	5	4	BRITNEY SPEARS Womanizer / Jive
13	16	4	KATIE JEWELS Burning Love / AATW
14	22	3	FEATURE 410 Amazing/Inside My Head/Ovar & Over... / white label
15	19	2	SOLANGE Sandcastle Disco / Geffen
16	2	4	GEO DA SILVA I'll Do It Like A Truck / Hardzbeat
17	NEW		LAURA CRITCHLEY Your Loving Arms / Big Print
18	NEW		RYAN FERRADA Dirty In The Club / Big Bucks
19	12	5	ALESHA DIXON The Boy Does Nothing / Asylum
20	21	3	ANNIE Two Of Hearts / Island
21	NEW		MASTER BLASTER Everywhere / All Around The World
22	NEW		SIMPIY RED Go Now / Simpiyred.com
23	29	2	LOL Love Leaves No Scar / AATW
24	6	4	SCANDALOUS In The Night / 3 Beat Red
25	15	4	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
26	17	6	GIRLS ALOUD The Promise / Fascination
27	27	2	VIBOUT I'm Just More / AATW
28	4	4	FE-NIX Lady Baby (My Boo) / Genetic
29	NEW		THE KILLERS Human / Vertigo
30	NEW		FIFTY PHANTOMS Last Night / Universal

COOL CUTS TOP 20

Pos	ARTIST TITLE
1	SEPTEMBER Can't Get Over
2	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket
3	HAJI & EMANUEL The Pressure
4	MECK Windmills
5	DAVID GUETTA & CHRIS WILLIS Everytime We Touch
6	MR OIZO Positif
7	STEVE ANGELLO Show Me Love
8	CHRIS LAKE If You Knew
9	UBERFETT El Zoomah
10	NATURAL BORN GROOVES Candy On The Dancefloor
11	TINCHY STRYDER Take Me Back
12	SUGABABES No Can Do
13	LITTLE BOOTS Stuck On Repeat
14	FERRY CORSTEN Radio Crash
15	BEN WESTBEECH & RED LIGHT Do It All Again
16	AUDIO BULIYS Dope Fiend
17	COREY GIBBONS FEAT. ROBIN S At My Best
18	FONZERELLI Losing U
19	RAN SHANI Randomized
20	ALEX GAUDINO I Love Rock & Roll

MusicWeek.com

Go online for more chart data

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

www.musicweek.com

URBAN TOP 20

Pos	Last	Wks	ARTIST TITLE / Label
1	1	8	KARDINAL OFFSHALL FEAT. AKON Dangerous / Geffen
2	2	7	T.I. FEAT. RIHANNA Live Your Life / Atlantic
3	18	2	50 CENT Get Up / Interscope
4	5	6	PUSSYCAT DOLLS I Hate This Part / Interscope
5	3	20	ROBIN THICKE Magic / Interscope
6	4	6	ALESHA DIXON The Boy Does Nothing / Asylum
7	NEW		KARDINAL OFFSHALL Numba 1 (Tide Is High) / Kon Live/Geffen/Polydor
8	8	15	NE-YO Miss Independent / Def Jam
9	10	3	NEW KIDS ON THE BLOCK FEAT. NE-YO Single / Interscope
10	11	3	SOLANGE Sandcastle Disco / Geffen
11	13	4	KANYE WEST Love Lockdown / Def Jam
12	7	8	LEMAR If She Knew / Epic
13	6	1	CRAIG DAVID Where's Your Love / Warner Brothers
14	12	13	THE GAME FEAT. LIL WAYNE My Life / Geffen
15	9	3	ESTELLE FEAT. SEAN PAUL Come Over / Atlantic
16	17	4	THE WIDEBOYS Sambuca 2008 / AATW
17	22	2	FLO RIDA FEAT SEAN KINGSTON Roll / Atlantic
18	16	3	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum
19	23	3	KID CUDI Day N Nite / Data
20	15	15	RIHANNA Disturbia / Def Jam

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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Human makeover makes a Killer dance tune

ANALYSIS by Alan Jones

IT IS FAIRLY ROUTINE FOR TRACKS BY ROCK ACTS to be given a dance makeover but not so common for them to top the Upfront chart - but that's what The Killers do this week, with their latest single Human scorching to number one with a huge 31.55% margin over Loverush UK!'s Fountains Of Youth, which is number two for the second week in a row.

Human was remixed by Armin Van Buuren, Pink Noise, Ocelot, Thin White Duke and Ferry Corsten, and represents only the second foray into the chart by The Killers, following Read My Mind, which climbed as high as number five in March 2007.

Persistence pays off for Christina Aguilera, whose Keeps Gettin' Better has been the most consistent performer in the Commercial Pop chart in the last five weeks, and finally reaches number one. Given terpsichorean tweaks by Bimbo Jones and Tom Neville, it has moved 8-2-4-3-1 since being mailed, and is Aguilera's first track on that chart for exactly two years - Hurt peaked at number two this very week in 2005.

Kardinal OffShall's Dangerous collaboration with Akon is number one on the Urban chart for the fifth straight week but its lead over T.I. and Rihanna's Live Your Life - number two for the third time - is collapsing, not least because a new Kardinal OffShall promo is replacing it in many DJs sets.

The new arrival is Numba 1 (Tide Is High), which is the only new entry to the chart this week, debuting at number nine.

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Charts predictive

CAMPAIGN FOCUS

THE FRAY

THE FRAY WILL RETURN to the UK venue where it all began for them as RCA prepares to push the button on their second album campaign.

The Denver natives will perform an intimate fan show at the Borderline in London this month as they introduce songs from their new studio album, the follow-up to 2007's 3m-selling debut *How To Save A Life*.

The performance, their first since selling out two nights at the Hammersmith Apollo at the end of last year, will mark the beginning of an extensive global roll-out that the major believes can mirror the success of the band's debut.

The band's first three singles generated some 58,000 plays on UK radio. However, RCA marketing manager Adam Griffin, who has worked with the group on both album campaigns, says the challenge in moving forward will be in establishing a stronger identity for the group beyond the radio hits.

"I am very confident we have three big hits on this album, so from that perspective we are in very good shape," he says. "My main goal, though, is in getting The Fray more well-known and recognised



to the UK market. People know the songs but they don't know the band, so it's about giving them more of a face; that's my target."

To that end, RCA is looking to increase

the band's presence at TV, citing more access as an opportunity to join the dots between the songs and the band.

"Last time around we didn't have constant access to the band because they

were touring solidly in the US, so although we were offered TV, the band weren't around to commit," Griffin says.

RCA sold 400,000 copies of The Fray's breakthrough single *How To Save A Life* in the UK alone, although the song didn't reach the top spot due to sales being accumulated across the course of the campaign. The album was made available on iTunes in the UK at the same time as it was released Stateside.

"The Fray were a very digital band," says Griffin, who went to radio with the track 11 weeks upfront of its physical release.

How To Save A Life was one of the first to benefit from exposure via Grey's Anatomy in the US, with the accompanying video featuring footage from the show itself in a bid to make the connection between the track and the show.

