

GLOBAL TICKET RECORD SMASHED

"The O₂ arena has broken records to become the world's most popular music arena for the second year in a row." *Evening Standard*

"A phenomenal achievement. The O₂ has made a massive impact on the global concert business... Certainly the highest year end tickets sales we have had since our records began – by a long way" *Pollstar*

"The O₂ arena has smashed all records... The biggest ticket sales of any arena concert venue anywhere in the world" *London Paper*

"The O₂ is the world's number one venue, finishing a country mile ahead of the next best building – Madison Square Garden in New York" *Music Week*



The O₂

The most popular music arena in the world

3rd YEAR IN A ROW

TOP 100 WORLDWIDE ARENAS

Rank	Arena	City	Country	Tickets Sold	Rank Change
1	O2 Arena	London	UNITED KINGDOM	1,806,447	51
2	Madison Square Garden Arena	New York, NY	USA	1,761,005	52
3	Manchester Evening News Arena	Manchester	UNITED KINGDOM	1,157,892	53
4	Sportpalais Aoworpen	Brussels	BELGIUM	889,137	54
5	Bell Centre	Toronto	CANADA	723,469	55
6	Arena Monterrey	Monterrey	MEXICO	723,256	56
7	Staples Center	Los Angeles	CA	633,635	57
8	Acer Arena	Atlanta	GA	534,278	58
9	Philips Arena	Sydney	AUSTRALIA	522,695	59
10	IF Pavilion Al Sao Jose	Sao Jose	BR	521,858	60
11	American Airlines Center	Dallas	TX		
12	1st Mariner Arena	Salt Lake	UT		
13	Coloane Arena				

VERY, VERY BIG TICKET SALES

Last year The O₂ sold a lot of tickets. 1,806,447 of them.

This phenomenal figure – a massive 56% ahead of our closest rival and a new all time global record – means we are, by an even greater margin, the world's most popular venue, a title we've held since the day we opened. We're also listed in the Guinness Book of Records – not bad when you're just 18 months old.

With ticket sales in 2008 higher than Manchester (MEN), Birmingham (NIA) and Wembley Arena combined, and outselling any building in London – indoors or out – by at least seven times, it's not hard to see why The O₂ is the lynchpin in any UK or European tour. We also host some spectacular one-off shows, residencies and world class sports.

VERY, VERY BIG STARS

A big thank you to 2008's stellar headliners...

SPICE GIRLS
LINKIN PARK
STRICTLY COME DANCING
SMASHING PUMPKINS
NME 'BIG GIG'
ALICIA KEYS
WESTLIFE
RIHANNA
X FACTOR
EAGLES
WWE
UFC

DELIRIUM
DANCING ON ICE
CELINE DION
VIVA LA DIVA
BACKSTREET BOYS
GIRLS ALOUD
ROGER WATERS
SHAYNE WARD
CHRIS ROCK
BOYZONE
THE OSMONDS
MARY J BLIGE
AVRIL LAVIGNE

NEIL DIAMOND
SANTANA
BRITAIN'S GOT TALENT
DURAN DURAN
DOLLY PARTON
LEONARD COHEN
MICHAEL BUBLE
KYLIE
TIESTO
WBC
UNFORGETTABLE TOUR
GB BASKETBALL

STEVIE WONDER
METALLICA
NICKELBACK
NBA
QUEEN & PAUL ROGERS
JAMES BLUNT
DISNEY ON ICE
BRYAN ADAMS
KATIE MELUA
KANYE WEST
SIMPLY RED
BARRY MANILOW
STEVE COOGAN

JINGLE BELL BALL
KINGS OF LEON
ELTON JOHN
COLDPLAY
MIGHTY BOOSH
MADNESS
STEREOPHONICS
HIGH SCHOOL
MUSICAL ON ICE
NARNIA PREMIERE
LEE EVANS
SUPERCROSS

...and thanks to the many managers, agents and promoters who recognise that the best artists in the world deserve the best venue in the world, we have all created a little bit of music history. From the stunning acoustics and an intimacy you would not expect in an arena (further enhanced by our tailor-made set ups) to the total state-of-the-art facilities front and back of house there is nothing like The O₂.

Chester Bennington of Linkin Park said – from the stage: "leave it up to London to build the biggest, baddest building in the world" ...and who are we to disagree! On and off stage we promise you a night you will never forget.

3A • ATP • AEG LIVE • CAPITAL RADIO • FELD ENTERTAINMENT • FUTURE WEST SPORTS • GB BASKETBALL
HAYEMAKER • KENNEDY STREET • KILIMANJARO • LIVE NATION • LOUD SOUND • MARSHALL ARTS
METROPOLIS MUSIC • NBA • OFF THE KERB • PHIL MCINTYRE • SJM CONCERTS • UFC • WALT DISNEY STUDIOS

AND A VERY, VERY BIG 2009

As you can see, this year's schedule is filling up quickly...

CARMINA BURANA
MONUMENTAL OPERA
NEW KIDS ON THE BLOCK
SUPERCROSS
STRICTLY COME DANCING
KEANE
RUSSELL PETERS
BLUE MAN GROUP
UFC
INTERNATIONAL NETBALL:
ENGLAND V JAMAICA
DISNEY ON ICE

THE KILLERS
NME 2009 - THE BIG GIG
IL DIVO
METALLICA
TINA TURNER
X FACTOR
FALL OUT BOY
SNOW PATROL
PAUL WELLER
SIMPLY RED
LIONEL RICHIE
STAR WARS

AC DC
WWE
BOB DYLAN
GIRLS ALOUD
P!NK
AL MURRAY
BEYONCE
NICKELBACK
DEPECHE MODE
BRITNEY SPEARS
KINGS OF LEON
THE WAR OF THE WORLDS

BOYZONE
WALKING WITH DINOSAURS
BEN HUR LIVE
CLIFF RICHARD
AND THE SHADOWS
GYMNASTICS
WORLD CHAMPIONSHIPS
UB40
PUSSYCAT DOLLS & NEYO
CHRIS BROWN
ATP WORLD TENNIS FINAL

...so please book early to make sure your artist is not disappointed.

Contact sales@theo2.co.uk for more details.

The O₂

The most popular music arena in the world.

Also home to

indigo₂

matter

british
music
experience

NEWS

MIDEM 2009

All the news, deals and gossip from the Cannes industry convention



MEDIA

WORKING TOGETHER

David Eun of Google and YouTube on making life easier for music partnerships



FEATURES

HEART-SHAPED BOXES

Retail and labels limber up for the first major post-Christmas sales opportunity

First live music census lifts the lid on resellers

Tixdaq reveals 1m-selling secondary ticketing market

Live

By Gordon Masson

THE MASSIVE SCALE OF THE UK SECONDARY TICKET MARKET has been revealed for the first time, with new figures that show more than 1m concert and festival tickets were resold in the UK last year.

The report, the first of its kind in the UK, was compiled by ticketing analyst Tixdaq using resale data with information on artists, promoters, booking agents and venues.

Tixdaq executive VP Steve Machin says that his company has created "the first definitive census of the UK live music sector, as seen through the lens of the resale market".

"The emergence of online ticket exchanges created a complex new marketplace in which tickets have become commodities," Machin adds. "With a deeper view of the trends and values, we believe everyone can make better-informed decisions, mitigate risk more efficiently and optimise yield without alienating their core customers."

The report also lifts the lid on the artists who lead the British live music industry: Coldplay were the top-selling act in terms of the value of tickets traded, narrowly ahead of Stevie Wonder, Kylie Minogue and, perhaps surprisingly, Tina Turner, whose tour only comes to the UK in March.

Take That, who were recently named as 2008's biggest-selling albums act, also made a notable impact: fans of the veteran boy band traded the highest number of tickets on the resale market, but at lower average prices compared to other tours.

However, the value of those tickets could still increase, as the band's sold-out stadium tour gets under way in June.

The largest single show in terms of resold tickets was Madonna's

appearance at Wembley Stadium last September. Indeed, Tixdaq reports that her two Sticky And Sweet dates (the other being at the Millennium Stadium in Cardiff) were enough to earn her ninth place in the list of top-selling acts for the year.

London accounts for 50% of the entire secondary ticketing market. The Tixdaq data also shows that Manchester, with a 15% share of UK sales, and Birmingham, with 6%, are among the other big markets for reselling tickets.

"The numbers are skewed towards the arenas and larger venues, so the fact that London accounted for 50% of the entire market may be surprising, but perhaps not when you look at the number of

immensely popular shows that took place at the O2 Arena," says Machin. The O2 was recently revealed as the most popular live venue in the world, after selling 1.8m tickets in a year. Tixdaq COO Will Waddington also says it is interesting to note the number of tickets that are being traded way in advance of the tours.

He adds, "Pink, for instance, has shows in October and

November, and Coldplay are out there in September, yet there has already been a lot of activity around the tickets for these tours."

Among other findings are the full top 100 artist and festival chart for last year, with detailed information on artists ranging from AC/DC to The Wombats.

The report contains data on more than 1,800 events and lists key stakeholders in the UK live industry by artist, promoter, booking agent, venue operator and record company.

"At the moment everyone is looking at ways of using resources more efficiently. One of the benefits of Tixdaq data is in helping to understand the level of support an act has in a certain market. That can help record companies and

broadcasters... everyone in the live music business," says Machin.

However, the findings may not prove to be popular throughout a live music industry that remains divided on the subject of re-sold tickets: promoter Harvey Goldsmith, for example, has long spoken out about a practice he considers a threat to the continuing health of the industry.

Tixdaq compiles a weekly ticket sales chart for *Music Week's* live section.

gordon@musicweek.com

Live leader: Tixdaq data revealed that Kylie Minogue was one of the top-selling acts in terms of the value of tickets traded



Robbie Williams' camp plans label escapology

ROBBIE WILLIAMS IS TO BEGIN RECORDING the final studio album in his present EMI agreement this spring as IE Music plots out his next contractual move, writes Paul Williams.

Co-manager Tim Clark says the singer has written a "raft of songs" for the follow-up to 2006's *Rudebox* and will go into the studio in March or April. "There may be a song with Guy [Chambers], he's done a lot of writing with his mates Soul Mekanik and there's a very interesting song with Mark Ronson," Clark notes. "He's now looking at producers. Nothing further has been said yet, but he's talking to a lot of interesting people."

The release of this new album will leave just another retrospective left in the ground-breaking, multi-rights deal Williams and IE signed with EMI in 2002, but the possibility of linking up again with the UK major at some level for further releases is not being ruled out.

"I don't think anything is out of the question," says Clark. "For [co-manager] David [Enthoven] and myself, how we'd like to see things is pretty clear. First of all we start from the very simple place, which has almost become a cliché, source and

destination - artist and fan - and the people in the middle are simply the gloop and have to justify the roles they have."

IE is in ongoing discussions with EMI about this next album - the first Williams release it will handle under Terra Firma ownership - as Clark says, "We simply have to make sure that this album has as good a job done on it as is possible, that Rob's interests are really looked after and that we sell as many as the market will allow us to."

One certainty about how

Williams and IE will proceed once the current deal is up is that, in any new agreement, ownership of the masters of new recordings will stay with the artist and be licensed out.

Although EMI owns the recordings from Williams' first deal, covering his first four solo albums, Clark points out the rights to the masters in the still-running second deal will revert.

"It's a foolhardy artist who allows their rights simply to be owned by a record company," says Clark, adding IE is determined to take Williams' independence from a record company even further with future releases.

"The elephant needs to leave the room, the elephant being the record company," says Enthoven, with Clark declaring "the old-fashioned record company deal is not something Robbie Williams would consider".

"It makes no sense for him to do that. He would expect us, with his full input, to construct something that is right for him," says Clark. "When we did what was a sort of quasi-360-deal with EMI he was part of that deal. Later, we will be sitting down with him and saying, 'Okay, what's next?'"

EMI's possible involvement with Williams' career in the future could be in a distribution link-up. "He would insist on us being with the best distributor," says Clark. "That might well be EMI's distribution, we don't know, or Universal's, but it is actually choosing and then pricing that. Our thing is to get great services at keen prices."

Besides plotting out his future path as a recording artist, IE is also now looking for a new publishing deal for Williams, with the previous deal with what was BMG Music Publishing and then Universal Music Publishing having concluded.



"It's a foolhardy artist who allows their rights simply to be owned by a record company..."

TIM CLARK

News

THE PLAYLIST



GIANTESS
You Were Young
unsigned

Emerging from the same management stable as Vampire Weekend, Giantess have the hooks and sound to fuel healthy interest from UK labels. (demo)



U2
Get On Your Boots
Mercury

With a guitar riff that would not sound out of place emerging from Josh Homme's speakers, U2 prove they've got plenty of kick still to come. (single, February 16)



LA ROUX
In For The Kill
Polydor

A song that should elevate La Roux beyond the confines of cool and firmly into the mainstream where she belongs. (single, March 2)



PET SHOP BOYS
Love etc
Parlophone

A combination that sounds as good on the ear as it does on paper. Pet Shop Boys and Xenomania get the new album campaign off to a very strong start. (single, March 16)



FOR A MINOR REFLECTION
Okyrrd
unsigned

They were a firm highlight at EuroSonic this month – this Icelandic group make ethereal, melody-soaked music with international appeal. Available for publishing and records. (demo)



SOLID GOLD
Get Over It
Rough Trade

A limited run of album imports have already sold out at Rough Trade, and they are already shaping up as one of the big names for SXSW this year. Rightly so. (single, Feb 16)



DOMAN & GOODING
Runnin'
Positiva

Pop music was not meant to be clever and there is certainly nothing clever about this big dance anthem. A familiar, hook-laden tune. (single, March 2)



JUST JACK
Embers
Mercury

Just Jack's second album is due later this year and this bold return will get the ball rolling. A big pop hit that will connect with a broad audience. (single, March 30)



LITTLE COMETS
One Night In October
Columbia

They just might be the last jingle jangle indie band through the gates for 2009; upbeat pop with a youthful naivety. (single, out now)

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



SIGN HERE

Mercury has signed Rachel Furner. She put pen to paper with the major via A&R manager Thomas Haimovici who joined Mercury from Atlantic last year.

Tom Campion at Universal Publishing has signed Chase & Status. They were B-listed by Radio One last week four weeks upfront of release.

Goldhawks have signed to Vertigo, via A&R manager Jay Greenwood.



GIG OF THE WEEK

What: Grace Jones
When: Tuesday, January 27
Where: Roundhouse, London
Why: An opportunity for everyone who missed her blazing performance at Southbank last year to see what all the fuss was about.

Brit Awards spark international TV interest as 2009 show

Brits ties up lucrative international

Events

By Stuart Clarke

BRIT AWARDS ORGANISERS are anticipating one of their strongest international release platforms yet for this year's ceremony, with distributor FremantleMedia already locking down broadcasts in a number of key territories.

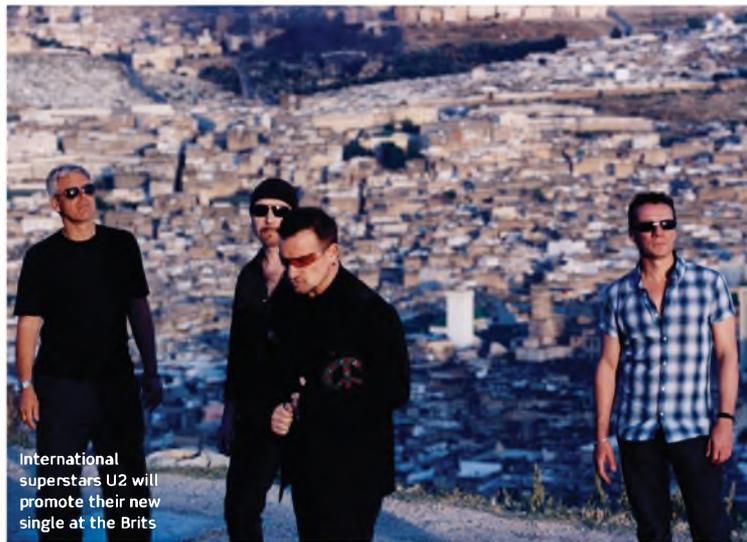
With a month to go before the awards ceremony airs in the UK, Fremantle has already concluded the sale of the show to more than 15 territories, with Australia's XYZ, Japan's WHD, Sweden's Kanal 5, Denmark's TV2, South Africa's M-Net and Latin America's pan-regional broadcaster Turner among the early champions. Talks with broadcasters in other territories, including the US, continue.

These strong sales are due in part to impressive ratings for the 2008 show internationally, drawing audiences in excess of 100,000 in many of the broadcasting territories.

FremantleMedia CEO David Ellender says he believes the strength of this year's awards schedule looks likely to secure best-ever international viewing figures.

"The 2009 show will be absolutely spectacular," he says. "We're looking forward to delivering a really special programme to our partners around the world."

Last year, live performances by



International superstars U2 will promote their new single at the Brits

Klaxons, Mika, Amy Winehouse and Leona Lewis helped pull in an average viewing audience of 6.3m in the UK.

However, organisers are confident of bettering that figure this year on the back of one of the award's strongest live line-ups to date. U2, Coldplay, Kings Of Leon, Pet Shop Boys, Duffy and Girls Aloud have all been confirmed to perform on February 18 and *Music Week* understands a final spot is still up for grabs, with organisers yet to make a decision between two artists to complete the line-up.

Pressure will also be on new creative director Phil Heyes, who takes

over the reigns from long-time Brits director Hamish Hamilton this year and will be looking to make his mark on the event.

Heyes tells *Music Week* that viewers can expect something a little different from this year's ceremony.

"To me, the important thing with these types of events is to convey a sense of scale, as well as a personal touch. Everyone has to see the monumental nature of the space, so I've put in a few additional cameras that haven't been seen for a few years, and we've also put some handhelds into the moshpit area, again to help convey the energy of the event," he says.

EMI written off as survey makes bold

Industry survey

By Robert Ashton

EMI WILL NO LONGER BE CONSIDERED A MAJOR PLAYER by the end of the year and Radios One and Two are too valuable to be "privatised" according to a new survey that attempts to uncover what 2009 has in store for the business.

The Music Industry in 2009: Predicting the Unpredictable report canvasses 16 big hitters, insiders and tastemakers to uncover the answers to 10 burning questions, with what will happen to EMI in 2009 kick-starting the debate.

Intriguingly, former EMI Music senior vice president and now director of Mubito.com Mark Collen (pictured), puts the boot into EMI, claiming that the group "will no longer be considered a major player by the end of the year".

Collen believes owner (and Terra

Firma chief executive) Guy Hands "will do his utmost to offload the recorded music side of the business" and he expects a further desertion of high-profile artists and staff and more cuts before March.

Collen says, "With a bit of luck a consortium led by (former EMI US chief) Roger Ames will buy it or more likely Warners. 'EMI 2.0' will go down as a very high-profile mistake."

Big Life Management co-founder Tim Parry is not quite as harsh in his predictions and believes EMI has "good execs" in (president A&R North America and UK) Nick Gatfield and (president Virgin US) Rob Stevenson. Parry says, "It is a question of how long will Terra Firma be prepared to keep funding a company that is doing so badly. I hope it survives. But I worry that it won't."

Asked what will happen to the live

sector in 2009 the panel, assembled by Marrakesh Records, are a little more optimistic.

DF Concerts promoter Dave McGeehan, who also runs King Tut's Wah Wah Hut in Glasgow, believes people will still be attracted by the whole live experience, but warns that he and his colleagues need to be careful how many shows they put into the market. "People are maybe being a bit more particular about what they choose," he adds.

Ingenious Media Consulting business development director Charlie Marshall believes the live music industry will get tougher for the medium-sized acts, but remain robust for the stadium fillers. "Maybe the recession will bring more vibrancy to live music – it has in the past," he adds.