The new album has received an equally strong launch pad on US television, where the lead single *You Found Me* has been used to soundtrack promos for the new season of *Lost*.

The self-titled new album is released on RCA on February 9.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	FALL OUT BOY	Folie À Deux	Mercury
2	EMINEM	Relapse	Interscope
3	NEIL YOUNG	Sugar Mountain Live...	Reprise
4	ST ETIENNE	The Best Of St Etienne	Heavenly
5	50 CENT	Before I Self-Destruct	Interscope
6	VIA	Clubland Extreme Hardcore 5	UMTV
7	B SPRINGSTEEN	Working On A Dream	Columbia
8	PRODIGY	Invaders... Take Me To The Hospital	
9	MY BLOODY VALENTINE	Loveless	Sony BMG
10	WILEY	See Clear Now	Asylum
11	BRANDY	Human	RCA
12	SAXON	Into The Labyrinth	SPV
13	KATE RUSBY	Sweet Bells	Pure
14	VIA	Taste Of Winter 2009	Hed Kandi
15	FRANZ FERDINAND	Tonight...	Domino
16	MORRISSEY	Years Of Refusal	Polydor
17	BOB THE BUILDER	Never Mind...	UMTV
18	CHRIS CORNELL	Scream	Interscope
19	WHITE LIES	To Lose My Life	Fiction
20	MY BLOODY VALENTINE	Isn't Anything	Sony BMG

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	NEIL YOUNG	Sugar Mountain: Live	Reprise
2	ELVIS PRESLEY	In Person	Follow That Dream
3	FALL OUT BOY	Folie À Deux	Mercury
4	THE SMITHS	Singles Boxset	Rhino
5	ST ETIENNE	The Best Of St Etienne	Heavenly
6	FRANK SINATRA	Greatest Concerts	Entertain Me
7	BURT BACHARACH	Magic Moments	Rhino
8	MY BLOODY VALENTINE	Isn't Anything	Sony BMG
9	THE KINKS	Picture Book	Sanctuary
10	LIBERA	Eternal - Best Of Libera	EMI Classics
11	KATE RUSBY	Sweet Bells	Pure
12	GIRLS ALOUD	Out of Control	Fascination
13	PAVEMENT	Brighten The Corners	Domino
14	CAROLE KING	Tapestry Legacy Edition	Sony
15	SPANDAU BALLET	The Best Of	Chrysalis
16	YSGOL GLANAETHWY	O Fortuna	Sain
17	SENS. ALEX HARVEY	Hot City	Major League
18	RAZORLIGHT	Slipway Fires	Vertigo
19	ELVIS	I'll Remember You	Follow That Dream
20	SIGUR ROS	Von One Little Indian	

amazon.co.uk

TOP 20 SHAZAM PRE RELEASE CHART

Pos	ARTIST	Title	Label
1	KID CUDI	Day 'N' Nite	Data
2	OUTSIDERS	Keep This Fire Burning	Loaded
3	LEONA LEWIS	Run	Syco
4	WILEY	Cash In My Pocket	Asylum
5	BOYZONE	Better	Polydor
6	KANYE WEST	Heartless	Def Jam
7	LADY GAGA	Just Dance	Interscope
8	KEVIN RUDOLF	Let It Rock	Island
9	LADYHAWKE	My Delirium	Modular
10	SNOW PATROL	Crack The Shutters	Fiction
11	NE-YO	Mad	Def Jam
12	LAURENT WOLF	No Stress	Ritmodynamic
13	BRANDY	Right Here	Atlantic
14	MOBIN MASTER	Show Me Love	Safari Music
15	ANGELLO/LUKE/ROBYN S	Show Me Love	Data
16	PAULA DEANDA	Stunned Out	Sony BMG
17	BASSHUNTER	I Miss You	Hard2beat
18	TAIO CRUZ	I Just Wanna...	4th & Broadway
19	ENRIQUE IGLESIAS	Away	Polydor
20	PALEFACE	Do You Mind	Data

shazam

TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	KINGS OF LEON	Closer	Hand Me Down
4	THE KILLERS	Human	Vertigo
5	MGMT	Kids	Columbia
6	MGMT	Time To Pretend	Columbia
7	KINGS OF LEON	Manhattan	Hand Me Down
8	KINGS OF LEON	Crawl	Hand Me Down
9	KINGS OF LEON	Reverly	Hand Me Down
10	MGMT	Electric Feel	Columbia
11	KATY PERRY	I Kissed A Girl	Virgin
12	KINGS OF LEON	Notion	Hand Me Down
13	KINGS OF LEON	Be Somebody	Hand Me Down
14	KINGS OF LEON		17 Hand Me Down
15	COLDPLAY	Viva La Vida	Parlophone
16	KINGS OF LEON	I Want You	Hand Me Down
17	BRITNEY SPEARS	Womanizer	Jive
18	KINGS OF LEON	On Call	Hand Me Down
19	MUSE	Supermassive Black Hole	Helium 3
20	VAMPIRE WEEKEND	A-Punk	XL

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	FALL OUT BOY	Folie À Deux	Mercury
2	NEIL YOUNG	Sugar Mountain Live	Reprise
3	EMINEM	Relapse	Interscope
4	50 CENT	Before I Self-Destruct	Interscope
5	BUSTA RHYMES	B.O.M.B.	Interscope
6	JAY-Z	Blueprint III	Def Jam
7	MORRISSEY	Years Of Refusal	Polydor
8	BRANDY	Human	RCA
9	COMMON	Universal Mind Control	Island
10	ESCALA	Escala	Syco
11	PRODIGY	Invaders... Take Me To The Hospital	
12	WILEY	See Clear Now	Asylum
13	FRANZ FERDINAND	Tonight...	Domino
14	B SPRINGSTEEN	Working On A Dream	Columbia
15	PRETTY RICKY	Eighties Babies	Atlantic
16	KYLIE MINOGUE	Boombox	Parlophone
17	A & THE JOHNSONS	Crying...	Rough Trade
18	LIUY ALLEN	It's Not Me It's You	Parlophone
19	UITRABEAT	Disco Lights	AATW
20	SEPUITURA	A-Lex	SPV/Steamhammer

hmv.com

ANALYSIS

by Alan Jones

No signs of fallout from Folie À Deux

A STRONG DEBUTANT LAST WEEK, Fall Out Boy's *Folie À Deux* is now the top pre-release. It moves four to one on HMV, three to one on Play and six to two on Amazon. Due for release two weeks hence (December 15) it is the band's third album for Universal and the first to be launched in time to take advantage of Christmas. Their first two were released in February when the weather – and market – is cold.

Many artists fall by the wayside after an album or two so it says a lot for Neil Young that his releases are always attended by a buzz of excitement, whether brand new or archive releases. That buzz is pretty loud for an album in the can for 40 years but only now about to be released – *Sugar Mountain: Live At Canterbury House 1968*, a much-praised early Young concert recording that is number one at

Amazon, number two at HMV and number three at Play.

It is something of a tradition now that when new releases for all other genres of music are pared back, December and January are among the busiest months of all for new hip-hop product. This year is no different, and the Top 10 at HMV is stuffed with them – Eminem, 50 Cent, Busta Rhymes, Jay-Z and Common.

Kings Of Leon's *Only By The Night* is showing remarkable resilience at Last.fm, where it continues to dominate the overall Top 20. It was released 10 weeks ago but shows no sign of making way for the plethora of new and worthy releases that have occurred since – all 11 songs from it are still in the Top 20, with introductory single *Sex On Fire* remaining at number one.

Charts sales

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HIT 40 UK

This	Last	Artist Title / Label
1	29	TAKE THAT Greatest Day / Polydor
2	1	BEYONCÉ If I Were A Boy / RCA
3	4	T.I FEAT. RIHANNA Live Your Life / Atlantic
4	3	THE KILLERS Human / Vertigo
5	5	KATY PERRY Hot N Cold / Virgin
6	6	ALESHA DIXON The Boy Does Nothing / Asylum
7	9	BRITNEY SPEARS Womanizer / Jive
8	2	X FACTOR FINALISTS Hero / Syco
9	15	AKON Right Now / Island
10	7	GIRLS ALoud The Promise / Fascination
11	11	PINK So What / LaFace
12	12	JENNIFER HUDSON Spotlight / RCA
13	8	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
14	10	LEONA LEWIS Forgive Me / Syco
15	21	PUSSYCAT DOLLS I Hate This Part / Interscope
16	14	KANYE WEST Love Lockdown / Def Jam
17	17	LEMAR If She Knew / Epic
18	13	DUFFY Rain On Your Parade / A&M
19	28	KINGS OF LEON Use Somebody / Hand Me Down
20	16	KINGS OF LEON Sex On Fire / Hand Me Down
21	19	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
22	NEW	SAME DIFFERENCE We R One / Syco
23	18	NE-YO Miss Independent / Def Jam
24	20	RIHANNA Disturbia / Def Jam
25	26	THE SCRIPT Break Even / Phonogenic
26	23	THE SATURDAYS Up / Fascination
27	NEW	MCFLY Do Ya/Stay With Me / Super
28	NEW	RIHANNA Rehab / Def Jam
29	22	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
30	24	KATY PERRY I Kissed A Girl / Virgin
31	35	TAKE THAT Rule The World / Polydor
32	NEW	N-DUBZ Papa Can You Hear Me / A&T
33	25	MADCON Beggin / RCA
34	30	SUGABABES Girls / Island
35	NEW	LEONA LEWIS Run / Syco
36	34	COLDPLAY Viva La Vida / Parlophone
37	31	THE SCRIPT The Man Who Can't Be Moved / Phonogenic
38	32	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive
39	NEW	MADONNA Miles Away / Warner Brothers
40	38	GABRIELLA CIMI Sweet About Me / Island

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	4	DANIEL O'DONNELL Country Boy / DMG TV (SDU)
3	NEW	THE FIREMAN Electric Arguments / One Little Indian (P)
4	3	KATIE MELUA The Collection / Dramatico (P)
5	2	ADELE 19 / XL (PIAS)
6	7	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	10	OASIS Stop The Clocks / Big Brother (PIAS)

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

CLASSICAL ALBUMS TOP 10

This	Artist Title / Label
1	NEW THE PRIESTS The Priests / Epic (ARV)
2	NEW SALVATION ARMY Together / UCI (ARV)
3	FRON MALE VOICE CHOIR Voices Of The Valley - Home / UCI (ARV)
4	KATHERINE JENKINS Sacred Arias / UCI (ARV)
5	NEW LESLEY GARRETT Amazing Grace / UCI (ARV)
6	ANDREA BOCELLI Incanto / Decca (ARV)
7	CISTERCIAN MONKS Chant - Music For Paradise / UCI (ARV)
8	NEW GALA ENSEMBLE The Best Of Gilbert & Sullivan / Sony BMG (ARV)
9	JONATHAN ANSELL Forever / UCI (ARV)
10	NEW JOHN RUTTER The Ultimate Collection / UCI (ARV)

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

Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 71 / EMI Virgin/UMTV (E)
2	7	OST Mamma Mia! / Polydor (ARV)
3	2	OST High School Musical 3 - Senior Year / Walt Disney (E)
4	4	VARIOUS Pop Party 6 / UMTV (ARV)
5	3	VARIOUS Clubland 14 / A&T/UMTV (ARV)
6	5	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
7	6	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
8	8	VARIOUS Radio 1's Live Lounge - Vol 3 / Sony BMG/UMTV (A&V)
9	NEW	VARIOUS R&B Collection / Universal TV (ARV)
10	9	VARIOUS Jackie: The Album - Vol 2 / EMI TV/UMTV (ARV)
11	11	VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E)
12	10	VARIOUS R&B Yearbook 2008 / Rhino/Sony BMG (ARV)
13	13	VARIOUS Top Gear - Sub Zero Driving Anthems / Universal TV (ARV)
14	RE	VARIOUS Now That's What I Call Xmas / EMI Virgin/UMTV (E)
15	12	VARIOUS The Annual 2009 / Ministry (ARV)
16	16	VARIOUS 101 Power Ballads / EMI Virgin (E)
17	RE	VARIOUS Christmas Hits - 80 Festive Favourites / Rhino/Sony BMG (ARV)
18	NEW	VARIOUS Hardcore - The Classics - 1994-2009 / Ministry (ARV)
19	NEW	VARIOUS The Classical Album 2009 / UCI (ARV)
20	14	VARIOUS Hed Kandi - The Mix 2009 / Hed Kandi (ARV)

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

CATALOGUE STUDIO ALBUMS TOP 20

This	Last	Artist Title / Label
1	2	ORIGINAL CAST RECORDING Mamma Mia! / Polydor (ARV)
2	1	AMY WINEHOUSE Back To Black / Island (ARV)
3	3	THE KILLERS Hot Fuss / Vertigo (ARV)
4	NEW	SNOW PATROL Final Straw / Fiction (ARV)
5	5	SNOW PATROL Eyes Open / Fiction (ARV)
6	4	THE KILLERS Sam's Town / Vertigo (ARV)
7	6	PINK I'm Not Dead / LaFace (ARV)
8	8	AMY WINEHOUSE Back To Black - The Deluxe Edition / Island (ARV)
9	7	NICKELBACK All The Right Reasons / Roadrunner (CIN)
10	13	KINGS OF LEON Aha Shake Heartbreak / Hand Me Down (ARV)
11	12	AMY WINEHOUSE Frank / Island (ARV)
12	9	KINGS OF LEON Youth & Young Manhood / Hand Me Down (ARV)
13	NEW	IL DIVO Siempre / Syco (ARV)
14	11	AC/DC Back In Black / Epic (ARV)
15	10	KAISER CHIEFS Employment / B Unique/Polydor (ARV)
16	15	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
17	14	KEANE Hopes And Feats / Island (ARV)
18	18	JAMES MORRISON Undiscovered / Polydor (ARV)
19	17	EVA CASSIDY Songbird / Blix Street (P)
20	19	PINK FLOYD The Dark Side Of The Moon / EMI (E)

Official Charts Company 2008.