On the download sector, the panel of experts are divided on who will win in 2009 – iTunes, Amazon, Nokia, MySpace or a new entrant.

Collen suggests iTunes "will start to feel the heat" with Amazon and Nokia performing well. But Parry believes all the companies using music to "sell hardware or encourage



Radio organisers boast strong line-up Annual broadcast sales

BRITS NOMINATIONS BY LABEL BREAKDOWN

LABELS			
Columbia	10	SyCo	3
XL	7	Bella Union	2
Parlophone	6	Island	2
A&M	4	19	1
Fiction	4	679	1
Mercury	4	Dirtee Stank	1
Polydor	4	Domino	1
Atlantic	3	RCA	1
Epic	3	UCJ	1

"The great thing about this year's event is there really is no filler. Each act could hold a stadium on their own so it makes my job relatively easy."

Hayes is no stranger to filming live music events. The former senior MTV director has in recent years been behind BBC coverage of events like Glastonbury and the Reading/Leeds festivals and also directs the Nationwide Mercury Music Prize.

The countdown to The Brit Awards 2009 got under way last Tuesday with a launch ceremony at the Roundhouse at which host Fearnie Cotton unveiled the nominations, sandwiched between performances by multiple nominees Scouting For Girls and Gabriella Cilmi, and winner of the Critics Choice award, Florence & The Machine.

As the first big industry gathering of the year, the Brit nominations has

established itself as an important event in its own right, and was this year broadcast on ITV2 at 8pm.

Columbia and Polydor lead the nominations tally for this year's awards ceremony, with the Sony company landing 10 nominations, while Polydor scooped 12 nominations between its direct signings, Duffy, who is signed to A&M, and Elbow, who are signed to Fiction.

A&M president Simon Gavin, who secured four nominations this year via Duffy's debut album, believes they reflect what has been a particularly strong year for British music.

"I think 2008 has been a really good year and the awards reflect that," he says. "Internationally the likes of Duffy and Adele have exported really well for us, and big records from artists like Coldplay have bolstered British music internationally."

XL leads the way for the independent sector, enjoying one of its strongest profiles to date at the annual awards bash, with seven nominations between its artists Adele, Radiohead and Beck.

The Brit Awards 2009 will be co-presented by Kylie Minogue with comedy duo Mathew Horne and James Corden. It takes place at London's Earls Court on February 18 and is screened live by ITV1 with two hours of surrounding programming on ITV2.

stuart@musicweek.com

Waterfall on the up with Ida Maria deal

IDA MARIA IS TO SPEARHEAD A NEW ERA for the Waterfall label in the UK with her forthcoming single to be released directly by the independent via a new deal with PIAS distribution.

The associated album, which was originally released by what was then Sony BMG in July last year as part of the major's joint venture deal with the Norwegian independent, will also be redirected through PIAS following the conclusion of the deal.

The news could not come at a better time for Waterfall, which has enjoyed the better part of 12 months set-up for Ida Maria via Sony.

Having enjoyed a hit with I Like You So Much Better When You're Naked, which peaked at 13 on the UK charts, the major re-serviced the debut single, Oh My God, late last year and the track was last week A-listed at Radio One.

Internationally, Waterfall has struck new deals in a number of territories. A deal with Anglo-American independent Upper 11 Records will see Waterfall artists marketed by Fontana in the US, while Sony has retained rights in some markets where it has already launched Ida Maria - including Denmark, Sweden, Japan and Australia.

Waterfall founder Kai Robøle says, "It is rare that the independent sector gets an opportunity like this. The set-up for Ida Maria has been substantial and well-thought-out.



"There is a real momentum behind her and now we can reap the rewards. Working with Sony BMG has been an interesting experience, but we are relishing the opportunity to work Ida and our other artists independently."

Oh My God is released today (Monday) in the UK.

Meanwhile, PIAS last week announced that it had signed Placebo to its Integral service, in what will be the first pan-European deal for the company's marketing and distribution arm.

Under the deal, Placebo will release their new album on their own, as-yet-untitled label, retaining full control of the masters, with PIAS providing distribution of physical and digital products, marketing and promotion.

Industry predictions

website visits" are winners.

"They and many other companies are building huge businesses on the back of music without paying an acceptable price. They will all win - it is the artists who will lose," he suggests.

Fortunately, none see the bankruptcy of EUK and Pinnacle as having a long-term effect on the industry. PIAS UK director Ian Dutt accepts that their demise was "devastating" but says the industry will cope. "We made a point not to go 'ambulance chasing' after the demise of Pinnacle and it was scary how quickly their roster found new homes," he adds.

Parry adds, "EUK was a middleman - everybody will sell direct now which makes much more sense."

On the future of Radios One and Two, MTV Networks digital talent and music manager David Mogendorff argues that the BBC should be protected at all costs and not privatised. However, he suggests that the stations' remits should be reviewed to ensure "they are providing a service" that a commercial broadcaster couldn't.

News in brief

● Radio Two is expected to announce its new controller today (Monday), with former Radio One controller Matthew Bannister, Radio Two head of programmes Lewis Carline and Bauer radio managing director of national brands Mark Story thought to be the front runners for the job.



● Former Warner Music managing director Korda Marshall (above) has relaunched Infectious Records, the label that launched Ash and Garbage. Marshall, who founded Infectious in 1994, has teamed up with his one-time business partner, Mushroom Records founder Michael Gudinski and music, theatre and sports entrepreneur Michael Watt, who have both taken a significant shareholding in the new company. The first signing to Infectious Records are Australian

band The Temper Trap

● Magistrates have approved the Vince Power Music Group's application to extend the capacity of the Hop Farm festival. The decision increases the capacity of the festival from 30,000 to 53,000.

● Former Bravado head of retail and licensing Peter Palmer has been appointed as senior vice president of global merchandising at EMI Music Services. Other new appointments at the division include Dominic Pandiscia, who leads a now global label services unit, and Violet Gonzalez, who joins EMI from Live Nation to establish a new sponsorship arm. The major has also installed key executives into its New York and London global marketing teams: Pietro Paravella becomes senior vice president global priorities, working from EMI's Wrights Lane headquarters, while Matthew Tilley will be the senior vice president, global priorities, based in New York

● Spotify is lining up to stream U2's new single, Get On Your Boots, prior to its physical release.

● The entry deadline for this year's Music Week Awards has been extended one week to January 28.

● 6 Music presenter Nemone Metaxas is to host the inaugural Music Producers Guild Awards event, which takes place at the Café de Paris in London on February 12.

● Kobalt Music Group has secured an exclusive agreement with National Geographic Entertainment to represent and administer its catalogue globally. The deal covers National Geographic's music library of more than 16,000 original music cues and includes its theme song

● The Ether music festival is set to return to London's Southbank Centre on April 9 - 24, with headliner David Byrne performing two concerts at the Royal Festival Hall. The two-week event will also include a talk by Brian Eno and John Hassell, while music performances will include shows by Peaches, Mouse On Mars and Norwegian duo Röyksopp (below).



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Apology

A classified advertisement in our 24 January issue referred to Bernard MacMahon, Allison McGourty and LO-MAX Records. The content of this advertisement was misleading and unapproved by Music Week and should not have been published. We apologise to the individuals and companies concerned.

News midem

Editorial Paul Williams



YOU ALMOST HAD TO FEEL SORRY LAST WEEK for the street sellers peddling their wares along Cannes' normally bustling Croisette during Midem.

Even the extremes in the weather – rain on Monday bringing out their umbrellas, sunglasses the following day for the bright sunshine – were not enough to compensate for the fact their potential selling base was significantly down.

It was a similar story in the town's restaurants, where typically it would be a struggle to find a table due to demand. There was no queuing this time – only the dismal exchange rate a potential obstacle to getting you through the door.

And in the Palais itself, the conference had an empty feel about it, although organisers had done a good job to disguise the situation, with the floors still seemingly full of stands and the spaces given to them in some cases – including the British At Midem one – more generous than ever.

As a numbers game then, this was a bad year for the event, with a 12% drop in attendees to 8,003.

This is a respectable decline, certainly, given the difficult economic times. But that drop felt a lot more, the difference perhaps partly explained by people initially registering to attend but then staying away. Certainly, there was an absence of some familiar faces this time around.

But talking to many delegates, there was no sense that it was a waste of time to be there.

If anything, for those who had made the increasingly costly trip the benefits of turning up seemed stronger than before. The sharp drop in numbers clearly illustrates the wider economic problems as well as those specific to the industry, but it also means those working the Palais, the hotels and other places nearby are there for a reason rather than just showing up.

It became something of a cliché, but a common observation among delegates was that the quality of meetings was up, thereby making the trip for those who had made it more worthwhile.

Whatever else is going on, it remains a simple truth that an event such as Midem is the perfect venue to pack in multiple meetings over the space of a few days; meetings that would otherwise collectively take many months and a number of expensive journeys.

And, depending what was going on, sometimes the event seemed as lively as ever. The British At Midem performances were well attended as, for example, was the official launch of the rebranded PRS For Music.

Certainly, in these Brics-led gatherings, the vibe was largely positive, with an emphasis on the potential opportunities ahead rather than the mood being dragged down by the present difficulties.

Those opportunities were present among developing themes both in Palais discussions and on the conference floor, with such areas as brands playing a bigger part in the schedule than previously, while it was great to see music publishing being provided a greater focus in the panel sessions.

Given publishing's importance to Midem, that is long overdue and reflects the new-found attention the publishers are rightly attracting.

They continue to be a key part of Midem but the big challenge for the organisers will be how to address falling numbers when it can no longer rely on the quantity of delegates from certain sectors of the industry.

It will be worrying if the drop in numbers continues each year, therefore hitting the financial success of the event and affecting its quality. Midem is too important to the industry for that to happen.

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

Midem director Dominique Leguern



Hot Leg performing at the Brits at Midem showcase



UK Music's Feargal Sharkey, PRS For Music's Steve Porter and Harvey Goldsmith



Glastonbury founder Michael Eavis

Quieter, but still good for business

QUALITY NOT QUANTITY WAS THE ADAGE DU JOUR at this year's Midem, as a significant fall in numbers and cold January rain failed to dampen the spirits of those in attendance.

A sharp drop in the number of delegates on the Croisette and in the Palais des Festivals during the five-day event in Cannes was immediately apparent as the market opened on January 17, with Midem organisers later confirming that there had been a year-on-year decline in attendance of 12%.

Midem 2009 attracted 8,003 delegates, down from the 9,093 that travelled to the South of France for the previous year's event.

But with the economic climate and the many challenges facing the music industry making debate and action more vital than ever, the mood among delegates was defiant.

"I don't think I've ever known it this quiet. There's a truism that when Midem is quiet the quality of business is better and for the labels that we have brought –

nearly 100 – that would seem to be so," says AIM chairman and CEO Alison Wenham.

UK Trade & Investment international business specialist for music Phil Patterson also found the thinning crowd to be largely beneficial. "The majority of people I've spoken to, both in the UK and international, have said maybe some of the timewasters have been skimmed off the top," he reveals.

Brand partnerships, the opportunities of a maturing mobile market and new revenue streams for publishers were some of the more vibrant themes of debate and Midem director Dominique Leguern believes that Midem 2009 has seen a sea change in the wider industry's approach to new business models.

"I think the debate over the merits of music on the internet or on mobile has shifted dramatically and this shift was evident during Midem," she says. "The industry is no longer wondering whether to work with new distribution outlets, but how to work to the benefit of everyone."

ISPs and in

Optimism in the air as

Digital

By Robert Ashton

TWO OF THE POWERBROKERS ATTEMPTING TO FORGE co-operation between music companies and ISPs believe new music services will be on the market within months.

UK Music chief executive Feargal Sharkey believes 2009 stands at an interesting threshold and he predicted at Midem that the UK is "weeks, if not months away from services".

However, he does accept there is a lot of work still to be done and also warned that the emphasis on pipelines and new technology sometimes detracts from the need to produce great music.

"It is the music that matters," says Sharkey. "Value of music has not been fully realised in the digital age... we need to be aware of music's role in digital. We can't be seduced by easy options."

Internet Services Providers' Association secretary general

Renzer look

Publishing

By Paul Williams

UNIVERSAL MUSIC PUBLISHING GROUP CHAIRMAN AND CEO David Renzer reveals the publisher is in talks with "dozens" of companies about its pan-European licensing model as it looks to address the low share digital contributes to overall revenues.

UMPG revealed at Midem last week it now has in place agreements with companies including Amazon, Nokia (for Comes With Music) and Spotify for its joint model with French society SACEM for the licensing and administration of online and mobile rights across Europe.

The model, which was first unveiled at Midem a year ago, has now been given the name of DEAL (Direct European Administration and Licensing) with the chairman and CEO expecting UMPG to announce a few more tie-ups soon with more companies.

"It feels now like we are getting real momentum with this," says Renzer, who notes discussions are also ongoing with "dozens" of other companies about licensing UMPG's repertoire though the pan-European licensing model.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is HMV right to take a stake in the live industry?

YES 74% NO 26%

THIS WEEK'S QUESTION:

With organisers last week revealing more details of the British Music Experience, will you visit the exhibition?

To vote, visit www.musicweek.com

Industry agree: music matters

talk of new digital services reaffirms music's online value



United: BPI CEO Geoff Taylor and ISPA secretary general Nicholas Lansman at MidemNet

Nicholas Lansman is similarly optimistic that something will happen within the first few months of this year, saying, "The interests of ISPs and the music business are linked. I am optimistic a deal can be done." Indeed, Paul Hitchman's Playouder service is expected to announce a link-up with an ISP very shortly.

Both Sharkey and Lansman were debating MidemNet's Big Issue: How can music and ISPs

work together? They – and Swedish Performing Rights Society STIM CEO Kenth Muldin and media futurist and author Gerd Leonhard – delivered four visions for creating a successful business model between the music industry and ISPs. They were joined the following day by BPI CEO Geoff Taylor and IMMF president Peter Jenner to debate the issue.

It was left to Jenner and Leonhard to stir up the discussion.

Jenner suggested the music industry is in the "dumper" and argued the only way to proceed is with a blanket radio-style licence. He added, "We've got to find a simple way. We simplified things for radio so it works."

Lansman also asked why his members couldn't have more simple licences. "Why so complicated?" he asked. "And some big ISPs want European-wide licences."

However, both Taylor and Sharkey believe the blanket-style licence sells the industry short and want a range of deals. "Our joint objective is clear," said Sharkey. "[It is to] unlock the potential of digital music and give people what they want and make sure creators get paid."

Sharkey also urged caution from the Government, which has promised to legislate if the two parties cannot find a solution to their problems. "Regulation brings a cost to all parties," the UK Music CEO warned.

robert@musicweek.com

Steps to seal the DEAL for Universal

Part of his group's challenge will be to identify the priorities of who to do deals with, given the high number of companies wanting to license repertoire. This was a point emphasised in discussions he had with US mechanical licensing, collection and distribution organisation the Harry Fox Agency.

"Harry Fox told me their team looked at or was approached by something like 1,000 different companies. Some deals we make the company might go out of business in a year, so it's our job to focus on the players that are serious," he says.

"One of the ways to show they are serious is perhaps by paying advances. That might get our attention, but there are many different models we have licensed in the past year, new lyric website concepts, ad-supported models, pre-loaded models, dozens of ringtone companies along with YouTube and MySpace."

The growing number of digital deals at UMPG comes against the backdrop in Europe of what Renzer sees as digital making up a share of total revenues that is still too low.

"When you look at digital revenue in Europe, it's low for publishers in general," he says. "It's about 7-8% of our overall revenues, which is low. Because we have diverse revenue streams it won't be as high as for

record companies because, for instance, performance income is a big source of revenue for us."

Trying to increase digital's revenue share should partly be addressed by new revenue streams coming this year, including publishers securing for the first time royalties for music videos played online.

Renzer believes digital revenues could realistically grow to 10% of total revenues in Europe by the end of the year, with the challenge for publishers to make the licensing process as easy as possible.

"That is what pan-European licensing is all about, but again we still have challenges," he says. "I think it would be wonderful to have a pan-European portal. We do have split copyrights of our repertoire and that represents different challenges,

but the big players, the Amazons, the Nokias etc, they are finally finding their way."

Another big issue for publishers is working with companies to ensure the right information for repertoire usage is delivered in the correct way and on time.

"There's room for improvement in terms of digital reporting," he says. "We have an income tracking department that is busy following up on a host of issues. We've audited ringtone companies and have had some substantial recoveries."

"We are fairly new into our MySpace and YouTube deals, but the truth is these companies don't necessarily have the royalty systems in place to do the kind of reporting we would like to see, and frankly there's a lot of room for improvement even within the major record labels."

Meanwhile, UMPG announced at Midem an exclusive administration agreement with independent Notting Hill Music to handle its 30,000-strong catalogue in the US.

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Midem news in brief

● Interactive music exhibition the **British Music Experience**, due to open at The O2 in London on March 6, will house £4m worth of memorabilia donated by artists including The Beatles and Amy Winehouse. Speaking at Midem, BME chairman Harvey Goldsmith outlined details of the content of the exhibition which will take place across 22,000sq ft on the top floor of The O2 "bubble".

● **Fallout Boy**, **Gym Class Heroes**, **Panic At the Disco**, **Cee-Lo** and **Janelle Monae** have collaborated on a new track as part of **Coca Cola's** Happiness Factor Three commercial campaign. The track, entitled **Open Happiness**, received its global premiere at Midem and will be released through Atlantic in March to tie in with a wider campaign that will see the featured artists appear on 20bn cans of the soft drink globally.

● UK Music chief executive **Feargal Sharkey** delivered a rousing speech to the British music industry at Midem's UK Music lunch event, in which he criticised the UK Government for not doing enough to support the creative industries.

● European independent music companies held a meeting with European Commissioner **Jan Figel** at Midem to discuss barriers to the online market.

● **PRS for Music** has announced record results for 2008, worth more than £600m in royalties paid to UK songwriters, composers and music publishers. Overall growth was 8% up on 2007 with around 350,000 UK businesses now licensed to use music. The organisation has also signed a licensing deal with Amazon for the retailer's new MP3 download store in the UK. The deal provides the recently-launched service with

access to the Anglo-American mechanical repertoire of PeerMusic, Chrysalis and other UK independent publishers, as well as the communication to the public rights of all PRS for Music direct members (excluding EMI Music Publishing writers). PRS for Music also announced a pan-European licence deal with Qtrax at Midem.



● **Nokia** is planning to roll out its Comes With Music service in Australia and Singapore within the next few months. The telecoms company launched Comes With Music in the UK in October and head of entertainment and communities Dr Tero Ojanpera (pictured) says the company is now planning the "next steps". He adds the service will arrive in Australia and Singapore in the next 10 weeks. Further "big" European countries will be added this year in addition to plans to roll out in the US and Latin America.

● **Sony Ericsson** has announced a deal with **Universal Music Publishing Group** for its artist promotional platform PlayNow Uncut. PlayNow Uncut offers videos, interviews, tracks and tour dates of new and emerging artists to users via Sony Ericsson's product, content and marketing channels.

● **Warner/Chappell** revealed it has added Dutch society Buma/Stemra to its Pan-European Digital Licensing (PEDL) initiative.