Catalogue reviews

JAMES BLUNT: All The Lost Souls - Deluxe Edition (Custard/Atlantic 7567896985)



James Blunt's second album has sold upwards of 700,000 copies over the last year. It is refreshed here for the Christmas market by the addition of a quartet of bonus tracks, among them the new single Love, Love, Love and a trio of live favourites, of which the best is Blunt's take on Peter, Björn & John's Young Folks. A bonus DVD adds bonus live performances and several 'making of' features.

THE SHIRELLES: Baby It's You/The Shirelles & King Curtis Give A Twist Party (Ace CDCHD1199)



With Burt Bacharach's fabulous title song - covered by The Beatles on their debut album - Goffin and King's Make The Night A Little Longer and producer Luther Dixon's Soldier Boy among its 12 tracks, Baby It's You earned The Shirelles the distinction of becoming the first black female group to have a US album chart entry in 1962. Their third album, it was easily their best. Sadly they lost a lot of their impetus with their next album, a twist-themed shared release with sax player King Curtis on which just one track (I Still Want You) featured both acts. Both albums, and three bonus cuts are included here, on a set that has much memorable music.

MARIYIN: Despite Straight Lines - The Very Best Of Marilyn (Cherry Pop CRPOP 10)



Flamboyant Boy George associate Marilyn issued just one album, and had three top 40 hits, all crammed into a period of less than six months in 1983/4. His debut single Calling Your Name was a melodic and engaging introduction which climbed to number four, while follow-ups Cry And Be Free and You Don't Love Me were glittering pop songs that peaked at 31 and 40 respectively. Ongoing health problems helped to curtail Marilyn's career but this expanded version of his album is worthy of its first-ever release on CD, and a welcome reminder of a marginal but intriguing bit-part player in the Eighties new romantic pop scene.

DENNIS COFFEY: Live Wire - The Westbound Years 1975-1978 (Westbound CDSEWD148)



Rounding up the highlights from Detroit guitar virtuoso Dennis Coffey's tenure at the Westbound label, this irresistible selection of chunky grooves and breaks surround his fluid playing with some sumptuous strings and cooing vocal support. The material on offer treads a fine line between soul, disco and jazz, and is exhilarating and surprisingly timeless.

Alan Jones

Charts analysis

Killers shoot down Guns N' Roses return

Singles & Albums

By Alan Jones

DEBUT RELEASES FROM RHYDIAN, THE PRIESTS AND ONLY MEN ALOUD and eagerly-awaited new albums from The Killers, Guns N' Roses and Kanye West helped the UK record industry to shake of some of its recent gloom to record a massive 39.4% increase in album sales week-on-week. A total of 4,499,589 albums were sold last week - a highly creditable 3.85% above same-week 2007 sales of 4,332,590.

The Killers' Day & Age makes an emphatic debut atop the artist album chart, with first-week sales of 200,299. It is only the fourth artist album to sell more than 200,000 copies in a week this year, trailing first-week sales of 302,074 for Coldplay's Viva La Vida or Death And All His Friends, 220,879 for Kings Of Leon's Only By The Night and 200,866 for Oasis's Dig Out Your Soul.

It was way too much for **Guns N' Roses**, whose first album of new material for 15 years, Chinese Democracy, sold 119,331 copies to debut at number two, and last year's X Factor runner-up **Rhyddian**, whose self-titled debut sold 90,138 copies to enter at number three.

Day & Age is The Killers' third regular album, and they have all reached number one. 2004 debut Hot Fuss debuted at number six (29,349 sales) and reached number one on its 32nd week on the chart, whereas follow-up Sam's Town had a stellar opening tally of 286,946 when debuting at number one in 2006. Despite its slower start, Hot Fuss is the bigger seller, with a current tally of 1,823,887 sales, compared to Sam's Town's 1,304,575.

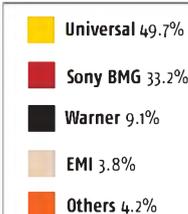
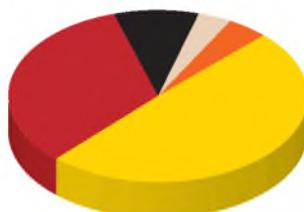
While Rhyddian has the week's top-charting classical crossover album, there are debuts from three other albums in the genre in this week's Top 75. Joining already charting efforts from Il Divo, Fron Male Vocal Choir, Katherine Jenkins, Andrea Bocelli, Jonathan Ansell and The Cistercian Monks are new entries for self-titled debuts from The Priests (number five, 69,087 sales) and Only Men Aloud (number 16, 33,317 sales), Lesley Garret's Amazing Grace (number 50, 12,010 sales) and The Salvation Army's Together (number 20, 31,679 sales).

The Priests are three Catholic clergymen from Northern Ireland - Father Eugene O'Hagan, his brother Martin and Father David Delargy. Only Men Aloud are a choir who rose to fame as winners of the BBC's Last Choir Standing competition earlier this year and are one of five Welsh acts in the Top 75, a record. The aforementioned Rhyddian, the Fron Male Voice Choir, Katherine Jenkins and veteran Tom Jones (down 32-54 with 24 Hours on sales of 11,749) are the others.

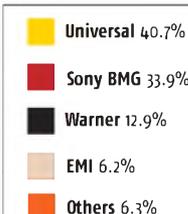
Meanwhile, **Kanye West's** 808s & Heartbreak album debuts at number 11 on sales of 44,720 copies. It comes 14 months after last album Graduation earned West his first number one with sales of 84,611. His second album, Late Registration, also opened bigger, debuting and peaking at number two on sales of 67,240 in 2005. His 2004 debut album The College Dropout debuted at number 49 on sales of 6,064, but later peaked at number 12.

With the top three albums all debuts, last week's leaders take a tumble. Leona Lewis's Spirit falls 1-4 despite increasing sales to 85,149, Dido's Safe Trip Home dives 2-18 (32,597 sales) and The Best Of The Stereophonics: Decade In The Sun ebbs 3-6 (64,482 sales).

ARTIST ALBUMS



SINGLES



Now That's What I Call Music! 71 remains the biggest-selling compilation, suffering a decline of 23.4% to 184,033 sales on its second frame, while the Mamma Mia! soundtrack album enjoys an even bigger boost, soaring 7-2 on the compilation chart, with sales up 143.9% at 46,912. That lifts its 21-week career tally to a mighty 813,887 - but that is way below the DVD's startling first-week sale of 3,124,459 copies. The title helped lift video sales a huge 70.3% week-on-week to 10,873,154, some 33.18% above same-week 2007 sales of 8,164,235.

Abba's Gold album also enjoys a Mamma Mia!-related boost, its sales increasing by 93.4% week-on-week to 9,392 copies, as it climbs 67-63.

While albums achieve their biggest sale of the year, singles halt three weeks of decline, rebounding 7.8% to 2,233,986 to secure eight straight weeks above the 2m mark. That is 38.03% above same-week 2007 sales of 1,618,527, and includes a contribution of 70,302 from **Take That's** Greatest Day, which is the new number one.