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News media

TV Airplay chart Top 40



This	Last	Artist	Title	Label	Plays
1	1	LADY GAGA	Just Dance	/ Interscope	505
2	2	KID CUDI VS. CROOKERS	Day 'N' Nite	/ Data	574
3	4	JAMES MORRISON	Broken Strings	/ Polydor	471
4	6	BEYONCE	Single Ladies (Put A Ring On It)	/ RCA	470
5	3	KINGS OF LEON	Use Somebody	/ Hand Me Down	461
6	7	T.I. FEAT. RIHANNA	Live Your Life	/ Atlantic	402
7	19	THE SATURDAYS	Issues	/ Fascination	397
8	16	TINCHY STRYDER	Take Me Back	/ Island	396
9	10	LEONA LEWIS	Run	/ Syco	386
10	11	BEYONCE	If I Were A Boy	/ Columbia	379
11	5	ALEXANDRA BURKE	Hallelujah	/ Syco	374
12	8	THE KILLERS	Human	/ Vertigo	362
13	14	LILY ALLEN	The Fear	/ Regal	350
14	17	ALESHA DIXON	Breathe Slow	/ Asylum	331
15	21	KEVIN RUDOLF FEAT. LIL WAYNE	Let It Rock	/ Island	328
15	22	GIRLS ALOUD	The Loving Kind	/ Fascination	328
17	26	BRITNEY SPEARS	Circus	/ Jive	325
18	23	NE-YO	Mad	/ Def Jam	319
19	9	RIHANNA	Rehab	/ Mercury	315
20	13	AKON	Right Now	/ Universal	305
21	12	TAKE THAT	Greatest Day	/ Polydor	298
22	15	N-DUBZ	Strong Again	/ A&T/W/mtv	285
23	20	KATY PERRY	Hot N Cold	/ Virgin	262
24	25	BRITNEY SPEARS	Womanizer	/ Jive	260
25	17	SUGABABES	No Can Do	/ Island	258
26	33	JORDIN SPARKS	One Step At A Time	/ RCA	246
27	30	JENNIFER HUDSON	Spotlight	/ RCA	234
28	28	KANYE WEST	Heartless	/ Roc-a-fella	225
29	28	FALL OUT BOY	America's Suitehearts	/ Island	219
30	32	THE GURU JOSH PROJECT	Infinity 2008	/ Maelstrom	214
31	24	KINGS OF LEON	Sex On Fire	/ Hand Me Down	202
32	34	PUSSYCAT DOLLS	I Hate This Part	/ Interscope	191
33	40	PINK	So What	/ LaFace	190
33	NEW	KATY PERRY	Thinking Of You	/ Virgin	190
35	NEW	ALL-AMERICAN REJECTS	Gives You Hell	/ Geffen	189
36	31	KARDINALL OFFISHALL	Numba 1 (Tide Is High)	/ Geffen	185
37	27	50 CENT	Get Up	/ Interscope	183
38	38	THE SCRIPT	Break Even	/ Phonogenic	181
39	38	PINK	Sober	/ RCA	176
40	36	CHRIS BROWN	Take You Down	/ Jive	171

© 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, TMF, Vault, VH1 and VH2

Pluggger's efforts lead the Beeb to admit strategy talks

BBC softens stance on TOTP

Television

By Ben Cardew

THE INDUSTRY'S LOBBYING EFFORTS TO RETURN Top Of The Pops to the screen are paying off, with the BBC considering a U-turn over future plans and airing occasional special programmes.

Director of BBC Vision Jana Bennett, who has overall creative responsibility for BBC1, BBC2, BBC3 and BBC4, explained the Corporation's plans for the iconic music show are not quite dead and buried.

In an email sent to pluggger Dylan White – who has led the industry's efforts to revive the show since it was axed in 2006 – Bennett says the programme is still under consideration as part of the Corporation's music strategy. Previously, the BBC has met all earlier calls to revive the show, including a recent one from Culture Secretary Andy Burnham, with a no nonsense refusal.

However, Bennett dismisses White's proposal to revive Top Of The Pops in a post-Blue Peter slot that he believes will appeal to a young audience.

"Thank you for your very thoughtful letter about a future for Top Of The Pops," Bennett writes in an email dated January 19. "While you are spot on regarding the core audience, the issue of using a slot post-Blue Peter for a targeted audience when we are committed to older audiences leading up to the Six O'clock News is one of real trade-offs.

"But we are still considering occasional specials and our wider popular music strategy, so we will stay in touch."

White has worked tirelessly in lobbying the BBC to bring back the much-missed show. He is spurred by the lack of avenues for popular music on terrestrial TV channels as well as the reaction of



Dizzee Rascal at the Top Of The Pops Christmas special

"We watched the Christmas TOTP live... my daughters loved every act and asked, 'Why isn't this on all the time?'"

PLUGGER DYLAN WHITE, IN AN EMAIL TO THE BBC

his own young daughters to the recent Top Of The Pops Christmas special.

"Specials are great but by their name are few and far between," he replies to Bennett, in an email also copied to director of BBC Audio and Music Tim Davie and BBC One controller Jay Hunt. "We watched the Christmas TOTP live as it came on before the big meal was served, the girls loved every act and again asked me the question, 'Why isn't this on all the time?'"

"I would go for the trade-off," he continued. "I'm sure when I was a lad kids' programmes went right up to the news."

White's plan to revive the show involves running it after Blue Peter, in a move intended to appeal to that show's audience of between 1-2m.

"As we all know, appointment-TV is hard and BBC Sound on BBC2 on a Saturday lunchtime targeting teenagers with an audience figure of around 100,000 will tell you that they've all gone out," he explains.

"So my reasoning is TOTP has to be on at a time when a lot of young people are already watching, so the 1-2m watching Blue Peter are not going to turn off if TOTP is on next on a Tuesday afternoon.

"The content of the programme would be driven by [Tap Cf The Pops] magazine and the Top 40, so would heavily feature the likes of High School Musical, Rihanna, Sugababes, Katy Perry and, yes, some X Factor stars."

White, who runs Dylan White Promotions, is offering his services to the BBC to discuss ideas for TOTP's future.

ben@musicweek.com

MORE RADIO PLAYLISTS ON www.musicweek.com

Music Week is expanding its radio coverage, bringing you up-to-date playlist information. Look online for weekly updates from leading radio stations including new playlists from those listed below.

- NME
- Kerrang!
- iXtra
- Ministry Of Sound
- The Heart Network



Media news in brief

- A total of 12 new stations will join the **Heart network** on March 23 in the second stage of its national roll-out, including GWR Wiltshire, GWR Bristol, GWR Bath, Gemini FM in Torbay and Exeter, Plymouth Sound, Orchard FM, Lantern FM, South Hams Radio, Fox FM in Oxford, Severn Sound and 2-Ten FM in Reading
- **Q Radio** has signed Billy Bragg to present a new monthly show for the station. The singer-songwriter,

who makes his debut on January 18, will host a Sunday afternoon show.

- **BBC Music Magazine** will host its annual awards ceremony on April 7 at Kings Place in London. Nominees include Sir John Eliot Gardiner, Murray Perahia, Susan Graham and Sir Charles Mackerras
- An Ofcom report into the future of public service broadcasting in the UK has suggested that the Government should consider

merging **Channel Four** with another organisation.

- Online "music network magazine" **Rivmixx.com** went live last week. The site allows bands, DJs, venues and record labels to showcase their activities via profile pages.
- Magic 105.4 was London's number one station by reach, hours and share in the most recent Rajar figures, not Heart, as suggested last week.

Media news

Radio playlists

Radio One

A list:

All-American Rejects Gives You Hell; Beyoncé Single Ladies (Put A Ring On It); Coldplay Life In Technicolor II; Daniel Merriweather Change; Franz Ferdinand Ulysses; Ida Maria Oh My God; Jason Mraz I'm Yours; Jordin Sparks One Step At A Time; Katy Perry Hot N Cold; Kevin Rudolf Feat. Lil Wayne Let It Rock; Kid Cudi Vs. Crookers Day 'N' Nite; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lily Allen The Fear; Pink Sober; The Fray You Found Me; The Killers Spaceman; The Saturdays Issues; Tinchy Stryder Feat. Taio Cruz Take Me Back

B list:

Alesha Dixon Breathe Slow; Bloc Party One Month Off; Britney Spears Circus; Cage The Elephant Back Against The Wall; Chase & Status Feat. Kano Against All Odds; Fleet Foxes Mykonos; Jay Sean Tonight; Mgmt Time To Pretend; N-Dubz Strong Again; Rudenko Everybody; The Airborne Toxic Event Sometime Around Midnight; The King Blues Save The World, Get The Girl; The Prodigy Omen; The View Shock Horror; U2 Get On Your Boots; White Lies To Lose My Life

C list:

Empire Of The Sun Walking On A Dream; Gary Go Wonderful; Glasvegas Flowers & Football Tops; Innerpartysystem Don't Stop; Madcon Liar; Miley Cyrus Fly On The Wall; My Chemical Romance Watchmen/Desolation Row; Shontelle T-Shirt; Take That Up All Night; The Ting Tings We Walk

1-Upfront:

Blame Because Of You; Kyla Do You Mind; Little Boots Stuck On Repeat

Radio Two

A list:

Coldplay Life In Technicolor II; Daniel Merriweather Change; Fleet Foxes Mykonos; Gary Go Wonderful; Imelda May Johnny Got A Boom Boom; James Taylor It's Growing; Jem It's Amazing; Lily Allen The Fear; Morrissey I'm Throwing My Arms Around Paris; Tom Jones Give A Little Love

B list:

Alesha Dixon Breathe Slow; Anastacia Absolutely Positively; Bruce Springsteen Working On A Dream; Empire Of The Sun Walking On A Dream; Enya My! My! Time Flies!; Paul Carrack I Don't Want Your Love; Raphael Saadiq Love That Girl; Stone Walters Trouble; The Killers Spaceman; U2 Get On Your Boots

C list:

Glen Tilbrook Still; Henry Priestman Grey Is The New Blonde; John Travolta & Miley Cyrus I Thought I Lost You; Leon Jackson Stargazing; Lisbee Stainton Red; Wayne Giddeon I've Changed My Ways

Capital

A list:

Alesha Dixon Breathe Slow; Beyoncé If I Were A Boy; Beyoncé Single Ladies (Put A Ring On It); Britney Spears Circus; Coldplay Life In Technicolor II; Flo-Rida Right Round; Gary Go Wonderful; Girls Aloud The Loving Kind; James Morrison Feat. Nelly Furtado Broken Strings; Katy Perry Hot N Cold; Katy Perry Thinking Of You; Kelly Clarkson My Life Sucks Without You; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Leona Lewis Run; Lily Allen The Fear; Mgmt Kids; Ne-Yo Mad; Pink Sober; Pussycat Dolls Whatcha Think About That; Shontelle T-

Shirt; T.I. Feat Justin Timberlake Dead & Gone; Take That Up All Night; The Killers Spaceman; The Saturdays Issues; The Script Break Even

Absolute

A list:

Bruce Springsteen Working On A Dream; Coldplay Life In Technicolor II; Kings Of Leon Use Somebody; Mgmt Kids; The Killers Human; The Killers Spaceman; U2 Get On Your Boots

B list:

Elbow One Day Like This; Florence & The Machine Dog Days Are Over; James Morrison Broken Strings; Jason Mraz I'm Yours; Keane Perfect Symmetry; Kings Of Leon Sex On Fire; Lily Allen The Fear; Razorlight Hostage Of Love; Snow Patrol Crack The Shutters; Starsailor Tell Me It's Not Over; The Fray You Found Me; The Killers Human; White Lies To Lose My Life

Galaxy

A list:

Akon Right Now; Beyoncé If I Were A Boy; Beyoncé Single Ladies (Put A Ring On It); Britney Spears Circus; Kanye West Heartless; Kardinal Offishall Feat. Akon Dangerous; Kevin Rudolf Feat. Lil Wayne Let It Rock; Lady Gaga Let's Dance; Ne-Yo Mad; Pussycat Dolls I Hate This Part; Rihanna Rehab; Shontelle T-Shirt; T.I. Feat. Rihanna Live Your Life; T.I. Feat Justin Timberlake Dead & Gone

B list:

Alesha Dixon Breathe Slow; Flo-Rida Right Round; Jay Sean Tonight; Jordin Sparks One Step At A Time; Kardinal Offishall Numba 1 (Tide Is High); Katy Perry Hot N Cold; Kelly Clarkson My Life Sucks Without You; Lily Allen The Fear; Outsiderz Keep This Fire Burning; Pink Sober; September Can't Get Over; The Killers Human; The Saturdays Issues; The Saturdays Up; Tinchy Stryder Feat. Taio Cruz Take Me Back

The Heart Network

A list:

Alesha Dixon Breathe Slow; Annie Lennox Shining Light; Beyoncé If I Were A Boy; Boyzone Better; Girls Aloud The Loving Kind; Girls Aloud The Promise; James Morrison Feat. Nelly Furtado Broken Strings; Jason Mraz I'm Yours; Jordin Sparks Feat. Chris Brown No Air; Laura Izibor Shine; Leona Lewis Run; Lily Allen The Fear; Ne-Yo Mad; Ne-Yo Miss Independent; Shontelle T-Shirt; Sugababes No Can Do; Take That Greatest Day; Take That Up All Night; The Saturdays Issues

NME

A list:

Beck Youthless; Cage The Elephant Back Against The Wall; Crystal Stilts Departure; Dead Kids Into The Fire; Eagles Of Death Metal Now I'm A Fool; Empire Of The Sun Walking On A Dream; Friendly Fires Skeleton Boy; Heartsrevolution Ultraviolence; Howling Bells Gies Burning Down; Kings Of Leon Manhattan; Marmaduke Duke Kid Gloves; Phantom Planet The Howling; The Joy Formidable Gradle; The Killers Losing Touch; The Pains Of Being Pure At Heart This Love Is Right; The Soft Pack Parasites; The Virgins Rich Girls; The Virgins Teen Lovers; The Wolfmen Cecile; U2 Get On Your Boots; Van She Cat & The Eye; White Lies A Place To Hide

Music Week talks to Google's David Eun, the man behind YouTube's music partnerships with record labels

'I want to make it easier to work together'



Quickfire David Eun

As vice president of content partnerships at Google, David Eun oversees its – and YouTube's – partnerships with content providers. With relationships between YouTube and labels at a pivotal point – Warner recently pulled its content from the video sharing site, while Universal claims to be making tens of millions of dollars from its YouTube deal – Eun spoke to Music Week about why the music industry needs to embrace innovation.

YouTube had a very strong presence at Midem this year. Why was that?

YouTube represents our investment and focus on video content, which is becoming increasingly important. Within that, music is something users are passionate about. I am here to share our views on music...to encourage people to think of us as passionate partners. Also to share some tough messages about the need for change, culturally and from the business side, if they [content owners] want to increase their business.

What change is needed?

We appreciated that the music industry is experiencing lots of challenges to its traditional models. A lot of the successes of the business are being threatened by illegal behaviour. The music industry invests lots of money in content. We understand why that culture is filled with concern. Often that translates into being very suspicious and thinking about litigation rather than business partnerships.

We think the missed opportunity is when people don't treat us as a partner, (but) look at us as someone doing something wrong. It is not just

us but there needs to be more innovation in the content and lots more start-ups, which can help the music industry to build a healthy business. These start-ups are being litigated out of business.

So this isn't just YouTube you're talking about – it's a general point?

We have deals with an increasing amount of companies in the music space, but just because we have a deal it doesn't mean that both parties are approaching it as partners. We are sometimes treated as vendors – there isn't respect.

But within the music industry, there is a missed opportunity in the way it interacts with people. We aren't making it easy for ourselves. Even if you do respect rights it can be hard to do deals. The rights are so splintered.

Does the industry need one body to represent it then? That has been a big issue in the UK.

I wouldn't prescribe a solution. But I want to be involved and to make it easier to work together.

approaches to generate sizeable revenues. Universal, for example, are benefiting from it.

And Warner?

Without going in to who did what, their content is not on YouTube but we hope that we can partner with them. They have a particular view in what makes a good business relationship. We have our views but they weren't similar enough. The door is always open. We are open to working with everyone, but if it doesn't make sense to us then there is no law to say we must have this type of content.

But music content is very important for YouTube...

On the one hand it is very important. I am here [at Midem] and that is a good sign. But there is no content or partner that YouTube must have to succeed. YouTube is not a music store. People come to YouTube because they want to see the US Presidential debates or check out the Queen's Christmas speech. Our experience is that YouTube is self-healing: if I go to

“Within the music industry, there is a missed opportunity in the way it interacts with people. We aren't making it easy for ourselves. Even if you do respect rights it can be hard to do deals. The rights are so splintered.”

Information and systems has got to be a key component of that. There is no one space if you want to license a body of music.

The question is what is the industry doing about it? We can be part of that. But we are not the solution. There is no one single answer to this. It is a very challenging problem. We are neither the cause of these issues nor the one-stop solution.

Are some partners in the music industry easier partners than others? Universal, for example, recently said that it is seeing significant revenues coming in from YouTube, while Warner has removed its content from the site.

The online video industry hasn't worked out how to create significant amounts of money but there are partners, even with it being early days, who have created

YouTube to read something you have posted and it isn't there I will go and read something that someone else has posted

Are you worried about shrinking ad budgets?

Google's revenues are based on advertising. Our best models are based on partnerships. We don't make money if our partners don't make money, but I hope that as budgets shrink we can get a disproportionate percentage of that because our advertising has a measurable impact.

Does Google itself have any plans for a music service?

Our focus is on users, to create as good an experience as possible. Our mission is to connect users to information but bringing advertisers into the mix. We will be open to all sorts of solutions. I don't want to write off anything.

Media 2008 charts

Duffy walking on air

Analysis

By Alan Jones

BECOMING THE MOST EMPHATIC RADIO AIRPLAY CHART CHAMPION since Music Control started to compile quantifiable data in 1993, Duffy's *Mercy* secured 63,567 plays and an audience of more than 1.65bn in 2008 to finish with 34.26% more audience impressions than nearest challenger Sam Sparro's *Black & Gold*, a record lead.

Mercy secured its first handful of plays in the second week of 2008, and debuted at number 652. It exploded to number 42 the following week, and reached number one four weeks later. It spent seven straight weeks at pole position, and had 2008's best weekly audience of more than 91m in its fourth week at number one. It moved to the top of the year-to-date chart in March and never surrendered its lead.

It earns Duffy the honour of becoming the first British female solo artist to top the annual airplay chart in its 16-year history, though foreign females Madonna (1999) and Kylie Minogue (2001 and 2002) have previously topped the list.

Mercy was the most ubiquitous annual chart champion since 2000, when All Saints' *Pure Shores* secured an unprecedented 64,777 plays and an audience of 2.14bn. That paved the way for further success by Duffy, who also has the year's 13th, 86th and 149th biggest airplay hits – Warwick Avenue, Rain On Your Parade and Stepping Stone – accumulating an overall audience of 3.19bn to become radio's artist of the year, ahead of Take That, Rihanna, Leona Lewis and Sugababes.

Mercy's top supporter by far was



95.8 Capital FM, where it was aired 1,598 times. A further 12 stations played it more than 1,000 times, with a top tally of 1,068 plays on Red Dragon FM. Although Capital was its top supporter, *Mercy* was not the station's top song, finishing fourth on that particular list, behind Estelle and Kanye West's *American Boy* (1,628 plays), Sugababes' *About You Now* (1,606), and OneRepublic's *Apologize* (1,604).

Although *Mercy* was a major retail success, too, finishing third in 2008's sales list, the Top 20 sales and airplay charts of the year had fewer titles in common (five) than ever before.

Among the titles to secure greater airplay support than their sales justified, OneRepublic's *Apologize*, Sara Bareilles' *Love Song* and Mark Ronson & Amy Winehouse's *Valerie* all finished in the Top 10 of the airplay rankings while falling short of the Top 50 sales. On the other hand, the year's two biggest sellers – Alexandra Burke's *Hallelujah* and The X Factor Finalists' *Hero* – were released at the very end of the year,

and never stood a chance of securing high airplay chart placings, finishing 390th and 382nd, respectively.

Sara Bareilles' good showing was built on major support from the country's most successful radio station, Radio Two, where it topped the year's most-played listing, with 248 plays (five more than runner-up *Mercy*), securing an audience of more than 330m – over 32% of its total.

The track was also a big success on sister station Radio One, where its 234 airings made it the year's 41st biggest hit – but Radio One's top tune was the Utah Saints' refurbished oldie *Something Good 08*, whose yearly tally of 449 plays was 14 more than nearest challenger Sam Sparro's *Black & Gold*. It is the first time dance records have held the top two slots on the Radio One list in the 21st century. Sparro's song was also much loved by Kiss 100 FM, where it was by far the year's top tune, with 1,669 plays, some 282 more than runner-up *Cry For You* by September.

Ploughing a completely different furrow, Absolute – the re-branded Virgin – bestowed its greatest support on Elbow's *One Day Like This*, which it played 389 times in the year, 26 times more than any other record. It did so despite the fact that *One Day Like This* fared very poorly at retail, reaching only number 35. No other station was nearly as fond of *One Day Like This*, which finished in 147th place in the overall radio airplay rankings for the year.

Universal supplied radio's four favourites songs of 2008 but the company was less dominant than in 2007, with its share of the Top 100 songs slashed from 49% to 41%, while nearest rival Sony's slice increased from 24% to 28%. As a result, the gap

TV airplay Top 30 of 2008



Viewing figures: the top four records on the 2008 TV airplay chart

This	Artist Title / Label	PLAYS
1	ESTELLE FEAT. KANYE WEST <i>American Boy</i> Atlantic	92,322
2	RIHANNA <i>Don't Stop The Music</i> Def Jam	91,611
3	NICKELBACK <i>Rockstar</i> Roadrunner	90,444
4	NE-YO <i>Closer</i> Def Jam	86,977
5	SAM SPARRO <i>Black & Gold</i> Island	86,669
6	DIZZEE RASCAL/CAVIN HARRIS/CHROME <i>Dance Wiv Me</i> Dineen/Slank	85,744
7	MADONNA/JUSTIN TIMBERLAKE <i>4 Minutes</i> Warner Bros	79,700
8	H TWO O FEAT PLATNUM <i>What's It Gonna Be</i> Hard2beat	77,477
9	WILL.I.AM FEAT. CHERYL COLE <i>Heartbreaker</i> Interscope	76,366
10	FLO-RIDA FEAT. T-PAIN <i>Low</i> Atlantic	75,155
11	RIHANNA <i>Disturbia</i> Def Jam	72,488
12	CHRIS BROWN <i>With You</i> Jive	72,411
13	DUFFY <i>Mercy</i> A&M	70,500
14	JORDIN SPARKS FEAT. CHRIS BROWN <i>No Air</i> Jive	69,099
15	KELLY ROWLAND <i>Work</i> RCA	68,611
16	RIHANNA <i>Take A Bow</i> Def Jam	67,111
17	ONE REPUBLIC <i>Stop And Stare</i> Interscope	63,877
18	TIMBALAND PRESENTS ONE REPUBLIC <i>Apologize</i> Interscope	63,088
19	WILEY <i>Wearing My Rolex</i> Asylum	62,333
20	PUSSYCAT DOLLS <i>When I Grow Up</i> Interscope	62,055
21	MARK RONSON FEAT. AMY WINEHOUSE <i>Valerie</i> Columbia	59,866
22	SEPTEMBER <i>Cry For You</i> Hard2beat	59,336
23	KINGS OF LEON <i>Sex On Fire</i> Hand Me Down	58,944
24	USHER FEAT. YOUNG JEEZY <i>Love In This Club</i> LaFace	57,800
25	LEONA LEWIS <i>Bleeding Love</i> Syco	56,566
26	MADCON <i>Beggin</i> RCA	56,088
27	BASSHUNTER/DJ MENTAL THEOS <i>Now You're Gone</i> Hard2beat	55,222
28	LEONA LEWIS <i>Better In Time</i> Syco	54,722
29	KID ROCK <i>All Summer Long</i> Atlantic	54,122
30	TAIO CRUZ FEAT. LUCIANA <i>Come On Girl</i> Uth & Broadway	53,577

© Nielsen Music Control

between the two almost halved, from 25 percentage points to 13. Independent labels also lost ground, their share of the Top 100 almost halving from 12% to 6.5%, with EMI and Warner Music taking up the slack to increase their shares.

Number six on sales and radio airplay for the year, Estelle and Kanye West's *American Boy* was the most-aired videoclip, with 9,232 plays on stations monitored by Music Control – 71 more than runner-up *Don't Stop The Music* by Rihanna. Nine of the 30 stations monitored by Music Control for the TV airplay chart did not give *American Boy*'s promotional videoclip a single spin in 2008. While

it clearly was not Kerrang! TV's cup of tea, it was aired 1,288 times on Bubble Hits, 1,056 times on Kiss TV and 896 times on Q TV.

Don't Stop The Music was not quite able to wrest the TV airplay crown from *American Boy*, but its contribution helped Rihanna's videos to become the most featured on music television in 2008 by a huge margin. Tracks featuring Rihanna as the primary artist were aired 24,825 times – 56.95% more than runner-up Leona Lewis' tally of 15,817. T.I.'s *Live Your Life* – on which Rihanna has a small supporting role – was also aired 3,113 times, so her lead is arguably even bigger.

Radio airplay Top 75 of 2008



OneRepublic, Sara Bareilles and Mark Ronson and Amy Winehouse featured in the Top 10 airplay rankings without unduly troubling the sales chart

This	ARTIST Title / Label	PLAYS	AUD (000s)
1	DUFFY <i>Mercy</i> A&M	63567	1655800
2	SAM SPARRO <i>Black & Gold</i> Island	59292	1243265
3	GABRIELLA CIMI <i>Sweet About Me</i> Island	49322	1126089
4	TIMBALAND PTS ONE REPUBLIC <i>Apologize</i> Interscope	59393	1117077
5	LEONA LEWIS <i>Better In Time</i> Syco	50234	1115088
6	ESTELLE FEAT. KANYE WEST <i>American Boy</i> Atlantic	43354	1038870
7	SARA BAREILLES <i>Love Song</i> Columbia	42030	1027318
8	ONE REPUBLIC <i>Stop And Stare</i> Interscope	41824	1023441
9	COLDPLAY <i>Viva La Vida</i> Parlophone	46020	1022177
10	MARK RONSON/AMY WINEHOUSE <i>Valerie</i> Columbia	47291	1000449
11	NE-YO <i>Closer</i> Def Jam	48109	968346
12	TAKE THAT <i>Rule The World</i> Polydor	46811	964106
13	DUFFY <i>Warwick Avenue</i> A&M	41121	942659
14	NICKELBACK <i>Rockstar</i> Roadrunner	43247	936483
15	RIHANNA <i>Don't Stop The Music</i> Def Jam	41749	933941
16	JORDIN SPARKS FEAT. CHRIS BROWN <i>No Air</i> Jive	51223	881699
17	SCOUTING FOR GIRLS <i>Heartbeat</i> Epic	36998	866481
18	SEPTEMBER <i>Cry For You</i> Hard2beat	35189	834967
19	RIHANNA <i>Take A Bow</i> Def Jam	46458	826554
20	CHRIS BROWN <i>With You</i> Jive	42590	811454
21	THE SCRIPT <i>The Man Who Can't Be Moved</i> RCA	39222	796336
22	KATY PERRY <i>Kissed A Girl</i> Virgin	35928	790287
23	MADONNA/JUSTIN TIMBERLAKE <i>4 Minutes</i> Warner Bros	31291	783300
24	ADELE <i>Chasing Pavements</i> XL	31439	780663
25	THE FEELING <i>I Thought It Was Over</i> Island	23205	745617

26	GIRLS ALoud <i>The Promise</i> Fascination	30392	743354
27	SUGABABES <i>About You Now</i> Island	41081	734932
28	KID ROCK <i>All Summer Long</i> Atlantic	30787	718924
29	LEONA LEWIS <i>Bleeding Love</i> Syco	33023	708261
30	THE KOOKS <i>Always Where I Need To Be</i> Virgin	20997	676252
31	TAKE THAT <i>Shine</i> Polydor	28054	652898
32	JENNIFER HUDSON <i>Spotlight</i> RCA	37905	652380
33	THE KILLERS <i>Human</i> Vertigo	17878	647263
34	KYLIE MINOGUE <i>Wow</i> Parlophone	24407	642916
35	DIZZEE RASCAL... <i>Dance Wiv Me</i> Dineen/Slank	20062	633801
36	PINK <i>So What</i> LaFace	24660	630289
37	TAKE THAT <i>Greatest Day</i> Polydor	21572	627410
38	SUGABABES <i>Girls</i> Island	24799	622323
39	RIHANNA <i>Disturbia</i> Def Jam	30123	614705
40	WILL.I.AM/CHERYL COLE <i>Heartbreaker</i> Interscope	35762	610943
41	KELLY ROWLAND <i>Work</i> RCA	22313	599556
42	WILL YOUNG <i>Changes</i> RCA	29664	598345
43	SCOUTING FOR GIRLS <i>Elvis Ain't Dead</i> Epic	22291	597070
44	MADCON <i>Beggin</i> RCA	25263	595508
45	SNOW PATROL <i>Chasing Cars</i> Fiction	29190	577859
46	GIRLS ALoud <i>Call The Shots</i> Fascination	28890	575605
47	ALPHABEAT <i>Fascination</i> Chrysmis	23927	572088
48	WILEY <i>Wearing My Rolex</i> Asylum	16131	571726
49	FLO-RIDA FEAT. T-PAIN <i>Low</i> Atlantic	16600	551984
50	BEYONCE <i>If I Were A Boy</i> RCA	24235	544128

51	SCISSOR SISTERS <i>I Don't Feel Like Dancin'</i> Polydor	23775	533000
52	NE-YO <i>Miss Independent</i> Def Jam	26376	531401
53	COLDPLAY <i>Violet Hill</i> Parlophone	14076	527415
54	USHER/YOUNG JEEZY <i>Love In This Club</i> LaFace	15756	526854
55	THE KOOKS <i>Shine On</i> Virgin	13571	505519
56	ERIC PRYDZ <i>Pjanoo</i> Data	13526	505219
57	JAMES MORRISON <i>You Make It Real</i> Polydor	21906	502985
58	ALICIA KEYS <i>No One</i> J	27752	496191
59	UTAH SAINTS <i>Something Good 08</i> Data	7832	490787
60	JAMES BLUNT <i>Carry You Home</i> Atlantic	22376	487746
61	GIRLS ALoud <i>Can't Speak French</i> Fascination	22673	470028
62	MIKA <i>Relax Take It Easy</i> Casablanca/Island	24542	459115
63	LEONA LEWIS <i>Forgive Me</i> Syco	27532	441416
64	ONE NIGHT ONLY <i>Just For Tonight</i> Vertigo	15942	427192
65	NOAH AND THE WHALE <i>5 Years Time</i> Vertigo	6577	423794
66	MADONNA <i>Give It 2 Me</i> Warner Bros	18301	422446
67	PANIC AT THE DISCO <i>Nine In The Shade</i> Fueled By Ramen	10298	416726
68	PLAIN WHITE T'S <i>Hey There Delilah</i> Hollywood/Angeles	25134	404637
69	KAISER CHIEFS <i>Ruby</i> B-Unique/Polydor	15177	402057
70	MICHAEL BUBLE <i>Lust</i> Reprise	20174	399481
71	NELLY FURIAO <i>Say It Right</i> Geffen	24656	398367
72	FRAGMA <i>Toca's Miracle 2008</i> Positiva	16807	396758
73	THE HOOSIERS <i>Goodbye Mr A</i> RCA	19961	395472
74	SHARLEEN SPITERI <i>All The Times I Cried</i> Mercury	16297	394740
75	TAKE THAT <i>Patience</i> Polydor	16967	393413

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News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£312,488	BRYAN ADAMS Nottingham Arena	8,333	Live Nation
£181,835	GILBERT O'SULLIVAN Olympia, Dublin	5,390	MCD
£134,988	SARAH SILVERMAN Hammersmith Apollo, London	3,214	Live Nation
£91,665	LEVEL 42 Royal Albert Hall, London	2,910	Live Nation
£85,680	SCORPIONS Civic Hall, Wolverhampton	2,448	Live Nation
£59,873	FEEDER Apollo, Manchester	2,661	Live Nation
£58,210	THE LAST SHADOW PUPPETS Academy, Glasgow	2,328	DF Concerts
£49,434	MICHAEL BOLTON Newcastle City Hall	1,384	3A Entertainment
£49,199	CAMILLE Roundhouse, London	2,523	Live Nation
£46,970	MICHAEL BOLTON City Hall, Sheffield	1,356	3A Entertainment
£43,050	ELBOW Carling Academy, Glasgow	2,500	DF Concerts
£42,705	FEEDER Barrowland, Glasgow	1,906	DF Concerts
£37,590	STEPHEN STILLS Clyde Auditorium, Glasgow	1,353	3A Entertainment
£34,202	LEVEL 42 Fairfield Hall, Croydon	1,396	Live Nation
£30,163	VAMPIRE WEEKEND Ambassador, Dublin	1,270	MCD
£28,690	LEVEL 42 Colston Hall, Bristol	1,171	Live Nation
£26,174	THE STRANGLERS Guildhall, Southampton	1,138	Live Nation
£24,378	LEVEL 42 Corn Exchange, Cambridge	995	Live Nation
£24,157	LEVEL 42 St David's Hall, Cardiff	986	Live Nation
£21,084	HIGH KINGS Gaiety Theatre, Dublin	776	MCD

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Oct 20-26. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Optimism in air as deals strengthen group's position

Mama looks cautiously ahead after a strong year

Venues

By Ben Cardew

MAMA GROUP CO-CEO ADAM DRISCOLL says he is "cautiously optimistic" about trading over the coming year, with the company experiencing little impact so far from the economic downturn.

Driscoll says that trading figures have been "very good", after a year in which it has acquired venues in Birmingham (Sanctuary), Edinburgh (The Gig) and London (Heaven), as well as signing a groundbreaking deal with HMV that created a joint-venture company, Mean Fiddler Group Limited, that will be responsible for the ownership and operation of 11 former Mama Group venues across the UK.

"Economically we are cautiously optimistic," Driscoll says. "We haven't seen the impact so far [of the economic downturn] in terms of ticket sales. So far it hasn't been translated into the live venue business."

What is more, Driscoll says that the deal with HMV will help this to

remain the case for Mama Group. "This deal brings 165m HMV customer visits a year into a market where we can sell them a ticket," he says.

The £18.245m that HMV paid Mama Group for its stake in the venues will, of course, also help the company's bottom line. But Driscoll is keen to stress the synergies that such a deal brings.

"The necessity of being able to connect with fans, it became clear that we could do this with partnerships," he explains. "We will stand or fall by selling tickets. This is an amazing distribution platform."

According to Driscoll, HMV's history as a retailer will also prove crucial to the success of the joint venture: HMV will be able to bundle tickets with related merchandise, while both partners have mooted the idea of opening retail outlets within the 11 venues, a move he believes will "make the artist experience more complete".

In addition to these 11 venues, Mama Group has interests in artist services, publishing and brand partnerships. It also retains

ownership of the Barfly network of smaller live music venues.

Driscoll explains that Mama is looking to continue to grow the Barfly portfolio, which stands at 10 venues, while Mean Fiddler Group will look to acquire two to three venues a year.

"Working with HMV has been great," Driscoll says. "We dealt with [HMV CEO] Simon Fox and [HMV Group development director] Dominic Myers and they were really good to work with, really forward thinking. We wouldn't have done it without the right people. The job this year is to make sure all these synergies work in the live space. We want to really build up what we have got now."

In its most recently released figures, for the six months to January 31 2008, Mama Group's turnover increased 132% to £12.72m. Profit before interest, tax and exceptional items was £1.09m.

In HMV's recent Christmas trading figures it reported like-for-like sales up 5.8% at its UK and Ireland stores.

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London venue aims to follow a record-breaking 2008 with more variety and residencies

AEG aims to raise The O2's bar for success

THE O2 ARENA IS DETERMINED TO REMAIN THE WORLD'S MOST POPULAR venue this year by finding an artist to emulate Prince's residency.

Pollstar recently revealed that more than 1.8m tickets were sold at the AEG-owned London venue – setting the record as the highest-ever number of tickets reported by a venue in a single year – but AEG Europe CEO David Campbell is determined to set the bar even higher.

Early indications suggest that he and his staff are on their way to achieving that aim in 2009. Campbell says, "We're in January and we're still adding shows for the first quarter – we confirmed three or four shows last week, so that is very encouraging".

Last year's record was set thanks to a total of 130 events at the Arena, of which 96 involved music. Campbell is cautious in his predictions, but remains optimistic those

numbers can be bettered in the coming months. "There's obviously a question mark about what is going to happen in 2009 because of the economy, so it's too early to make a call on the whole year," he says. "But we've got more than 100 events confirmed across the year already, so it's looking promising."

One of the key developments that AEG staff have seen since the venue opened 18 months ago is how hands use The O2 arena during the traditionally quiet summer months. "We're seeing acts booking the arena to add to their festival and stadium appearances during the summer, which is very encouraging," states Campbell.

The CEO is also anxious to repeat the residency model pioneered with Prince in 2007, when the star played 21 nights at the venue.

"That's what really makes the ticket sales figure remarkable last



"We got to where we planned a lot earlier than we thought we would"

DAVID CAMPBELL, AEG

year – the fact that we managed to do it without having 21 nights of Prince," he says. "That's our real task for this year, to find another artist willing to do a residency."

Campbell is aware of the challenge he is setting himself, but he

reveals, "We only confirmed the Prince residency in April for shows in August, so there is plenty of time to find someone for this year."

"It's a tricky deal to put together; you have to deal with one artist at a time rather than make multiple offers, as the last thing you want to happen is to spoil a relationship with an artist who could play a residency in the future."

Campbell also admits that the popularity of The O2 as a destination has surprised even the most optimistic AEG predictions. "We got to where we planned a lot earlier than we thought we would," he confesses. "With The O2, people enjoy the experience of coming to the venue; because of that we are selling more tickets than anyone else."

Indeed, with The O2 setting new standards of comfort and care for customers, rival venues around the world are reacting by investing huge sums to refurbish their premises.

Dublin's Point has undergone a £70m refit and has been renamed The O2 Dublin, Birmingham's NEC arena has been renamed the LG Arena and is undertaking a £28m programme of works and New York's Madison Square Garden, which The O2 stole the most popular venue crown from, is embarking on a huge \$500m renovation.

In addition to pushing the numbers higher, Campbell says he wants a broader range of events in the arena. To this end, Carmina Burana, Ben Hur and Star Wars productions have all been confirmed for 2009.

"We must go above and beyond simply booking tours, so the key is creating events as well as booking touring artists. And with the British Music Experience opening in March, that is going to add to the focus of the building as a music venue and destination. I'm confident that we can have another great year in 2009."

Belgium hails best EuroSonic to date

THE ECONOMIC SLUMP COULD DO NOTHING to stunt the growth of the first major A&R gathering of the year, with organisers of EuroSonic Noorderslag 2008 reporting a record number of attendees.

Official reports put delegate numbers at 2,650, with the event attracting industry representatives from 34 countries.

More than 250 artists performed at the festival, which was attended by delegates from more than 100 international festivals and a UK contingent of 140 journalists. The official delegates mingled across the festival's 41 stages alongside 18,000 paying attendees.

EuroSonic Noorderslag has emerged as a major stepping stone into the European touring market over recent years, with increasing numbers of UK bands showcasing their talents to promoters from across the European market.

The event has in the past proved vital in helping establish acts including The Ting Tings as essential names on the touring circuit. This year it attracted up and coming names including White Lies, Twisted Wheel and I Blame Coco to the Dutch city of Groningen.

A key part of the schedule is the European Borders Breakers Awards, an event which highlights the artists who have enjoyed commercial success beyond the confines of their



The Ting Tings

home country. Jools Holland hosted this year's event, which honoured winners including Adele, Lykke Li, The Script, The Ting Tings, The Do and Alphabeat.