The single's success was aided by the band's performance of the song on ITV's The X Factor on November 22. The competition's remaining contestants also performed Take That covers, with the resultant exposure helping major resurgences for past singles Rule The World (up 46-27, 7,548 sales), Patience (127-59, 3,368 sales), and Never Forget, a Top 200 re-entry at number 64. (2,910 sales).

Greatest Day debuts 17 years to the week after Take That's first hit Promises - a modest number 38 success - fell out of the chart, and provides the veteran boy band with its 20th Top 40 hit. It is also their 11th number one, a tally beaten by only two groups in chart history - The Beatles (17 number ones) and Westlife (14). It raises Take That's cumulative singles sales to 6.25m. More than 1.8m of that total has been achieved since the band reconvened in 2006, after a decade apart. Greatest Day is Take That's first single to debut at number one since How Deep is Your Love in 1996, and pushes Beyoncé's If I Were A Boy to number two (36,737 sales).

A performance on The X Factor also helped last year's third-placed act **Same Difference** to a number 13 debut with their first single, We R One, on sales of 17,694 copies. That is higher than most pundits expected, whereas **McFly's** Children In Need single Do Ya/Stay With Me makes a surprisingly low debut at number 18 on sales of 13,509 copies. It did not help that it wasn't released until more than a week after the event, but it looks certain to spoil the band's proud record of 15 straight Top 10 hits.

It is even more of a surprise to find **Madonna's** third single from Hard Candy, Miles Away, struggling to a number 39 debut with 5,643 sales, despite simultaneous release physically and as a download. Some 59 of Madonna's previous 64 singles have made the Top 10, and all have made the Top 20, leaving her current single literally miles away from saving her run. Lack of exposure clearly isn't to blame - the track jumps 17-8 on the radio airplay chart. Hard Candy isn't responding either - it fell out of the Top 75 six weeks ago and absented itself from the Top 200 last week, with sales last week of just 1,259 copies.

There are already 13 Christmas songs in the Top 200 - three of them in Top 75. Mariah Carey still leads the way with All I Want For Christmas Is You (up 45-37, 6,183 sales), followed by The Pogues and Kirsty MacColl's Fairytale Of New York (62-44, 4,964 sales) and Wham!'s Last Christmas (124-67, 2,561 sales).

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
The Killers	£9.99	£9.99	£9.97	£9.71	£8.98
Guns N' Roses					
Rhyddian					
Leona Lewis					
Priests					

SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	2,233,986	3,449,890	1,049,699	4,278,664
vs prev week	2,072,035	2,377,160	851,805	3,228,965
% change	+7.8%	+45.1%	+23.2%	+32.5%
Year to date				
Sales	93,012,899	81,354,957	24,459,909	105,814,866
vs prev year	59,208,478	87,683,702	24,200,490	111,884,192
% change	+57.1%	-7.2%	+1.1%	-5.4%