The spotlight this year fell on the Belgian market, with a focus on musical talent from the region.

EuroSonic Noorderslag creative director Peter Smidt says the market provides a benchmark for other European nations.

"Belgium forms a melting pot of cultural influences where bands such as Front 242 and TC Matic were inspired to create their unique sound and many bands followed and gained international respect: dEUS, Soulwax, Girls In Hawaii and Ghinzu," he says.

"It boasts a vibrant live scene with lots of great venues, clubs and festivals and of course Rock Werchter, recognised as the best festival in the world."

Power Amp strategy causes Big Life rift

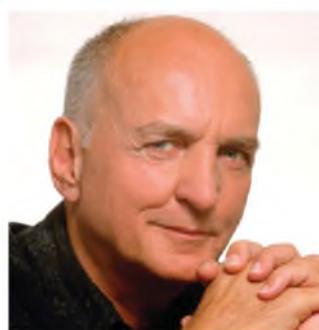
INVESTMENT FUND POWER AMP MUSIC SAYS its plans to develop emerging talent remain on track despite a rift that has seen a parting with Big Life Management.

Artist managers Jazz Summers and Tim Parry ended their relationship with Power Amp, suggesting they were unhappy with the way in which the company was heading strategically.

Summers says, "The whole point of Big Life's involvement was to source, develop and bring through new artists with Power Amp's financial backing. Unfortunately Power Amp now only seem to be interested in established or heritage acts."

Power Amp was launched almost a year ago with the intention of creating a £10m fund that would allow investors to make a saving on their taxes, while taking a calculated risk by investing in artists who would get a split of any profits made as a result of Power Amp's financial help.

The crux of Big Life's disillusion seems to be that they were not given the freedom to use Power Amp finances to help emerging talent. When the fund was launched, the company said Summers and Parry would act as consultants to "help



Jazz Summers: focus on development

spot talent - new, established or even heritage acts".

A spokesman for the fund tells *Music Week* that the relationship with Big Life failed to deliver anything during the period of consultancy. Indeed, just last month Power Amp announced that it had signed Madness, but Big Life was not involved in that deal. The Power Amp spokesman says the company is poised to make a raft of announcements about other acts in the coming weeks.

Meanwhile, Summers and Parry say they remain convinced that there is potential for alternative funding methods in the music industry.

Bad debt leads to doubts over festival

THE FUTURE OF CAMBRIDGE FOLK FESTIVAL is in doubt after a company that owed Cambridge City Council more than £600,000 in box office receipts went into liquidation.

The local authority was due to go to court last Wednesday (January 21) after it was forced to take legal action against the festival's online ticket sales partner SecureTicket UK for non-payment.

However, the case was cancelled when it emerged that SecureTicket has gone into liquidation, prompting the council to write off the money owed as a bad debt.

SecureTicket UK was appointed by the council in December 2007 to sell tickets online for the 2008 festival following a competitive tendering process.

A total of £618,000 from ticket sales was due to be paid to the council in August of last year, but when payment had not been received in early October the council

initiated legal proceedings in the High Court.

Prior to the news that SecureTicket was in liquidation, Cambridge City Council leader Ian Nimmo-Smith said, "We are taking this matter extremely seriously given the large sum of public money involved."

Councillor Nimmo-Smith adds, "We have been very badly let down and we are not going to wait any longer. That is why we are taking legal action. I am determined we do all we can to get our money back."

With little likelihood of that now happening, funding for this year's Cambridge Folk Festival, which is due to take place July 30-August 2, is in question, as the council has also been hit by its decision to invest funds in Iceland.

At time of press, Cambridge City Council was unavailable for comment, while SecureTicket did not respond to calls.



Coldplay

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	2	THE KILLERS	16
2	1	TAKE THAT	18
3	4	AC/DC	6
4	5	GIRLS ALoud	30
5	5	KINGS OF LEON	5
6	10	PUSSYCAT DOLLS	13
7	7	TINA TURNER	12
8	3	METALLICA	9
9	8	BEYONCE	5
10	14	THE SPECIALS	12
11	12	BRITNEY SPEARS	8
12	16	SNOW PATROL	17
13	15	MORRISSEY	15
14	19	NEW KIDS ON THE BLOCK	10
15	13	OASIS	10
16	11	PINK	22
17	NEW	COLDPLAY	5
18	18	X FACTOR FINALISTS	22
19	17	SIMPLY RED	11
20	NEW	BOB DYLAN	7

tixdaq.com - Live entertainment intelligence



The Script

Hitwise Primary ticketing chart

pos	prev	artist
1	2	GLASTONBURY
2	1	TAKE THAT
3	3	GIRLS ALoud
4	4	KINGS OF LEON
5	5	BEYONCE
6	6	CHRIS BROWN
7	11	PINK
8	NEW	THE SCRIPT
9	NEW	THE PRODIGY
10	12	JAMES MORRISON
11	11	THE KILLERS
12	16	TINA TURNER
13	14	COLDPLAY
14	NEW	MORRISSEY
15	NEW	JLS
16	NEW	PAUL WELLER
17	20	FALL OUT BOY
18	NEW	T4 ON THE BEACH
19	NEW	BLUR
20	NEW	JASON MRAZ

hitwise

Live news in brief

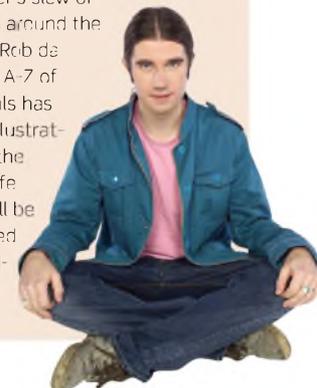
● **The Court of Appeal** is to hear the case of a man and woman accused of conspiracy to sell fake entry wristbands to the 2007 Isle of Wight Festival after the trial judge at Portsmouth Crown Court decided to discharge the jury. Isle of Wight residents Jacob Cloud and Sherrell Davenport had denied conspiracy to sell counterfeit wristbands, and after legal arguments Judge Gareth Cowling brought their trial to an end. Cloud and Davenport were granted a continuation of their unconditional bail.

● **Nokia** was last week using tickets to Spanish festival Benicassim to tempt people into buying its latest handset. The telecoms giant gave away festival tickets to the first 100 people who queued at its flagship Regent Street store in London to buy the new Tube touchscreen music phone.

● **WOMAD** is to launch a festival in Abu Dhabi in April 2009. The organisation has teamed up with Abu Dhabi Authority for Culture and Heritage for the three-day open air event. WOMAD director Chris Smith says "We are thrilled to get the opportunity to be working with ADACH in Abu Dhabi who are doing so much to both celebrate the indigenous culture of the region and bring in the very best music and artists from around the world, a perfect fit for a WOMAD festival."

● **See Tickets** managing director Nick Blackburn has been promoted to the executive board of See Tickets International as chief commercial officer, joining Bart Van Schriek (CEO) and Stephanie Hosman (CFO). Blackburn also becomes chairman of See Group Ltd and will continue to oversee the relationship with all of See's theatre clients as well as other long-standing clients. He will also be executive chairman of Intascope Ltd, which owns See360, the group's specialist sports ticketing system. Replacing Blackburn at the helm of See's UK operations is Rob Wilmshurst, who is promoted from chief operating officer to CEO.

● **Bestival** organiser **Rob da Bank** has compiled his own tribute to the festival scene ahead of this summer's slew of events around the world. Rob da Bank's A-7 of Festivals has been illustrated by the DJ's wife and will be released in hard-back.



News digital

Digital news in brief

● **Kid Cudi** has become the most tagged act on Shazam's chart for breaking artists in 2009. Lady Gaga was second and Empire Of The Sun were third.



● **Warp Records** has relaunched its **Bleep.com** download store, merging the site with its Warpmart online store and adding a host of new features. The new store - at beta.bleep.com - which is in beta for the next few weeks will include a stronger focus on editorial, an additional catalogue of physical products, a new personal music player and a refreshed look and design.

● **Apple** sold 22.7m iPods and 4.4m iPhones in the final quarter of 2008. It has also delivered 500m apps through its App Store.

● Regulator **PhonepayPlus** has outlined new rules governing mobile downloads. Among them, customers must reconfirm subscriptions to any service that costs more than £4.50.

● **Sony Ericsson** has launched its latest budget music phone. The Walkman W302 (right) costs £130 or comes free with an operator contract.

● **MySpace Music** has struck deals with five key indie labels and distributors - Nettwerk Music Group, INgrooves, IRIS Distribution, RoyaltyShare and Wind-Up Records (part of Sony Music Entertainment).

● **YouTube** users are now able to download high-quality, DRM-free video files from the site. A limited number of videos are currently available for download this way.

● **Snowfish** is launching a social network that gives users a 50% share of ad revenue related to their blogs as well as their uploaded music and video content.



● **Microsoft** has launched **MSN Mobile Music** (run by VidZone Digital Media), offering full-track music downloads, videos and realtones. It launches with 1m tracks (£1.50 each), 25,000 realtones (£3 each) and 10,000 videos (£2 each) from all the majors (excluding Universal currently).

Isle Of Man to trial filesharing fee incorporated in users' ISP monthly bill

Manx model claims solution to make money from filesharing

Filesharing

By Eamonn Forde

THE ISLE OF MAN GOVERNMENT believes it has found a solution to finally monetise filesharing, after announcing plans for a unique monthly payment scheme for internet users.

The new proposal, while still at the negotiation phase, is based on a model whereby consumers can share music online legally, with payments to rights holders being incorporated into their monthly internet connection fee.

Over a year in drafting, the strategy was unveiled at Midem last week and attracted a great deal of debate, much of it heated.

The e-business inward investment advisor for the government of the Isle Of Man Ron Berry says, "Everyone who uses the internet goes through a service provider. The thinking was that if we could launch the concept of licensing ISPs then perhaps we have a solution to monetise the way that music is used online [in light of piracy]."

What is more, the Isle Of Man is being put forward as the testing ground for this in order to draw up best practice that can then be applied to other territories.

"We were the first to market for 3G and 3.5G in the world," says Berry. "We have been used many times in the past as a test bed area because of



Ron Berry: "explore the opportunities"

the island's unique demographic and technology backbone."

However, BPI chief executive Geoff Taylor is uncertain whether the model could apply elsewhere.

"I don't believe that an 'internet tax' is the way forward," he says. "I think it wouldn't allow for the kind of innovation and differentiation of services, and investment, which I think is important. I also think that the market is going to be more nimble. We are already seeing services being rolled out based on commercial deals between the industry and the ISPs; I think that is by far the best way forward."

Berry, however, is at pains to point out that this is not a tax and it will not dampen innovation.

He stresses that it would operate on an opt-in basis for consumers rather than imposed on a compulsory blanket basis and compared its workings to TV, in the sense that consumers pay a licence fee to the BBC for access to a limited suite of channels but can increase the number of



Geoff Taylor: "not the way forward"

channels by upgrading to a value bolt on satellite or cable package.

"For the other digital music services out there, this may change their business model; but competition is good and this could encourage them to put a value-added proposition into what they are offering their consumers," he explains.

The timing of this announcement, which echoes calls to license P2Ps back in 2000 as well as PlayLouder's MSP model, was made all the more poignant with the coincidental release of figures by The Leading Question/Music Ally.

When polled, 46% of consumers stated they would prefer their music service delivered via their ISPs (far and away the most popular option, with cable/satellite TV provider sitting in second place with just 10%).

"It is extremely encouraging that this research confirms that consumers see ISPs as having a role to play and a real future in the distribution of music," states Taylor.

"We have always believed that

there is a great opportunity here for ISPs to generate additional margin and increase consumer retention by having great quality music services."

With digital now making up 20% of recorded music sales globally, according to recent IFPI figures, new retail and access models are becoming increasingly important.

This has prompted Forrester Research to project that digital will make up 57% of music sales by 2013 and generate an extra €1.2bn (£1.1bn) in revenue.

The ideal, of course, is for digital to truly unlock the potential of the long tail and really push catalogue sales. And there are already encouraging signs that this is happening, with eMusic announcing that 75% of the tracks in its 5m-strong catalogue have been sold at least once.

Meanwhile, 7Digital last week announced a 260% jump in sales, driven by the move towards DRM-free and increased album sales, which they project will outstrip single sales in revenue terms this year.

Believing that moves in the Isle Of Man can contribute to this upward momentum, Berry explains that, while things are still at the proposal stage in technological terms, it is entirely possible to roll out this new model within a matter of months.

He adds that cross-industry communication is happening but further discussions are necessary. "Let's talk," he says. "The offer is clear. Let's find out. Let's explore the opportunities."

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Armada get into the PAP4 groove with new EP



Blue sky thinking: the tracks on Groove Armada's new EP will be unlocked one by one for the user depending on how many times he shares the first MP3

ALMOST A YEAR AFTER SIGNING their groundbreaking 360-degree, 12-month deal with drinks company Bacardi, dance act Groove Armada have released the first fruits of their recording labours. Yet rather than opt for a traditional release, the act are encouraging and rewarding the sharing of the music

through social networks for a set period of time.

Taking the template of PAP4 (pass-along-paid-for) as the starting point, the band are incentivising fans to share the tracks, with the first track on the four-song EP being available for all to download for free after basic registration details are

How it works

- The first track is available to download for free in MP3 format.
- To unlock the second free track, users have to share the first track with 20 friends via email, a Facebook app/widget or other social networks.
- As distribution spiders out and track one is shared 200 times, this makes track three available for download by the original sharer.
- When sharing of track one hits 2,000 cumulative shares, the fourth and final track is made available to the original sharer.

the EP are unlocked for the original sharer for free download.

Groove Armada's manager Dan O'Neill says, "This new model will be encouraging the legal sharing of music."

Talking about how disruptive technologies such as filesharing networks bring both challenges and - if harnessed correctly - opportunities, the band's Andy Cato says, "The genie is out of the bottle. People feel pretty comfortable about free music. It is about how to get a lot of love back in music and stop music being disposable. With this sharing thing, it is trying to get this support back."

The EP gets a full commercial release on March 2 (via B-Live Records), the day after the free sharing options expire.

entered into the B-Live Share (www.bliveshare.com) site.

When certain tiered sharing targets are hit, the other three tracks on

News publishing

Bruce Springsteen signs new UK and Ireland deal

Sony/ATV celebrates capture of The Boss

Signing

By Stuart Clarke

SONY/ATV HAS SECURED THE SIGNATURE OF BRUCE SPRINGSTEEN, signing the iconic American songwriter to a sub-publishing deal for the UK and Republic of Ireland.

The deal, which was concluded while Midem was under way in France last week, incorporates Springsteen's past songwriting as well as the new album, *Working On A Dream*, which is released this week in the UK.

The deal is the latest in a slew of big signings for the music publisher, which has over recent months inked deals with Eg White, the remainder of Oasis (Noel Gallagher is already on its books) and Will Young, the latter a resigning.

Sony/ATV chairman Marty Bandier says he is excited about the opportunity to work with one of America's great songwriting exports.

"We are so happy to be able to represent Bruce's songwriting in the UK," he says. "He is an icon in the world of songwriting and performing. The opportunity to begin a relationship with Bruce is one which both myself and my staff hope will last for many years to come."

Springsteen recently won a Golden Globe for his contribution



Dream move: Springsteen's new album *Working On A Dream* - part of the Sony/ATV deal - released this week in the UK

to Oscar favourite *The Wrestler*, for which he penned the theme, and was on hand to support Barack Obama two days before the US election last year, using the occasion to debut the title track from the new album.

Springsteen's career spans four decades, during which his music has carried him to 18 Grammy wins.

Sony/ATV UK's head of A&R Ian Ramage is to be the creative contact for Springsteen's catalogue.

stuart@musicweek.com

Kobalt hails click-and-pay plan

KOBALT REVEALS IT HAS ALREADY PAID OUT "millions of dollars" to songwriters under an advanced payments system offering early royalties at a variety of interest rates.

The independent publisher launched new service Kobalt Online Pipeline Royalty Advances last June, billing it as an alternative to new signings being given an advance at the start of their deal at the cost of giving up ownership or control of their copyrights. The service is also available to those on existing deals.

Under the schemes Kobalt offers pipeline advances at the cost of one of three interest rates, depending on where the royalties they are looking to tap into are in the system.

Kobalt founder and CEO Willard Ahdritz says, "We are fortunate in having as a publisher no debts on

the balance sheet for the moment and a strong balance sheet so the money we have available for all our clients by five clicks away is significant."

Under the service, when Kobalt clients log onto their online account they can see the amount of money immediately available to them. The system allows them to calculate how much the advanced payments will cost them and will also generate a customised advance agreement letter. The publisher says the money can then be transferred in as little as 24 hours.

Ahdritz, whose company's roster includes Max Martin, Gwen Stefani and Ryan Tedder for his work outside One Republic, says the advanced payments come with a rate of interest payment of 2, 5 or 8%.

"You see money in three different categories," he says. "The first is money that we've identified that we've not paid out in our quarterly accounting. The second category is pipeline money, product out there that has earned money, and the last rate is for catalogues. We have catalogues that we can estimate should earn this level of money."

"We are breaking new ground here. There is no one else in the world with the systems that will pay out these millions of dollars to clients with five clicks."

Ahdritz adds "a good portion" of Kobalt's roster has utilised the advanced payments. "Even our larger clients are using it," he says. "We have seen bigger clients that have been happy to use this as a source of funding."

New Kings Road HQ passes into history

UNIVERSAL MUSIC PUBLISHING will bid a reluctant farewell to its New Kings Road home this month as the company relocates to the former BMG Publishing offices on Fulham Broadway.

Over the next two weeks the entire publishing division will move to the Fulham address, marking the end of an era for the New Kings Road home, an address steeped in music history having formerly housed labels including A&M and Mercury over the past 30 years. Universal Publishing moved to the address four years ago.

For co-managing director Mike McCormack, who began his music industry career in the building as a budding press officer for A&M some 26 years ago, the move is an unfortunate one. "It's a shame because there is a lot of history in this place," he says. "I don't think anyone is going to go particularly willingly."

Perhaps most famously, the Sex Pistols signed to A&M at the office in March 1977, and it features in the

animated cartoons featured in *The Great Rock N Roll Swindle* movie, showing the band trashing the offices - although in truth the band came and went quietly, signing their deal and drinking a few beers before leaving.

The A&R department will be among the first to leave, departing for their new offices this week, however the publisher managed to get two final deals concluded at the famous address last week.

The first, with producer/writers Chase & Status was secured by A&R manager Tom Campion last week, fresh from the news that the band's current single has been B-listed at Radio One. They are managed by Jho Oakley from JHO Management, home to Pendulum.

Universal has also renewed its publishing deal with writer Karen Poole, one time member of Alesha's Attic, who has penned hits for Girls Aloud, Will Young and Sugababes among others. "We love Karen - she's a fantastic writer," affirms McCormack.



Coldplay have come out on top of this week's PRS overview with *Viva La Vida* emerging as the most played song in UK clubs and bars over the summer of 2008. The Brits beat competition from international names Kid Rock and Gabriella Cilmi whose own hits fell at two and three respectively. While most of the names in the top 10 are perhaps a little predictable, there is an unexpected appearance by Sharleen Spiteri whose solo hit *All The Times I've Cried* managed to reach number seven on the chart.

PRS For Music Top 10: Clubs and bars, summer 08

PRS FOR MUSIC

Pos. SONG Writer / Publisher

- 1 VIVA LA VIDA** by Guy Berryman, Jonny Buckland, Will Champion, Chris Martin *Universal*
- 2 ALL SUMMER LONG** by Matthew Shafer, Robert Ritchie, Edward King, Gary Rossington, Ronnie van Zant, Warren Zevon, Leroy Marinell, Robert Wachtel *WarnerChappell, Kobalt, Universal, Imagem, Finchley*
- 3 SWEET ABOUT ME** by Miranda Cooper, Brian Higgins, Tim Powell, Tim Larcombe, Nick Coler, Gabriella Cilmi *EMI, WarnerChappell*
- 4 THE MAN WHO CAN'T BE MOVED** by Daniel O'Donoghue, Mark Sheehan, Andrew Frampton, Steve Kipner *EMI, Imagem, Stage Three*
- 5 LOVE SONG** by Sara Baraillies *Sony/ATV*
- 6 FIVE YEARS TIME** by Charlie Fink *Universal*
- 7 ALL THE TIMES I CRIED** by John McElhone, Sharleen Spiteri *EMI*
- 8 BUILT TO LAST** by Michael Nader, Rick Sanberg, Ryan Malloy, Christopher Cron *WarnerChappell*
- 9 SHINE ON** by Luke Pritchard *Sony/ATV, Harmony*
- 10 NO AIR** by Erik Griggs, James Fauntleroy, Harvey Mason, Damon Thomas *EMI, Missing Link*

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

News diary

Nothing to lose for Virgins

UNEARTHED

THE VIRGINS MAY HAVE SUDDENLY FOUND THEMSELVES one of the most-tipped acts for 2009, but the trio have spent the better part of six months laying the foundations for their UK assault.

First visiting London for a low-key support slot at the Barfly in September, the group have since returned three times, releasing two independent singles, issued through Pure Groove and Young & Lost, in the process.

Now focusing firmly on the release of their Atlantic Records debut, the act's first single proper *Teen Lovers* will be released by the major on February 23.

Marketing manager Nicola Eyre says the challenge for the label now is in affirming the band beyond the industry hype. "They have to make it through this period of initial interest with something that is formidable, so that's what we are working toward and it was a big part of the thinking behind last year's long set up," she says.

Atlantic has been complementing the single activity with a limited vinyl run of the album, available to independent retail for the past

The Virgins



six months, coinciding with the release of the album in the US.

Stateside, the album has enjoyed much critical acclaim and benefited from the support of television series *Gossip Girl*, which aired an episode featuring all five tracks from their debut EP.

"The band is off to a very

strong start in the US but the campaign is reigniting on the back of the UK interest," claims Eyre. "It has been a long process there but the groundwork is starting to pay off."

With tips courtesy of *The Guardian*, *Clash*, *NME*, MTV, Radio One and BBC Sound Of 2009

under their belts, The Virgins will return to the live arena in March with a run of dates commencing with a headline slot at Club NME at Koko.

A new single, entitled *Rich Girls*, will back up the dates. It is released on April 6, one week ahead of their self-titled debut album

Cast list

MARKETING MANAGER

Nicola Eyre, Atlantic

NATIONAL PRESS

Emma Elwood, Atlantic

NATIONAL RADIO

Ollie Cluett / Phil Youngman, Atlantic

REGIONAL RADIO

Carrie Curtis, Atlantic

TV

Dierdre Moran / Katie Crisp, Atlantic

REGIONAL PRESS

Rachael Lewis, Momentum

ONLINE PRESS

John Rogers, Charm Factory

AGENT

Mike Greek / Andy Cook, CAA

MANAGEMENT

Nick Stern, 7 10 Music

ON THE WEB THIS WEEK

MIDEM DIRECTOR LOOKS TO FUTURE

Ian A: It's about time Midem gave long term participants and exhibitors a discount off the registration price rather than offering nonsensical silver and gold card benefits. Discounts off car hire and helicopter rides? Free glass of champagne at the Carlton? Separate entrances etc...?"

BEATLES AND AMY AT BRITISH MUSIC EXPERIENCE

Tony Bramwell: "I suppose there will be a display of Beatles-signed things. As I signed most things for them it should be funny."

ICONIC LABEL STREET SOUNDS RETURNS

Alan Rowe: "These are ambitious plans and I really hope they are successful. Street Sounds was very special in the Eighties and early Nineties - I hope they can be again. It would be wonderful to see some of their classic albums reissued, too!"

Dooley's Diary



Midem: Vegemite, revolving dancefloors and lots of gossip

RAIN, RECESSION AND A PLUM-METING POUND hardly helped the mood, but at least with fewer delegates turning up at this year's Midem it meant there was **no need to pre-book the restaurants**. For seemingly much of the UK industry, Le Caveau 30 turned out to be the place to dine on the Saturday night, with those spotted including the **BPI's top brass**, **Martin Mills** and a **UK Music gathering**.

However, it was not just the numbers that were lighter. Was that **the sparsest Midem delegates bag** of all time?... Despite the shaky economy, the British made a particularly good fist of this year's event: **PRS for Music** celebrated its re-brand with a very swanky cocktail (and a speech with slides, for those who like that kind of thing), the **UK Music** lunch on the Monday was packed - and not just because of the superior canapés - and the **British At Midem** show-

case proved a triumph (despite the late withdrawal of Paolo Nutini), showcasing the likes of **Seth Lakeman** (pictured), **Hot Leg** and **Jamie Cullum**... Meanwhile, **Warp** stayed true to its DIY credentials, with a thoroughly enjoyable party in someone's flat, with what looked like booze from the supermarket and Vegemite on toast on offer. At the Warp party, Dooley ran into a young man called **Zalon Thompson**, who sings backing vocals to Amy Winehouse. Of course, we tried to pump Zalon for filth on his employer, but he couldn't have been more polite. The singer also played us a song from his **new Mark Ronson-produced album**, which certainly sounded excellent after a couple of bottles of wine and a bellyful of Vegemite. Meanwhile, Winehouse's manager **Ray Cosbert** managed to shake his funky thing well into Tuesday morning at the **Tru Thoughts** party... Internationally,



the **Japanese showcase** proved as **quirkily endearing as ever**, with Dooley using the occasion to prove comprehensively that he can't speak Japanese. Apologies, then, to rising pop star **Immi** and her band, who felt the

full force of our inadequate linguistics... A close second to the Japanese soiree for the most bizarre musical moment of Midem had to be **Donovan at the Pschent party**, where he dished

out his Dylan-esque folk amid a sea of dance music from the likes of, erm, **Cannibal Kiss**... Naturally, there were rumours aplenty flying around the Palais: who, for example, was the exec spotted in business class on his way to Midem, while on the same flight commercial high-flyer **Duffy made do with economy**?... Which industry exec's next project will be hell?... And who managed to **projectile vomit** quite spectacularly on the rotating dance floor during the **NRJ Awards** after party?... Meanwhile, rumour has it that **Coca-Cola** is planning a major mobile music initiative to tie in with the 2010 World Cup...

Spotted around Cannes: **Duffy** (again) doing a spot of shopping and **Chris Martin**, accompanied by his bodyguard. Not spotted, however, were many **EMI Publishing's** big names, with both **Roger Faxon** and **Leo Corbett** falling ill. Corbett at least was back on his feet after



a day or so, but chairman/CEO **Faxon** had to return home early after falling victim to a bug. Hope you're on the mend, Roger... Back in the UK, prior to his drinks reception at the **Brit Awards** launch last Tuesday, **Brits Committee chairman Ged Doherty** presented a cheque for £660,000 raised by the **Brit Awards for the Brit Trust**. Doherty is pictured with former **Brit School** student and current **Radio Two** playlisted musician **Stone Walters**... Good news for independent UK group **The Boxer Rebellion** who, following a global promotion of their new single on iTunes this month, have cracked the **Billboard** chart with the associated album, entitled **Union**. The set entered the **Hot 100** at 82 last week. And while we're on the subject of charts, **congratulations to Polydor**, which is on course to have five albums in the **UK artist albums Top 10** this week...

NEVER MIND THE BOLLOCKS

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Features

ALIVE AND KICKING

A quick turnaround from concept to end product and a target market seemingly unaffected by the financial crisis are just two reasons why music merchandising is holding its own. Music Week looks at a sector that remains in pretty good shape

Merchandising

By Gordon Masson

MERCHANDISING USED TO BE A BIT OF AN AFTERTHOUGHT. It was the grubby, low-rent end of the music business; a baseball cap full of badges and a couple of T-shirts sold at the back of a venue was as good as it got. It may have added a few bob to a band's coffers, but it was second division stuff compared to where the real money was – album sales and tours.

But, with record sales declining, high-street retail suffering and the recession hitting gig-goers, merchandising might not be the saviour of the industry but it is a steady revenue earner which may even be recession proof. It is no surprise, then, that more labels are seeking out a slice of the action.

"[Merchandising companies] are in a lucky position because the majority of our sales are to younger people who don't yet have credit cards or mortgages to worry about," says Bravado CEO Tom Bennett. "We're as close to bulletproof as you can get in a recession and, when you hear how robust ticket sales are, it seems that the credit crunch has not hit our industry as much as it has hit others."

That is a sentiment reflected at Universal-owned Bravado's biggest rival, Firebrand Live, where managing director Neil Boote remains optimistic even in the face of losing key partners such as entertainment retailer Zavvi.

"Before Zavvi's demise we were seeing them and HMV ramping up merchandise in terms of space and the prominence of where it was being displayed in-store," reports Boote. "Merchandise is definitely becoming more important; not just for the classic rock such as AC/DC and Metallica, but also for the bigger releases by new acts."

The speed in which merch companies can get new product on the street also gives them a crucial competitive edge. "Your typical fashion range is designed up to 12 months in advance, but because of our close relationship with our printers, we can design and create something in as little as a day, so we're very capable of moving with the times," says Boote.

Rushden-based Rock It Promotions may be a smaller operation, but managing director Andy Campen is experiencing similar trends, although he notes people are not ordering quite as much as last year, at least initially. "If a band was ordering 500 T-shirts last year, they are now probably ordering 300 and then re-ordering the other 200 later," says Campen. "So we're still doing the same amount of business, but just in a more cautious market."

Firebrand's Boote is a former marketing director of Virgin Retail and knows the business of the high-street music specialists better than most. But it is in other retailing areas that he sees potential for growth. "We kicked off a new business at the end of last year where we started supplying music branded product to fashion outlets such as Urban Outfitters and Topshop," Boote explains. "We licensed a couple of things from Warners including a Grateful Dead T-shirt and that's gone really well, with Topshop just ordering another 3,000 units."



The caveat with those sort of deals is that the retail price is higher, roughly £30, and most of the margin goes to the retailer. Boote says, "So you have to make sure that the act is making decent money from those deals, too."

In an age when many acts are choosing to look after their own destinies, Backstreet International sales director Richard Cassar reports that the world of merchandise is no different.

"A lot of bands are looking after their own merch now and are simply looking for partnership deals. We're open to that, as well as fully managing merchandise where acts prefer that route," states Cassar.

Backstreet has evolved with the marketplace and is benefiting from the business it does with its retail partners. It works with the likes of ticket agencies and magazines, so if a fan is going to the website of a magazine to check out a review, they can buy the band's T-shirt at the same time. "With record label marketing departments and book publishers we saw their budgets getting massively slashed a couple of years ago, but we've adjusted to that and we now have a great business model," Cassar says, adding that its online business with retail partners has increased 23% year-on-year.

One of the operations that can truly get a gauge on the overall health of the music merchandise industry is Completely Independent Distribution (CID) which handles distribution for dozens of merch companies. CID commercial director Chris Hodgson notes that business continues to be swift, even following the collapse of one of its biggest high-street outlets.

"Because of what happened to Zavvi, it's perceived that the market is on the down, but [2008] easily matched what we did the year before," says Hodgson. "The only slight difference is that orders came in much later for Christmas this year compared to previous years."

Indeed, it appears as if many of the UK's merch companies enjoyed record-breaking sales in the past 12 months. "HMV are doing the best figures that they have ever done and it looks as if they'll take some of the Zavvi custom, while Play.com has also soaked up some of the Zavvi business, so things look good," continues Hodgson.

Rather than bracing themselves for a downturn, CID is looking to help merchandisers boost their balance sheets in the months ahead.

"We've seen a lot of growth in business from mail-order companies and the European market is also on a growth curve, with the strength of the euro against the pound definitely working in our favour," adds Hodgson.

Boote is being more cautious. "These are uncharted times and I think there could be a squeeze, but as long as it's only five or 10%, that will be manageable," he says.

However, with many businesses, from multinationals to start-ups, going into administration, Boote adds, "Ours is a stock business so we have to make sure we manage things tightly. If we live within our means then we'll be fine, but we have clients, customers and suppliers and we're not in control of their business, so we'll be doing all that we can to support them to make sure the cash flows as smoothly as possible."

Surprisingly, high-end product is performing better in these challenging times. Atmosphere, another Universal-owned merchandising company, recently produced a £70 Metallica set featuring a coffin-shaped box, while Bravado enjoyed "staggering" sales number for their £40 Guns N' Roses Chinese Democracy boxed set.

"The majority of our sales are to younger people who don't yet have credit cards or mortgages to worry about... we're as close to bulletproof as you can get in a recession"

TOM BENNETT, BRAVADO (ABOVE)

Bennett adds, "It just proves that sometimes it's the simplest ideas that are the best. The CD-plus-merch bundle is great for the fans, as it's a fabulous gift item and collectable and allows the record companies to offer that added value that they're looking for."

When it comes to incremental revenue, Bennett highlights one particular campaign that Bravado is hoping to repeat. "Last year we became the first merch company to partner with iTunes, offering an exclusive T-shirt for The Killers' record. The conversion rate was higher than when they did bundling deals with Ticketmaster, so iTunes are very excited about that and we'll hopefully do more with them in the year ahead."

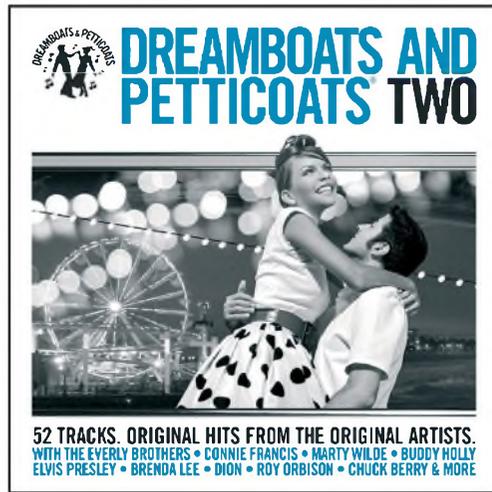
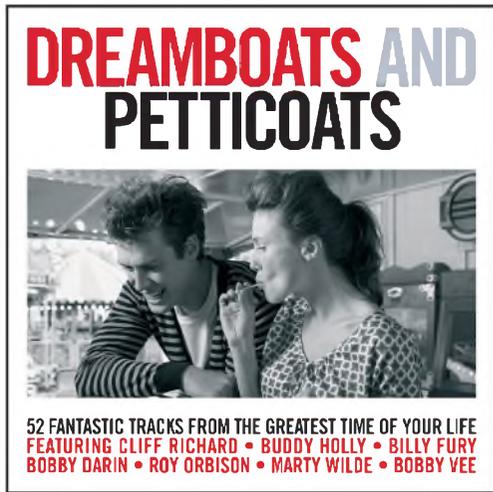
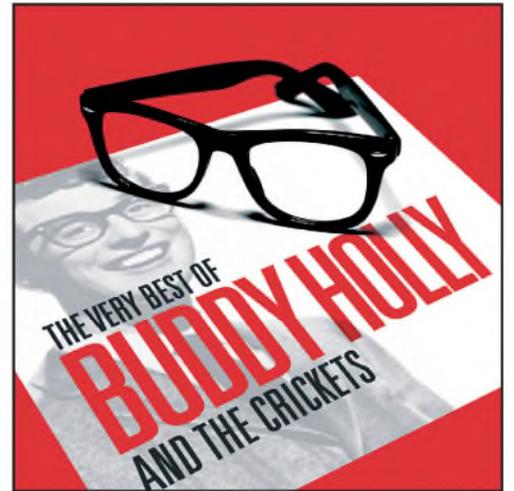
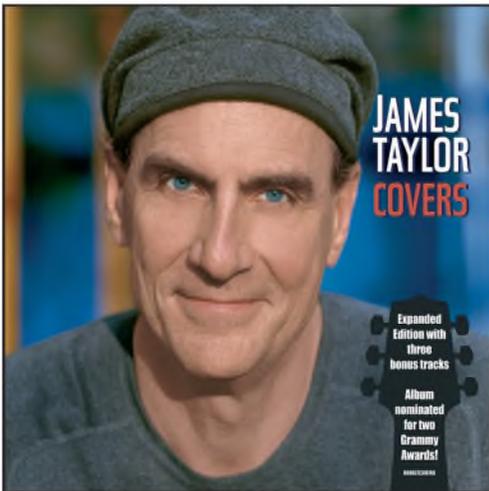
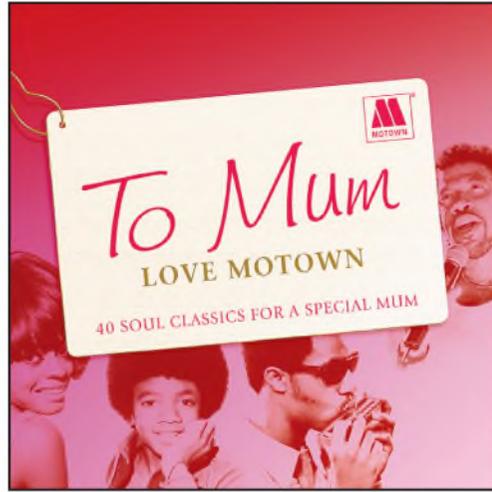
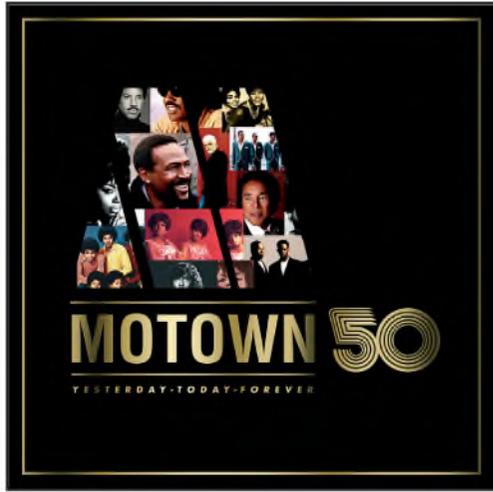


PICTURED ABOVE
The special edition of Guns N' Roses' Chinese Democracy came with a key fob, bandana, T-shirt and belt buckle

PICTURED LEFT
Atmosphere's £70 coffin box of Metallica's Death Magnetic proved a hit with the band's fanbase



UMTV PRESENTS
THE GREATEST LOVES OF ALL



Features

HEARTS OF GOLD

As a pick-me-up from a traditionally bleak January and now a major event in its own right, February 14 is a day firmly etched into the music industry's calendar. As such, majors and catalogue labels are gearing up for Valentine's Day with a string of releases...

Retail

By Christopher Barrett

FOLLOWING THE CHRISTMAS GIFTING FRENZY, January is always a bleak period in terms of new releases, but thankfully it is only a short wait until February puts a spring in the step of the music business.

While The Brits on February 18 will bring much in the way of opportunity to repromote old albums and push new releases by nominated and winning artists, many in the business see Valentine's Day as a huge opportunity to generate one of the year's biggest sales spikes.

Across the board major labels and catalogue specialists will be releasing a wide array of artist and compilation albums aimed at appealing to the romantically inclined of all ages and at HMV the retailer is seeing February 14 become an ever more important date in the calendar.

"As a commercial opportunity that taps into the gifter market, Valentine's is becoming increasingly important," says HMV head of music Rudy Osorio. "Demand for CDs and DVDs as Valentine's Day gifts keeps growing, particularly as labels are giving it greater focus and releasing more bespoke product, such as compilations. There is also additional marketing support now aimed at promoting the idea of music and film as a gift item, and it has become more of a calendar event for the industry."