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 (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	New		TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	HIGHEST NEW ENTRY
2	1	4	BEYONCE If I Were A Boy (Ged) EMI/Columbia/Cherry Lane Music (Ged/Knowles/Curison) / RCA 8869747512 (ARV)	
3	4	3	T.I. FEAT. RIHANNA Live Your Life (Just Blaze/Carey) EMI (Saban/Riddick/Harris/Smith) / Atlantic AT0325CD (CIN)	
4	3	3	THE KILLERS Human (Price) Universal (Flowers/Keuning/Stuermer/Vanucci) / Vertigo 1789799 (ARV)	
5	5	10	KATY PERRY Hot N Cold (Dr. Luke) Warner Chappell/Kobalt (Gutwald/Maxi/Perry) / Virgin VSCD7980 (E)	SALES INCREASE
6	6	4	ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/C) / Asylum ASYLUM6CDX (CIN)	
7	9	4	BRITNEY SPEARS Womanizer (Briscoe/The Outsyders) Sony ATV/EMI (Briscoe/Akinyem) / Jive 88697409422 (ARV)	SALES INCREASE
8	2	5	X FACTOR FINALISTS Hero (Quiz/Arrossi) Universal/Warner Chappell (Carey/Afanasiel) / Syco 88697427362 (ARV)	
9	14	7	AKON Right Now (Akon/Tuinfort) Sony ATV/Talpa/Bucks (Thiam/Tuinfort) / Island 1793596 (ARV)	+50% SALES INCREASE
10	7	6	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	
11	8	6	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazper/kz/Snakebyte) EMI (Walden) / Maelstrom MAELCD100 (ARV)	
12	16	5	PUSSYCAT DOLLS I Hate This Part (Bebe/Rutledge) NCB/CC/Sony ATV/Warner Chappell (Hector/Hansson/Jobe/Secon) / Interscope 1791558 (ARV)	SALES INCREASE
13	New		SAME DIFFERENCE We R One (Quiz & Larossi) Universal (Elofsson/Westerlund) / Syco 88697414672 (ARV)	
14	12	10	KANYE WEST Love Lockdown (West) EMI (West) / Def Jam 1791479 (ARV)	
15	17	10	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697412182 (ARV)	SALES INCREASE
16	11	10	PINK So What (Martin) EMI/Kobalt (Moore/Maxi/Chuster) / LaFace 8869732772 (ARV)	
17	13	12	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869732002 (ARV)	
18	New		MCFly Do Ya/Stay With Me (Perry/Jones) Warner-Chappell/EMI (Woods/Stevens/Bourne/McFly) / Super CDSUPR3 (ARV)	
19	30	2	N-DUBZ Papa Can You Hear Me (N-Dubz) Sony/ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGL08E92 (ARV)	+50% SALES INCREASE
20	10	4	LEONA LEWIS Forgive Me (Akon) Warner Chappell/Sony ATV/Talpa/Bucks (Tuinfort/Kelly/Thiam) / Syco 88697337602 (ARV)	
21	19	4	LEMAR If She Knew (Snoukne/Karlin) EMI (Snoukne/Karlin/Lemar) / Epic 88697395652 (ARV)	SALES INCREASE
22	15	3	DUFFY Rain On Your Parade (Booker) Universal/EMI (Duffy/Booker) / A&M 1789249 (ARV)	
23	18	9	KARDINAL OFFISHALL FEAT. AKON Dangerous (Di Kemah/Hazel) Sony ATV/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Polydor 1789479 (ARV)	
24	51	2	RIHANNA Rehab (Timbaland/Timberlake/Lane) Warner Chappell/Imagem (Timberlake/Mosley/Lane) / Def Jam USUM7073519 (ARV)	HIGHEST CUMBER
25	25	7	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 88697418472 (ARV)	
26	22	7	THE SATURDAYS Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdhane/Wroldsen) / Fascination 1785660 (ARV)	
27	46	52	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)	+50% SALES INCREASE
28	27	21	RIHANNA Disturbia (Seals) Universal/A-list/Vocals/Sony ATV (Brown/Seals/Merritt/Allen) / Def Jam CATD142038478 (ARV)	
29	24	11	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA (ATC0140886892 (ARV)	
30	New		GEORGE SAMPSON Get Up On The Dance Floor/Headz Up (Various) Universal/Sony ATV/EMI/Warner Chappell/Bug/Various (Cliviles/Butler/Garrett/Calandrea/Clarke/Various) / Syco 88697438462 (ARV)	
31	28	2	SNOW PATROL Run (Lee) Universal/Kobalt (Lightbody/Connolly/Quinn/McClelland/Archer) / Fiction 9816353 (ARV)	
32	26	18	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gutwald/Maxi/Dennis) / Virgin VSCD1976 (E)	
33	35	5	CHRIS BROWN FEAT KERI HILSON Superhuman (Laki/Mason Jr) Universal/Sony ATV (Fauntleroy/Felder) / Jive 88697416742 (ARV)	SALES INCREASE
34	33	10	SUGABABES Girls (Hulbert/Kulper) EMI/Reverb/Scream Gems (Jenkinson/McDonald/Toussaint) / Island 1786986 (ARV)	SALES INCREASE
35	23	10	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA 88697413642 (ARV)	
36	21	5	BELLAMY BROTHERS Let Your Love Flow (Gerrhart) Minder Music (Williams) / Curb USBMG0300006 (CIN)	
37	45	9	MARIAH CAREY All I Want For Christmas Is You (Carey/Afanasiel) Universal/Sony ATV (Carey/Afanasiel) / Columbia 6610702 (ARV)	+50% SALES INCREASE
38	20	3	NICKELBACK Gotta Be Somebody (Lange/Nickeback/Mo) Warner Chappell (Kroeger/Nickeback) / Roadrunner RR38332 (CIN)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	New		MADONNA Miles Away (Madonna/Timberlake/Timbaland/Danjie) Warner Chappell (Madonna/Mosley/Hills/Timberlake) / Warner Brothers WB14CD (CIN)	
40	32	7	SASH! FEAT. STUNT Raindrops (Encore Une Foi) (Sash!) Universal/Bucks Music (Kappeler/Lappessen/Alison/Valls/Smitten) / Hard2beat H2B15CD5 (ARV)	
41	37	3	GUNS N' ROSES Chinese Democracy (Ross/Constanza) Black Frog/1Q Music (Rose/Freese) / Geffen CAT0144444778 (ARV)	
42	41	24	COLDPLAY Viva La Vida (Coldplay/Enoi/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone (ATC0138291476 (E)	SALES INCREASE
43	34	14	NE-YO Miss Independent (Stargate) EMI/Sony ATV/CC/Imagem (Hermansen/Eriksen/Smith) / Def Jam (ATC0142013774 (ARV)	
44	62	6	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York (Lillywhite) Universal/Perfect Songs (Finer/Macgowen) / Warner Brothers WEA400CD (CIN)	+50% SALES INCREASE
45	New		KANYE WEST Heartless (West/No I.D) EMI (West/Wilson/Basker/Mexud/Yusef) / Def Jam USUM70840511 (ARV)	
46	29	2	CHRISTIAN FALK FEAT. ROBYN Dream On (Falk) Universal/EMI (Ahlund/Carlsson/Falk) / Data DATA208CD5 (ARV)	
47	38	16	MADCON Beggin (Crewe) EMI (Gaudiol/Farina) / RCA 88697332512 (ARV)	
48	31	4	CHRISTINA AGUILERA Keeps Gettin' Better (Perry) Universal/Sony ATV (Aguilera/Perry) / RCA 88697386462 (ARV)	
49	50	6	JEFF BUCKLEY Hallelujah (Wallace/Buckley) Sony ATV (Cohen) / Columbia 88697098847 (ARV)	SALES INCREASE
50	43	2	CRAIG DAVID Insomnia (Beans) Windswept (David/Beans) / Warner Brothers (ATC013999687 (CIN)	SALES INCREASE
51	73	2	JAMES MORRISON FEAT. NELLY Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Woodford/Smith) / Polydor 1792152 (ARV)	
52	54	2	AMERITZ Run (In The Style Of Leona Lewis) (Ameritz) TBC (Lightbody/Connolly/Quinn/McClelland/Archer) / Ameritz USA560756798 (TBC)	SALES INCREASE
53	40	19	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)	
54	Re-entry		COLDPLAY Lost! (Enoi/Dravs/Simpson) Universal (Coldplay) / Parlophone (ATC0143424073 (E)	
55	39	13	PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B Feldman (Jenkins/Thomas/Thomas/Amwell-Smith/Mccarty) / Interscope 1783453 (ARV)	
56	47	8	MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armat/Price) / Hollywood Donno304232 (E)	
57	44	13	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/PeerMusic (Gym Class Heroes/Stewart) / Decaydance/Fueled 3y Ramen AT0321CDX (CIN)	
58	49	10	MGMT Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88597387482 (ARV)	
59	Re-entry		TAKE THAT Patience (Shanks) Warner-Chappell/EMI/Sony Universal (Barlow/Donald/Owens/Owens/Shanks) / Polydor 1714832 (ARV)	
60	36	7	RAZORLIGHT Wire To Wire (Cross) Sony ATV (Borrell) / Vertigo 1785877 (ARV)	
61	New		LIL WAYNE, BOBBY VALENTINO, KIDD KIDD Mrs. Officer (Deezle) Warner Chappell/Notting Hill/CC (Carter/Harrison/Wilson/Stewart) / Island 1787327 (ARV)	
62	67	2	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/PeerMusic (Harris/Williams/Stewart/Knowles) / Columbia (ATC0144231159 (ARV)	SALES INCREASE
63	61	4	WILL YOUNG Grace (White) Sony ATV (Prime/Young) / 19/IRA 88697419892 (ARV)	SALES INCREASE
64	Re-entry		TAKE THAT Never Forget (Shanks) EMI (Barlow) / RCA (ATC0151186 (ARV)	
65	57	22	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me 1* (Mills/Harris/O'Ston) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Deinon/Paul) / Ditee Stank STANK002CD5 (PIAS)	
66	42	8	SNOW PATROL Take Back The City (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1784828 (ARV)	
67	Re-entry		WHAM! Last Christmas (Michael) Warner Chappell (Michael) / Epic 88888400019 (ARV)	
68	53	15	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/Kobalt (Ghost/Dench/Eriksen/Hermansen) / Jive (ATC0136269561 (ARV)	
69	65	93	SNOW PATROL Chasing Cars (Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 17044397 (ARV)	
70	58	22	KID ROCK All Summer Long (Clark) Universal/Warner Chappell/Kobalt/Imagem (King/Rixing/Don Van Zan/Shafer/Ritchie/Zevoni/Mari) / Atlantic AT0315CD (CIN)	
71	48	9	BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornal/Imagem (Atkinson/Rogers/Keating) / Polydor 1786297 (ARV)	
72	66	38	DUFFY Mercy (Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)	
73	59	24	JORDIN SPARKS FEAT. CHRIS BROWN No Air (The Underdog) Universal/EMI/Missing Link/CC (Fauntleroy/Mason/Russell/Griggs/Thomas) / Jive 88697296612 (ARV)	
74	64	9	N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGL08E991 (ARV)	
75	New		LADYHAWKE My Delirium (Tbc) TBC (Tbc) / Modular MODCD54 (ARV)	

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|--|---|--|--|---|---|---|--|
| <ul style="list-style-type: none"> Titles A-Z 7 Things 56 All I Want For Christmas Is You 37 All Summer Long 70 Another Way To Die 35 Beggin 47 Break Even 25 Broken Strings 51 Chasing Cars 69 Chinese Democracy 41 Cookie Jar 57 Dance Wiv Me 65 | <ul style="list-style-type: none"> Dangerous 23 Disturbia 28 Do Ya/Stay With Me 18 Dream On 46 Fairytale Of New York 44 Forgive Me 20 Get Up On The Dance Floor/Headz Up 30 Girls 34 Gotta Be Somebody 38 Grace 63 Greatest Day 1 Hallelujah 49 | <ul style="list-style-type: none"> Heartless 45 Hero 8 Hot N Cold 5 Human 4 I Hate This Part 12 I Kissed A Girl 32 I Love You Anyway 71 If I Were A Boy 2 If She Knew 21 Infinity 2008 11 Insomnia 50 Keeps Gettin' Better 48 Kids 58 | <ul style="list-style-type: none"> Last Christmas 67 Let Your Love Flow 36 Live Your Life 3 Lost! 54 Love Lockdown 14 Mercy 72 Miles Away 39 Miss Independent 43 Mrs. Officer 61 My Delirium 75 Never Forget 64 No Air 73 Ouch 74 | <ul style="list-style-type: none"> Papa Can You Hear Me 19 Patience 59 Rain On Your Parade 22 Raindrops (Encore Une Foi) 40 Rehab 24 Right Now 9 Rule The World 27 Run 31 Run (In The Style Of Leona Lewis) 52 Sex On Fire 17 | <ul style="list-style-type: none"> Single Ladies (Put A Ring On It) 62 So What 16 Spotlight 29 Superhuman 33 Take Back The City 66 Tattoo 68 The Boy Does Nothing 6 The Man Who Can't Be Moved 53 The Promise 10 Up 26 Use Somebody 15 | <ul style="list-style-type: none"> Viva La Vida 42 We R One 13 When I Grow Up 55 Wire To Wire 60 Womanizer 7 | <ul style="list-style-type: none"> Key ★ 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		THE KILLERS Day & Age (Price) / Vertigo 1785121 (ARV)	HIGHEST NEW ENTRY
2	New		GUNS N' ROSES Chinese Democracy (Rose/Costanzo) / Black Frog/Geffen 1790607 (ARV)	
3	New		RHYDIAN ROBERTS Rhyddian (Tbc) / Syco 88597419512 (ARV)	
4	1	46	LEONA LEWIS Spirit 6★2★ (Mac/Roem/Stargate/Tedder/Steinberg/Variou) / Syco 88697185262 (ARV)	SALES INCREASE
5	New		THE PRIESTS The Priests (Hedges) / Epic 88697339692 (ARV)	
6	3	3	STEREOPHONICS A Decade In The Sun - Best Of (Jones/Lowe) / V2 1780699 (ARV)	SALES INCREASE
7	6	10	KINGS OF LEON Only By The Night 2★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE
8	8	5	PINK Funhouse (Variou) / LaFace 88697406922 (ARV)	SALES INCREASE
9	5	4	GIRLS ALoud Out Of Control ★ (Higgins/Xenomani) / Fascination 1793073 (ARV)	SALES INCREASE
10	7	3	IL DIVO The Promise (Mac/Magnusson/Kreuger) / Syco 88697399682 (ARV)	SALES INCREASE
11	New		KANYE WEST 808S & Heartbreaks (West/No.1.D/Bhasker/Plain Pat/Variou) / Def Jam 1791341 (ARV)	
12	11	2	N-DUBZ Uncle B (Fismit/IN-Dubz) / AATW 1730382 (ARV)	SALES INCREASE
13	34	39	DUFFY Rockferry 4★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	+50% SALES INCREASE
14	13	5	CELINE DION My Love: Essential Collection (Variou) / Sony BMG 8869741422 (ARV)	SALES INCREASE
15	9	2	SIMPLY RED Greatest Hits 25 (Variou) / Simplyred.com SRA006CD (CIN)	
16	New		ONLY MEN ALoud Only Men Aloud (Franglen) / UCI 1789189 (ARV)	
17	12	4	ENRIQUE IGLESIAS Greatest Hits (Variou) / Interscope 1788453 (ARV)	SALES INCREASE
18	2	2	DIDO Safe Trip Home (Bright/The Ark/Dido) / Cheeky 88697162972 (ARV)	
19	4	2	NICKELBACK Dark Horse (Lange/Mo/Nickelback) / Roadrunner RRB0282 (CIN)	
20	New		SAIVATION ARMY Together (Variou) / UCI 1782154 (ARV)	
21	10	2	BEYONCÉ I Am Sasha Fierce (Gad/Tedder/The Dream/Stargate/Stewart/Variou) / RCA 88697194922 (ARV)	
22	17	3	FRON MALE VOICE CHOIR Voices Of The Valley - Home (Cohen) / UCI 1779253 (ARV)	SALES INCREASE
23	14	3	ENYA And Winter Came (Ryan) / Warner Brothers 2564693306 (CIN)	
24	18	6	AC/DC Black Ice ★ (O'Brien) / Columbia 88697383771 (ARV)	SALES INCREASE
25	15	5	SNOW PATROL A Hundred Million Suns ★ (Lee) / Fiction 1785255 (ARV)	SALES INCREASE
26	New		ALESHA DIXON The Alesha Show (Booker/Higgins/Soulshock/Karlin/The Underdogs/Vari) / Asylum 5186510332 (CIN)	
27	16	6	SASH! The Best Of (Sash!) / Hard2beat H2BCD02 (ARV)	SALES INCREASE
28	25	16	THE SCRIPT The Script ★ (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
29	21	3	SEAL Soul (Foster/Won Der Saag) / Warner Brothers 3362498246 (CIN)	SALES INCREASE
30	26	11	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Polow Dan Don/Taylor/Variou) / Def Jam 1774984 (ARV)	SALES INCREASE
31	27	78	RIHANNA Good Girl Gone Bad 4★3★ (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)	SALES INCREASE
32	19	2	ROD STEWART Some Guys Have All The Luck (Variou) / Warner Brothers 812798823 (CIN)	
33	23	6	KATHERINE JENKINS Sacred Arias (Franglen) / UCI 4766853 (ARV)	SALES INCREASE
34	22	4	STATUS QUO Pictures - 40 Years Of Hits (Variou) / Universal TV 5313056 (ARV)	SALES INCREASE
35	New		JOHN BARROWMAN Music Music Music (Franglen) / Epic 88697339902 (ARV)	
36	28	10	KATY PERRY One Of The Boys (Wells/Di Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (E)	SALES INCREASE
37	20	2	RUSSELL WATSON People Get Ready (Patrick) / Decca 4781362 (ARV)	SALES INCREASE
38	New		COLDPLAY Prospekt's March (Enoi/Drav/Simpson) / Parlophone 2647371 (E)	