While HMV's promotional plans are still being finalised, Osorio promises a "major in-store campaign" which will be replicated online at hmv.com and promoted via national media.

Universal Music TV will also be utilising the national media to drive the message home that the label has a wealth of attractive romantic offerings available. UMTV managing director Brian Berg is supporting a string of releases, including Steve Wright Sunday Love Songs and



PICTURED LEFT Affairs of the heart: Valentine's Day is big business and a slew of releases across major and catalogue labels reflect as much

Love on the racks: Valentine's Day retail releases

Out Now

Rock 'n' Roll Love Songs Union Square
Rock delivered in metal, this 60-track collection of love songs from the Fifties and Sixties features artists such as Little Richard, Roy Orbison and Buddy Holly.

100 Hits Love

 Demon

As the title suggests this extensive mid-price compilation features 100 love songs across five discs with tracks including Elvis Presley's Love Me Tender and Drive by The Cars.

R&B Hits: The Love Collections

 Demon

An 18-track collection licensed from Sony Music, including hits from TLC, Toni Braxton and The Fugees.

The Best Of Burlesque: 50

Original Club Classics Demon
A two-disc compilation stacked with 50 suggestive tunes that will delight

the ever growing number of people seduced by frisky burlesque music and club nights.

January 26

Dean Martin: Amore

 EMI


A new CD and digital collection of 15 love songs, including favourites such as You're Nobody 'Til

Somebody Loves You, That's Amore and I've Grown Accustomed To Her Face.

The Very Best Of The Detroit Spinners: Are You Ready For Love?

 Rhino

A bumper pack of romantic sounds, this 21-track album houses the best love songs by The Detroit Spinners including UK number one Working My Way Back To You / Forgive Me and US number one Then Came You with Dionne Warwick.

February 2

Magic Moments: The Definitive

Burt Bacharach Collection

 Rhino

This comprehensive 75-track collection of the finest work of renowned pop composer, pianist and singer Burt Bacharach is spread across three discs and includes collaborations with an array of artists such as Dusty Springfield, Elvis Costello and Nat King Cole.

Dean Martin: Love Songs

 Universal

Packed with classics including I've Grown Accustomed To Her Face, For The Good Times and For Once In My Life.

Luther Vandross: Love Songs

 Sony


Among the 17 tracks on this amorous retrospective of the R&B star are favourites including Endless Love, Always And Forever, Your Secret Love and Dance With My Father.

Love Lift Us Up

 UCI

Aimed at an older audience aged 45-

plus, Love Lift Us Up contains 40 stalwart favourites across two discs with performances by Katherine Jenkins, Andy Williams and Elton John.

Steve Wright Sunday Love Songs

 UMTV

Following four previous Steve Wright albums which together have amassed more than 780,000 sales, this new album from the Radio Two presenter features acts including Take That and Elton John.

Pavarotti: The Duets

 UCI

Celebrating the huge talent of Pavarotti, this collection features 14 collaborations with artists as diverse as Mariah Carey and Bono.

It's A Misery Business

 Rhino


Bucking the romantic trend, this collection of "anti-love songs" features some positively love-free tunes from the likes of Slipknot, Biffy Clyro and Nickelback.

Ultimate Love Songs

 Union Square

A hefty collection of 100 songs across five discs that includes romantic moments such as Omar's There's Nothing Like This and Diana Ross & Marvin Gaye performing You Are Everything.

February 9

Ultimate Boy Bands -

The Love Songs

 UMTV

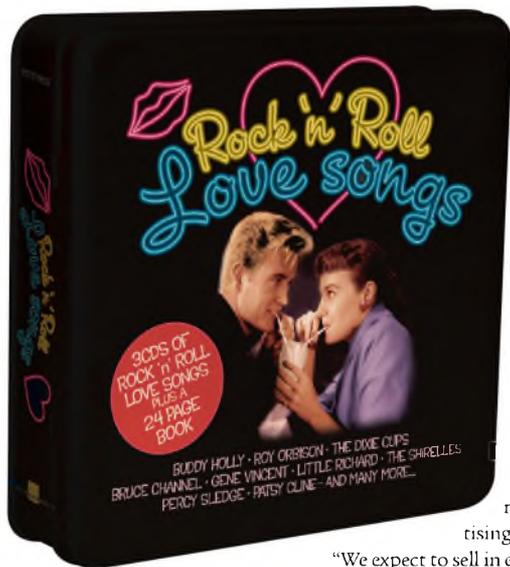
Packed with love anthems from the best-known boy bands from the Eighties and Nineties such as Take That, Boyzone and Westlife together with a special-edition Boy Band poster, this album is aimed at the legions of pop fanatics young and old.

UB40 - Love Songs

 Virgin/EMI


Having toured in 2008 and with a return to the road scheduled in 2009, UB40's profile is at its highest in years which bodes well for this compilation of 20 hits, including the huge number one success

Features



PICTURED ABOVE
Black metallic: Union Square is releasing its Fifties-influenced Rock 'n' Roll Love Songs in special tin packaging

PICTURED RIGHT
Heart-shaped: HMV is gearing up for the occasion with a major in-store campaign and advertising promotion



Ultimate Boy Bands - The Love Songs, with major television advertising campaigns.

"We expect to sell in excess of 100,000 units of each of our Valentine's releases and will be supporting them with carefully-targeted TV advertising, mainly on ITV and GMTV, which will run alongside key TV shows such as Emmerdale and Coronation Street," says Berg.

Over at Union Square the key titles battling for the hearts of Valentine shoppers will be its Ultimate Love Collection five-CD set and Rock 'n' Roll Love Songs tin. With special packaging being an increasingly important factor in the success of a release aimed at the gifting market, Union Square has worked on a series of releases housed in tins, a concept that Union Square director of marketing Steve Bunyan says has been previously used successfully in the US and presented challenges in terms of design and manufacturing. The release reflects on the innocent romantic teenage yearnings of the Fifties with 60

love songs from the period's stars, including Buddy Holly and Roy Orbison, in an attractive tin box alongside a 24-page booklet.

With its competitive price tag Bunyan is also expecting good results with the five-CD Ultimate Love Collection. Featuring a wealth of romantic classics, including Marvin Gaye's Sexual Healing and Dusty Springfield with The Look Of Love, the title offers consumers great value but not the biggest of profit margins with the release retailing at approximately £8.

"It is packed full of hits and as a concept then it is absolutely flying. The profit margin is less than we would like but it's manageable. To be honest that is the whole market, it is tough, but it offers consumers tremendous value for money and they are selling extremely well so what we lose in the profit margin we are making up in the number of units we sell," says Bunyan. "We have to go along with it because if you want to get on the shelves, particularly the supermarket shelves, you have to offer tremendous value for money."

For fellow catalogue specialist Demon, Valentine's Day will mostly be about repromoting existing romance-themed albums, but the independent label does have one new title ready for release with The Best Of Burlesque - 50 Original Club Classics. Featuring tracks including The Stripper by David Rose and Bullmoose Jackson's My Big 10 Inch (Record), the album is expected by Demon to capitalise on the burgeoning interest in the risqué blend of form of music and performance.

But largely Demon will be focusing on proven successes such as 100 Hits Love, R&B Hits The Love Collection and Classical Love.

"They are perennial sellers," says Demon sales and marketing director Danny Keene. "The same releases will

"The same releases will sell well year in, year out. That's the great beauty of these events for a catalogue marketing company..."

DANNY KEENE, DEMON



sell consistently well year in, year out. That's the great beauty of these events for a catalogue marketing company such as us. We are able to successfully repromote titles that have done well in previous years and find that the sales are replicated."

At Play.com, which will be marking the occasion with a Valentine's Day side banner and cross-promotional list on the site, head of music Helen Marquis believes the day also offers real opportunities to grow sales on existing albums and compilations not obviously aimed at the Valentines market. "I think there are some interesting artist albums out there that will do really well. I'm sure Take That will still be in people's minds and also the Motown 50 compilation."

With Demon being owned by the Woolworths Group, Keene has been closer than many to the tremors felt by the demise of the Woolworths retail chain, a key outlet for gifting and compilation releases, yet he remains unshakably optimistic.

"We have seen a large upsurge in sales from online retailers and HMV since Woolworths disappeared from the high street," he says. "The people that want to give music for Valentine's Day will find a destination point for it regardless of what is happening on the high street."

FOR VALENTINE'S

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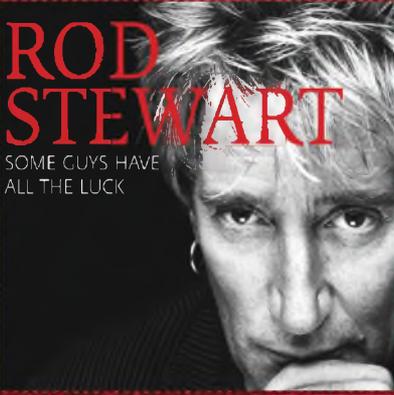
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Some Guys Have All The Luck



BEE GEES
Love Songs



BETTE MIDLER
The Best Bette



FRANK SINATRA
Seductions Sinatra Sings Of Love

Features

DIGITAL RELATIONS

Blogs, dedicated music sites and fans' forums are as accurate a barometer of the public's musical tastes as the old established guard of print media. Now music PR companies are increasingly and specifically targetting these channels to ensure their artists are in the online spotlight

PR

By Christopher Barrett

THE OLD ADAGE "NEWS TRAVELS FAST" has never been more appropriate. The digital age has not just brought with it the huge challenges presented by online music consumption, but a new way of communicating across a near infinite forum in which fans and "citizen journalists" can spread opinion, rumours and gossip.

Since the Fifties press titles such as *NME* have acted as filters, with their highly respected journalists sifting the sonic wheat from the chaff and recommending acts that they believe are worthy of their readers' hard-earned cash.

Now, as the IFPI recently highlighted, the vast majority of digital music consumed online is done so illegally, but not only are many fans unwilling to part with their wages they are increasingly content to bypass established tastemakers in favour of the opinions of the ever-growing number of bloggers.

For music PR companies who have traditionally concentrated the full extent of their powers of persuasion on established national and regional press titles, the burgeoning blogging scene means that it is imperative that they engage actively with the most influential sites.

"It is all about the blogs, any client that knows something about digital marketing comes to me with a list of blog sites that they want to be featured on," says Nile-On founder Serena Wilson.

London-based digital communications agency Nile-On has worked with a variety of music and brand clients including Katy Perry, Metronomy, V Festival and Absolut Vodka and Wilson is under no illusions as to the ever-growing importance of blog sites, believing that even if negative opinions are spread online, it can have a positive effect.

"PR in any sense is good coverage for an artist and if negative things are being said then there are management techniques that can be used to rectify them, but those kind of comments are of interest to labels [marketing an artist] at an early stage because it is all about feedback and engaging with the target audience directly," she says. "For years we have been doing reaction sheets and it's all been done within the industry, but now it is out there."

Among the more influential blog sites are Blogcritics, blogsafordogs and gorillavsbear, and while some are well-run enterprises uniting the talents of numerous established music hacks, many are the work of lone vociferous enthusiasts - which presents something of a challenge to PRs.

"Blogs have changed over the last six months, they have really come on the radar as being important," says Division PR co-director James Sherry, whose many clients include Gallows and Daniel Merriweather.

"They are quite different to deal with as they are one person's taste and you can't pitch to them in the same way as you would a magazine or website," he says. "You have to get to know the particular blogs and their tastes; it is much more subtle and natural. They can be good tastemakers and are a good place to start creating a buzz around an artist."

According to Robert Hurst, senior online press officer at GR8 Online, the digital division of Quite Great, the

"It's a lot quicker to Google an artist than read through 10 magazines to see what names keep popping up..."

ROBERT HURST, GR8 ONLINE



internet is not only a great place to start generating interest but the best place to quickly gauge the popularity of new artists.

"It's a lot quicker to Google an artist than read through 10 magazines to see what names keep popping up," he says. Hurst explains that he targets blogs with "a lot of force" and believes the best way to avoid any chance of negative publicity is to carefully target the sites. "In many instances it is the same as print press - you can avoid negative press by targeting the right places at the right time with the right product and sell-in."

But despite the fact that many PRs consider blogs to be an increasingly influential and important element of a successful campaign, the key focus remains established sites such as *Drowned In Sound* and publication-linked websites including *NME.com* and *Guardian Music*.

According to Nile-On's Wilson, at the top of the pile are the sites that actively invite reader feedback. "Drowned In Sound has a social interactive element to it so it is still one of the top sites to look at if you are looking at cover-

age for your artists, the ones that have been left behind are the ones that don't engage their users."

For 4AD and Matador Records head of communications Rich Walker, digital PR is now the most important element of a PR campaign, having overtaken print titles as a priority.

"It is the way the industry is going. We have got to that tipping point - for certain acts digital is leading the way. The place fans want to hear about things is online or from the band themselves. Sites like Hype Machine and Stereogum are where a lot of tastemakers go to discover new music."

As a result of the growing importance of digital media, Walker has reshaped his department, scrapping the use of a dedicated digital PR and integrating digital, alongside national and regional PR within the the roles of each member of his team.

"You can't have a national PR having a conversation with *The Guardian* about a feature who then has to hand it on to someone in digital to discuss the online content that runs alongside it. When you work with press they often want extra content for their websites such as a free download or podcast, so we have melded the jobs so that if you PR a band you do everything."

Another reason Walker has instigated something of a departmental reshuffle is that the label will be digitally

PICTURED ABOVE

Print power: cover stars Glasvegas were the latest to be tagged with the "best new band in Britain" label - *NME* and other print media have half a century of kudos behind them... but they could soon be trailing behind blogs and music websites such as Stereogum (above) or Guardian Music (below)



Features



PICTURED ABOVE
A sneak preview of 4AD's new extranet (left), allowing contacts to download all relevant press materials for artists. Meanwhile digital communications agency Nile On (right) monitors and target blog activity for clients including Katy Perry and Metronomy

servicing journalists later this year, meaning that music, images and supporting editorial will all be available digitally. "We have spent about three years building a system which will make everyone's lives so much easier, so for instance if someone is writing a feature on Yo La Tengo they can find at a click of a button the band's back catalogue and all the supporting information.

When it comes to the benefits of digital, Walker outlines that a key advantage is the pace in which it allows PRs to communicate. "If you want to break a story immediately you can do it, you can reach out a lot further and a lot quicker. A lot of artists are putting a record out with no promo time available - but even if you only have a week you can still get it online," he enthuses.

But despite the obvious benefits some still believe that digital channels do have some way to go before they can earn the kind of kudos press titles have spent up to half a century building.

Says GR8's Hurst, "Places like *NME* do have a very good web presence, but while sites like that do have the name they don't carry nearly as much weight as getting in the magazine. You will rarely see a press release or album-release poster quoting *NME.com*. I think there is still a battle of credibility there."

QUARTER FOUR National airplay chart

Pos	ARTIST Title	Label	NATIONAL/REGIONAL PLUGGER	PLAYS	AUD (000)
1	GIRLS ALoud The Promise	Fascination	Fascination/Fascination	31759	764065
2	TAKE THAT Greatest Day	Polydor	Polydor/Polydor	24659	713080
3	THE KILLERS Human	Ventigo	Ventigo/Ventigo	20105	631828
4	BEYONCE If I Were A Boy	RCA	RCA/RCA	27395	617476
5	PINK So What	LaFete	RCA/RCA	23397	562350
6	JENNIFER HUDSON Spotlight	RCA	RCA/RCA	32613	544846
7	NE-YO Miss Independent	Def Jam	Def Jam/Def Jam	24082	433562
8	KATY PERRY Hot N Cold	Virgin	Virgin/Virgin	16410	429516
9	ALESHA DIXON The Boy Does Nothing	Asylum	Atlantic/Atlantic	11467	401407
10	LEONA LEWIS Forgive Me	Syre	Hungry And Woods/Promo Stint	24211	334269
11	THE GURU JOSH PROJECT Infinity 2008	Maestrom	Chapple Davies/Chapple Davies	8074	384239
12	DUFFY Rain On Your Parade	A&M	A&M/A&M	14266	376076
13	THE SCRIPT Breakeven	RCA	RCA/RCA	14464	366241
14	T.I. FEAT. RIHANNA Live Your Life	Atlantic	Atlantic/Atlantic	8375	349319
15	SUGABABES Girls	Island	Island/Island	16676	347543
16	LEMAR If She Knew	Epic	Hungry And Woods/Rob Herman Promotions	13302	338348
17	LEONA LEWIS Run	Syre	Hungry And Woods/Promo Stint	12325	326721
18	BRITNEY SPEARS Womanizer	live	RCA/RCA	12230	320714
19	RIHANNA Disturbia	Def Jam	Def Jam/Def Jam	20221	316430
20	MADONN Reggini	RCA	RCA/RCA	17377	301621
21	KINGS OF LEON Use Somebody	Hand Me Down	Columbia/Columbia	8928	295367
22	SNOW PATROL Take Back The City	Fiction	Fiction/Fiction	7927	288722
23	SNOW PATROL Crack The Shutters	Fiction	Fiction/Fiction	9391	283114
24	JAMES MORRISON Broken Strings	Polydor	Polydor/Polydor	10474	277036
25	KATY PERRY I Kissed A Girl	Virgin	Virgin/Virgin	16467	271330

In a year when the airwaves were dominated by an array of female solo artists including Rihanna, Duffy, Sara Bareilles, Katy Perry and Adele, in the final quarter of 2008 only Beyonce managed to secure a top five placing in the radio airplay chart, despite If I Were A Boy enjoying the third largest number of plays throughout the quarter. Also achieving strong support was Jennifer Hudson who was responsible for the most played song of the quarter with Spotlight attracting 32,613 spins, but despite achieving 854 more plays than the period's most listened to track, she failed to rise above sixth place. Girls Aloud's The

Promise stormed to number one with 31,759 plays and amassed the period's largest audience with more than 764m people tuning in, 25m more than lent an ear to quarter three's most listened to track - Viva La Vida by Coldplay. The Promise also gained a significant lead on its closest challenger of quarter four, achieving an impressive 51m listener count above Take That's single Greatest Day.

Despite having one of the smallest number of plays in the top 20 of Q4's chart with Infinity 2008 only managing 8,074 turns, The Guru Josh Project proved to be a winner with listeners and amassed an audience around 384m.

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Key releases

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Out this week

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Majordomo)

Previous single (chart peak): Gasoline (did not chart)

- **Lily Allen** The Fear (Regal)

Previous single: Alfie/Shame About You (15)

- **Bloc Party** One Month Off (Wichita)

Previous single: Talons (39)

- **Cage The Elephant** Back Against The Wall (Relentless)

Previous single: In One Ear (51)

- **Clint Mansell** Feat. **Slash** The Wrestler (Black Records)

debut single

- **Ida Maria** Oh My God (RCA)

Previous single: I Like You So Much Better... (13)

- **Imelda May** Johnny Got A Boom Boom (Blue Thumb/UCI)

Debut single

Albums

- **Cut Off Your Hands** You And I (Sixsevenine)

Debut album

- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino)

Previous album (first-week sales/total sales):

You Could Have It So Much Better

(101,923/484,806)

- **Tyler Rix** Ascent (UCI)

Debut album

- **Sepultura** A-Lex (SPW/Steamhammer)

Previous album: Roorback (1,419/5,716)



- **Bruce Springsteen** Working On A Dream (Columbia)

Previous album: Magic (77,760/257,650)

Out next week

Singles

- **Black Tide** Shockwave (Polydor)

- **Cherbourg** Last Chapter Of Deaming (Chess Club)

- **Coldplay** Life In Technicolor II (Parlophone)

- **Crazy Cousinz** Feat. **Kyla** Do You Mind? (Defenders Lus)

This collaboration between London duo Crazy

Cousinz and the Filipino R&B princess Kyla is

causing a real fuss, growing in stature in the

Music Week club charts, and winning support

from Radio One, iXtra, Kiss, MTV Dance and The

Box. They have also been tipped in The

Guardian, Plan B, iD, Mixmag and The Cut as

ones to watch for 2009. And, testament to the

track's broad appeal, tipsters from Nuts to

Attrocker magazine have been singing its

praises. The release features snappy remixes

from Sticky, Wiley and Bashy.