39	74	91	TAKE THAT Never Forget - The Ultimate Collection ★ (Variou) / RCA 82876748522 (ARV)	HIGHEST CLIMBER
40	29	9	WILL YOUNG Let It Go (White/Lipson/Spencer/Stannard/Howes/Variou) / 19/RCA 88697344442 (ARV)	SALES INCREASE
41	New		LEMAR The Reason (Jones/Splash/Remi/Soulshock/Karlin/Beanz) / Epic 88697339882 (ARV)	
42	40	8	OASIS Dig Out Your Soul ★ (Sardy) / Big Brother 1514078 (PIAS)	SALES INCREASE
43	46	25	COLDPLAY Viva La Vida 3★2★ (Enoi/Drav/Simpson) / Parlophone 2121140 (E)	+50% SALES INCREASE
44	31	10	BETTE MIDLER The Best Of Bette (Variou) / Rhino 9122798931 (CIN)	SALES INCREASE
45	24	3	CHRISTINA AGUILERA Keeps Getting Better - A Decade Of Hits (Perry/Aguilera/DJ Premier/Rothe/Storch/Rockwilder) / RCA 88697386162 (ARV)	
46	35	7	BOYZONE Back Again...No Matter What (Hedges/Rogers/Lipson/Mac/Variou) / Polydor 1785356 (ARV)	SALES INCREASE
47	39	7	KEANE Perfect Symmetry (Keane/Stant/Price/Brion) / Island 1784417 (ARV)	SALES INCREASE
48	New		CRAIG DAVID Greatest Hits (Hill/Soulshock & Karlin/Beanz/Fismit/David/Variou) / Warner Brothers 825646926378 (CIN)	
49	33	4	RAZORLIGHT Slipway Fires (Crossey) / Vertigo 1785800 (ARV)	
50	New		LESLEY GARRETT Amazing Grace (Kasini/Hanhart) / UCI 4766493 (ARV)	
51	37	5	DANIEL O'DONNELL Country Boy (Ryan) / DMG TV DMGT035 (SDU)	
52	38	4	CLIFF RICHARD The 50Th Anniversary Album (Variou) / EMI 2423892 (E)	
53	30	6	MARIAH CAREY The Ballads (Variou) / Columbia 88697392412 (ARV)	
54	32	2	TOM JONES 24 Hours (Futurecut/Wright) / S-Curve 2649852 (E)	
55	45	5	KATIE MELUA The Collection (Batt) / Dramatico DRAM0040 (P)	SALES INCREASE
56	43	10	PUSSYCAT DOLLS Doll Domination (Timbaland/Jenkins/Garrett/Polow Da Don/Danjai/Maria) / Interscope 1784995 (ARV)	SALES INCREASE
57	36	4	ANDREA BOCELLI Incanto (Bennett) / Decca 4781371 (ARV)	
58	New		LINKIN PARK Road To Revolution: Live At Milton Keynes (Pallen) / Warner Brothers 9362493095 (CIN)	
59	55	4	T.I. The Paper Trail (Diesel/Knox/Timberlake/Jonsin/Variou) / Atlantic 7567836381 (CIN)	+50% SALES INCREASE
60	44	13	MILEY CYRUS Breakout (Fields/Armato/James/Preven/Culleri/Wilder) / Hollywood 812353 (E)	SALES INCREASE
61	42	6	LEON JACKSON Right Now (Robson/Mac/Gordon/Parker) / Syco 88697395242 (ARV)	SALES INCREASE
62	54	22	ORIGINAL CAST RECORDING Mamma Mia! (Andersson) / Polydor 9866307 (ARV)	SALES INCREASE
63	67	29	ABBA Gold - Greatest Hits (Andersson/Ulvaeus) / Polydor 9172072 (ARV)	+50% SALES INCREASE
64	56	9	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)	SALES INCREASE
65	50	6	KAISER CHIEFS Off With Their Heads (James/Ranson) / B Unique/Polydor BUN144CD (ARV)	SALES INCREASE
66	41	3	THE SMITHS The Sound Of The Smiths: Deluxe Edition (Porter/The Smiths/Pussy/Griffin/Street) / Rhino 2564693709 (CIN)	
67	71	80	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)	+50% SALES INCREASE
68	51	37	CHRIS BROWN Exclusive ★ (West/Pain/Will/L.A.M/Variou) / Jive 88697160592 (ARV)	
69	66	6	SUGABABES Catfights & Spotlights (Ainlund/Martin/Kuiters/Dixon/Hulbert/Booker) / Island 1787273 (ARV)	SALES INCREASE
70	49	62	SCOUTING FOR GIRLS Scouting For Girls 2★ (Green) / Epic 88697155192 (ARV)	
71	48	2	JOOLS HOLLAND & HIS R&B ORCHESTRA The Informer (Latham) / Rhino 2564692908 (CIN)	
72	Re-entry		SIMON & GARFUNKEL The Collection (Variou) / Sony BMG 88697134662 (ARV)	
73	52	22	GIRLS ALoud The Sound Of - Greatest Hits 2★ (Higgins/Xenomani/Betham) / Fascination 1717310 (ARV)	
74	65	20	BASSHUNTER Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)	SALES INCREASE
75	47	14	CISTERCIAN MONKS Chant - Music For Paradise (Barry/Stirling) / UCI 1766016 (ARV)	

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Artists A-Z
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 AC/DC 24
 Aguilera, Christina 45
 Barrowman, John 35
 Basshunter 74
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 Bocelli, Andrea 57
 Boyzone 46
 Brown, Chris 68
 Carey, Mariah 53
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 Coldplay 38, 43

Cyrus, Miley 60
 Daniel O'Donnell 51
 David, Craig 48
 Dido 18
 Dion, Celine 14
 Dixon, Alesha 26
 Duffy 13
 Enya 23
 Fron Male Voice Choir 22
 Garrett, Lesley 50
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 Girls Aloud 73
 Guis N' Roses 2

Holland, Jools, & His R&B Orchestra 71
 Iglesias, Enrique 17
 Il Divo 10
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 Jones, Tom 54
 Kaiser Chiefs 65
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 Kings Of Leon 7
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 Lewis, Leona 4

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 Melua, Katie 55
 Midler, Bette 44
 Morrison, James 64
 N-Dubz 12
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 Nickelback 19
 Oasis 42
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 Pink 8

Priests, The 5
 Pussycat Dolls 56
 Razorlight 49
 Richard, Cliff 52
 Rihanna 31
 Roberts, Rhyddian 3
 Salvation Army 20
 Sash! 27
 Scouting For Girls 70
 Script, The 28
 Seal 29
 Simon & Garfunkel 72
 Simply Red 15

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (50,000)
 ★ 1m European sales

BPI Awards
 Soul (Soulful): VIA Very Best Of Duff (Savage) (CIN); VIA Michael Parkinson - In My Life (Savage); Top 5000: Sound Of The Summer (CIN); Enya - And Winter Came (CIN); Enya - Perfect Symmetry (CIN); Rufus Wainwright - Before The Dawn (CIN); Pussycat Dolls - Doll Domination (CIN); Ne-Yo - Year Of The Gentleman (Sylvestre); The Script - The Script (Sylvestre)



ROB PARTRIDGE
ISLAND RECORDS' HEAD OF PRESS '76-'91

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FROM ALL AT ISLAND