- **Dirty Projectors & David**

- **Byrne/The National** Knotty Pine/Once

- **Around The Bend** (4AD)

- **Enya** My! My! Time Flies! (Warner Brothers)

- **Ben Kweller** Changing Horses (ATO Records)



- **Daniel Merriweather** Change (Allido)

“Having already scored hits with Mark Ronson and Wiley and supported Kanye West and Justin Timberlake on tour, Aussie-horn Merriweather is clearly developing into a force in his own right. Change, with its plonky-wonky piano and sparky drum patterns, has something of a holiday feel to it, with Merriweather's breezy vocals giving way to Sixties soul horn arrangements and a rap interlude courtesy of Wiley. The single is getting strong support from Radio One, Radio Two and Capital FM, while his sophomore album Love & War follows later this year.”

www.musicweek.com/reviews

- **Of Montreal** An Eluardian Instance (Polyvinyl)

- **Princess Nyah** Frontline (III Blu)

- **Sander Van Doorn** Vs **Robbie**

- **Williams** Close My Eyes (Nebula)

- **Seasick Steve** Happy Man (Warner Brothers)

- **Tommy Sparks** I Am A Rope (Island)

- **Teitur** Catherine The Waitress (A&G)

- **Twisted Wheel** Twisted Wheel

(Columbia)

Albums

- **The Airborne Toxic Event** The

- **Airborne Toxic Event** (Majordomo)

- **Bibio** Vignetting The Compost

- **(Mush)**

“Some artists arrive in a blaze of publicity, others slowly sink in through their stark originality and quiet persistence. Bibio fits snugly into this category. He is one of those musicians whose stamp on a track is instantly recognisable, and his unique take on instrumental guitar has slowly developed over three albums. This set has a more spacious feel than previous releases, with less persistent loops and keyboards taking more of a centre stage, adding a warm analogue wash.”

www.musicweek.com/reviews

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

- **Dent May & His Magnificent**

- **Ukulele** The Good Feeling Music Of...

- **(Paw Tracks)**

- **Emmy The Great** First Love (Cluse

- **Harbour)**

- **The Fray** The Fray (Epic)

- **Jem** Down To Earth (Dramatic)

- **Micachu** Jewellery (Accidental)

- **Tom Morello** The Nightwatchmen

- **(Columbia)**

- **The Priscillas** 10,000 Volts (Nag's

- **Head)**

- **Jay Sean** My Own Way Deluxe

- **(Jayded)**

- **Sky Larkin** The Golden Spike (Wichita)

- **Spider & The Flies** Something

- **Clockwork** This Way Comes (Mute

- **Irregulars)**

- **Titus Andronicus** The Airing Of

Grievances (Merok)

- **Luther Vandross** Love Songs (Sony)

- **The View** Which Bitch (1965)

February 9

Singles

- **Antony & The Johnsons** Epilepsy Is Dancing (Rough Trade)



- **The Do On My Shoulder** (Get Down!)

- **Empire Of The Sun** Walking On A

- **Dream** (Virgin)

- **Tom Jones** Give A Little Love

- **(Parlophone)**

- **Justice** Feat. **Uffie** Tthree

- **Ppaarrttyy** (Ed Banger)

- **Loney Dear** Airport Surroundings

- **(Parlophone)**

- **Morrissey** I'm Throwing My Arms

- **Around Paris** (Decca)

- **My Chemical Romance**

- **Watchmen/Desolation Row** (Reprise)

- **Saint Etienne** Method Of Modern

- **Love** (Heavenly)

- **Anthony Wright** No Me Without

- **You** (De Angelis)

Albums

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

- **Howling Bells** Radio Wars

- **(Independiente)**

- **Jennifer Lopez** Greatest Hits (Epic)

- **Rihanna** Good Girl Gone Bad: The

- **Remixes** (Def Jam)

- **Tah Mac** Welcome To Tahland

- **(Tahmac Entertainment)**

February 16

Singles

- **Buraka Som Sistema** Feat. **MIA, DJ**

- **Znobia & Puto Prata** Sound Of Kuduro

- **(Fabric)**

- **The Days** No Ties (Atlantic)

- **Glasvegas** Flowers & Football Tops

- **(Columbia)**

- **The King Blues** Save The World, Get

- **The Girl** (Island)

- **Kings Of Leon** Revelry (Hand Me

- **Down)**

- **Katy Perry** Thinking Of You (Virgin)

- **The Prodigy** Omen (Take Me To The

- **Hospital)**

- **Raphael Saadiq** Love That Girl (RCA)

- **School Of Seven Bells**

- **lamundernodisguise** (Full Time Hobby)

- **Shinedown** Second Chance (Atlantic)

- **Skint & Demoralised** This Song Is

- **Definitely Not About You** (Mercury)

- **U2** Get On Your Roots (Mercury)

- **The Virgins** Teen Lovers (Atlantic)

Albums

- **Asobi Seksu** Hush (One Little Indian)

- **Beirut** March Of The Zapotec (Pompeii

- **Recordings)**

- **Mike Bones** A Fool For Everyone

- **(Social Registry)**

- **Empire Of The Sun** Walking On A

- **Dream** (Virgin)

- **Hot Chip** B-Sides And Outtakes

- **(Moshi Moshi)**

- **M Ward** Hold Time (4AD)



- **Malakai** Ugly Side Of Love (Invada)

- **Aidan Moffat & The Best-Ofs** How

- **To Get To Heaven From Scotland**

- **(Chemical Underground)**

- **Morrissey** Years Of Refusal (Necca)

- **N.A.S.A** The Spirit Of The Apollo

- **(Anti/Epitaph)**

- **Lionel Richie** Just Go (Mercury)



- **Sam & The Plants** The Eft (Twisted

- **Nerve)**

- **Teitur** The Singer (A&G)

- **Various** Dark Was The Night (4AD)

- **Various** War Child (Parlophone)

- **Anthony Wright** Feet On The

- **Ground** (De Angelis)

February 23

Singles

- **David Archuleta** Crush (RCA)

- **Nikka Costa** Stuck To You

- **(Stax/Universal)**

- **Pussycat Dolls** Whatcha Think

- **About That** (Interscope)

- **Esser** Work It Out (Transgressive)

- **Jennifer Hudson** If This Isn't Love

- **(RCA)**

- **Laura Izibor** Shine (Atlantic)

- **Kasms** Bone You (Trouble)

- **Magic Arm** Bootsy Bootsy (Peacefrog)

- **One Eskimo** Kandi (Little Polar)

- **Starsailor** Tell Me It's Not Over

- **(Virgin)**

- **Amy Studt** Nice Boys (19 Recordings)

- **T.I.** Feat **Justin Timberlake** Dead &

- **Gone** (Atlantic)

- **Thunderheist** Sweet 16 (Big Dada)

- **The Ting Tings** We Walk (Columbia)

- **The Walkmen** In The New Year

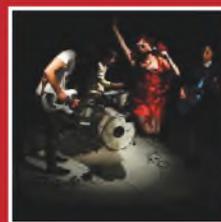
- **(Fierce Panda)**

Albums

- **50 Cent** Before I Self Destruct

THE PANEL

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



GEMMA KENYON (PRS FOR MUSIC)

Kasms: Bone You (Trouble)

After following Kasms over

the past year, it seems they

have managed to capture the

intensity of their live shows

by recording this track live on

a reel-to-reel tape machine.

Vocalist Rachel Callaghan

exorcises her demons to the

swell of dark beats, leading

(Interscope)

- **Dan Auerbach** Keep It Hid (V2/Cooperative)
- **Filthy Dukes** Nonsense In The Dark (Fiction)
- **The Mojo Fins** The Sound That I Still Hear (Amazon)
- **Ashley Walters** Ashley Walters (Abstract Urban)

March 2

Singles

- **Blue Roses** Doubtful Comforts (Salvia/1X)
- **Brakes** Hey Hey (FatCat)
- **Casiokids** Fot I Høse/Verdens Største Land (Moshi Moshi)
- **Pete Doherty** Last Of The English Roses (Parlophone)
- **La Roux** In For The Kill (Polydor)
- **Annie Lennox** Shining Light (RCA)
- **Roll Deep** Moving In Circles (Roll Deep)
- **VV Brown** L.E.A.V.E (Island)
- **Will Young** Let It Go (RCA)

Albums

- **David Archuleta** David Archuleta (RCA)



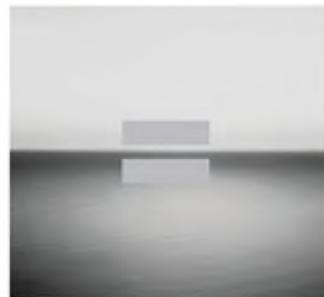
- **Nikka Costa** Pebble To A Pearl (Stax/Universal)
- **Daniel Michaelson & The Coastguards** Saltwater (Memphis Industries)

“The Absentee frontman with the Johnny Cash vocals and an ear for sardonic prose is joined here by a seven-strong cast of

friends and peers including Magic Numbers' Romeo Stodart and Broken Family Band's Steven Adams. It is not quite as user-friendly and as rollicking a ride as an Absentee album, but in its own right it is a solid and enjoyable body of work – and the point of a solo album is usually to avoid sounding like your band's work, so criticism on that score would be somewhat churlish.”

www.musicweek.com/reviews

- **Fields** Hollow Mountains (Atlantic)
- **Grammatics** Grammatics (Dance To The Radio)
- **Lindsay Lohan** Spirit In The Dark (Universal)
- **Loney Dear** Dear John (Parlophone)
- **Sarah McLachlan** Closer – The Best Of (RCA)
- **Montt Mardie** Introducing...The Best Of (Ruffa Lane)
- **Marissa Nadler** Little Hells (Kemado)
- **The Prodigy** Invaders Must Die (Take Me To The Hospital)
- **Raphael Saadiq** The Way I See It (RCA)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Starsailor** All The Plans (Virgin)



- **U2** No Line On The Horizon (Mercury)
- **Julian Velard** The Planeteer (Virgin)

March 9

Singles

- **Beyoncé** Halo (RCA)
- **Dan Black** Alone (A&M)
- **John Legend** Everybody Knows (Good Music)
- **The Long Lost** Amisss (Ninja Tune)

- **Red Light Company** Arts & Crafts (Iavolta)
- **September** Can't Get Over (Hardbeat)
- **Snow Patrol** If There's A Rocket Tie Me To It (Fiction)

Albums

- **Sam Beeton** No Definite Answer (RCA)
- **The Boy Least Likely To** The Law Of The Playground (Too Young To Die)
- **Chris Cornell** Scream (Interscope)
- **The Deer Tracks** Aurora (Despotz)
- **DM Stith** Heavy Ghost (Asthmatic Kitty)
- **Fol Chen** Part I: John Shade, Your Fortune's Made (Asthmatic Kitty)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **Annie Lennox** The Annie Lennox Collection (RCA)
- **Barry Manilow** The Greatest Songs Of The Eighties (Arista)
- **Mastodon** Crack The Skye (Reprise)



- **Taylor Swift** Fearless (Mercury)
- It remains to be seen whether this 19-year-old Pennsylvania country-pop songstress will enjoy the same success here as in the US: Fearless, her UK debut album, has enjoyed seven weeks atop the Billboard 200, selling more than 2.5m copies to date. The British campaign kicks off with the March 2-released single Love Story, which has already received plays on Radio One.

- **Vetiver** Tight Knit (Bella Union)

March 16 and beyond

Albums

- **Leo Abrahams** The Grape & The Grain (Just Music) (16/03)

- **AK Momo** Return To NY (Peacefrog) (16/03)
- **The Balky Mule** The Length Of The Rail (FatCat) (16/03)
- **Bat For Lashes** Two Suns (Parlophone) (30/03)
- **Bonnie Prince Billy** Beware (Domino) (16/03)
- **Alain Clark** Live It Out (Warner Brcs) (16/03)
- **Elvis Costello** Momofuku (Mercury) (28/04)
- **The Days** Atlantic Skies (Atlantic) (30/03)
- **Dan Deacon** Bromst (Car Park) (23/03)
- **The Decemberists** The Hazards Of Love (Rough Trade) (23/03)
- **Depeche Mode** Sounds Of The Universe (Mute) (20/04)
- **Missy Elliott** Block Party (Atlantic) (30/03)
- **Escala** Escala (Syco) (30/03)
- **Karima Francis** The Author (Kitchenware) (16/03)



- **Melody Gardot** My One And Only Thrill (J3) (16/03)
- **Goldie Lookin Chain** Asbo 4 Life (1983) (30/03)
- **PJ Harvey & John Parrish** A Woman A Man Walked By (Island) (30/03)
- **Higamos Hogamos** Higamos (DC Recordings) (23/03)

“Higamos Hogamos are distinguished duo Steve Webster & Toby Jenkins and have built up a fine pedigree with a flurry of releases through Memphis Industries under various guises including Black Neon and Fort Lauderdale. This is a fizzy debut for HH seemingly designed to confuse the listener at

every turn. Glam stompers rub up against motorik instrumentals and touches of winsome English psychedelia, making the set a glorious mixed bag.”

www.musicweek.com/reviews

- **In Case Of Fire** Align The Planets (Zomba) (23/04)
- **Jay-Z** Blueprint III (Def Jam) (16/03)
- **Just Jack** All Night Cinema (Mercury) (30/03)



- **Metro Station** Metro Station (Columbia) (23/03)
- **Pet Shop Boys** Yes (Parlophone) (23/03)
- **Peter Bjorn & John** Living Thing (Wichita) (30/03)
- **The Rank Deluxe** You Decide (FatCat) (30/03)
- **Red Light Company** Fine Fascination (Iavolta) (16/03)
- **Röyksopp** Junior (Wall Of Sound) (23/03)
- **Soap&Skin** Lovetune For Vacuum (PIAS) (16/03)

“Anja Plaschg's debut is drenched in gothic charm; a piano-led insight into her extraordinary worldview. Like Marissa Nadler and Laura Marling before her, she is fine-tuned at creating off-kilter folk with a breadth and depth that makes this set a contemporary concern while being classically timeless. With swathes of deep piano, vocals that spring from a whisper to a shout, and cold touches of electronica, this album feels more like an epic journey with each listen.”

www.musicweek.com/reviews

- **Twisted Wheel** Twisted Wheel (Columbia) (30/03)
- **The Virgins** The Virgins (Atlantic) (30/03)

SINGLE OF THE WEEK

Lily Allen The Fear (Regal)



Allen has left behind the references to greasy spoons and the grit of London life that were so prevalent on her debut album *Alright, Still*; now she draws on her experiences of the celebrity stratosphere. As gobby as ever, *The Fear* sees Allen also offer a fresh take musically, with saccharine-sweet production and spacey synths colliding to create a bigger, bolder and more sophisticated sound. She has recently graced the covers of *NME*, *Observer Music Monthly* and *Glamour*, with a *Q* cover yet to run. She will appear on *Friday Night* with Jonathan Ross this week, *T4* on Sunday, and the *Sunday Night Project* on February 8, ahead of her album release the following day.

ALBUM OF THE WEEK

Franz Ferdinand Tonight: Franz Ferdinand (Domino)



Although this long-awaited third album isn't strictly a new direction for the art-rocking poppers, it represents a turning point for the quartet who tried-out material with *Xenomania* before settling on Dan Carey (Hot Chip, Kylie Minogue) for this set. The opening bars of lead single *Ulysses* set the agenda for the album, which has a funkier, more dancey underbelly than their previous output. The album has received strong reviews from *The Telegraph*, *Uncut*, *The Scotsman* and *The Observer*, while the single has been A-listed at BBC 6 Music and Radio One, with strong support also coming from *Absolute* and *Xfm*.

Key releases

Burke reschedule fails to dampen demand



FOR THE FIRST TIME IN MORE THAN SIX MONTHS there is a different title at number one of each of the three main online retailers' pre-release charts.

Alexandra Burke's debut album has been rescheduled from its provisional March release date to October 26, but that does not stop it from spending its sixth straight week at the top of the HMV pre-release chart.

Meanwhile, Lily Allen's second album *It's Not Me, It's You* jumps 6-1 on the Amazon rankings ahead of release on February 9, while improving 5-4 at Play and 6-4 at HMV. And dance veterans The Prodigy's *Invaders Must Die* – the first release on their own Take Me To The Hospital imprint – claims the Play crown, while placing fourth at Amazon and ninth at HMV.

Many critics' choice for best album of 2008, Seattle band Fleet Foxes' self-titled debut has sold more than 130,000 copies since it was released last June, while their *Sun Giant* EP has sold a further 20,000 copies. With the latter's track *Mykonos* now a huge radio hit, the album is about to be reissued as a two-CD set, with the *Sun Giant* material filling the second disc. Out next Monday, it is

a popular consolidation which holds sixth place on the Play chart, and is seventh at Amazon.

Kid Kudi's 10-week reign at most-tagged Shazam pre-release came to an end only when it was released a fortnight ago. Its successor Lily Allen has been toppled from her perch by Cudi's Data labelmate Kyla, whose anthem *Do You Mind* is making rapid progress.

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	PRODIGY	Invaders... Take Me To The Hospital	
2	EMINEM	Relapse	Interscope
3	U2	No Line On The Horizon	Mercury
4	LIJY ALLEN	It's Not Me, It's You	Regal
5	THE VIEW	Which Bitch	1965
6	FLEET FOXES	Fleet Foxes (special)	Bella Union
7	50 CENT	Before I Self-Destruct	Interscope
8	DR. DRE	Detoxification	Frequent
9	MORRISSEY	Years Of Refusal	Decca
10	ST ETIENNE	London Conversations	Heavenly
11	THE FRAY	The Fray	EPIC
12	JOE BONAMASSA	Ballad Of John Henry	Provogue
13	LAMB OF GOD	Wrath	Roadrunner
14	ARMIN V BUUREN	State Of Trance	Coud 9
15	ALL-AMERICAN REJECTS	When	Interscope
16	AIRBORNE TOXIC EVENT	Airborne...	Major Domo
17	SARAH MCLACHLAN	Best Of	RCA
18	KELLY CLARKSON	All I Ever Wanted	RCA
19	DEEP PURPLE	Stormbringer	EMI
20	CHRIS CORNELL	Scream	Interscope

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	LIJY ALLEN	It's Not Me, It's You	Regal
2	U2	No Line On The Horizon	Mercury
3	ST ETIENNE	London Conversations	Heavenly
4	PRODIGY	Invaders... Take Me To The Hospital	
5	ESCALA	Escala	Syco
6	BURT BACHARACH	Magic Moments	Rhino
7	FLEET FOXES	Fleet Foxes (special)	Bella Union
8	DEEP PURPLE	Stormbringer Deluxe	EMI
9	MORRISSEY	Years Of Refusal	Decca
10	TYLER RIX	Ascent	UCJ
11	VIA	1958 British Hit Parade 1	Future Noise
12	VIA	1958 British Hit Parade 2	Future Noise
13	EMPIRE OF THE SUN	Walking...	Virgin
14	VIA	Complete Motown Singles 11	Island
15	BLACK SABBATH	Paranoid	Sanctuary
16	JAH WOBBLE	Chinese Dub	30 Hertz
17	SENSATIONAL A HARVEY	Hot City	Major League
18	VAN MORRISON	Astral Weeks Live	EMI
19	THE FRAY	The Fray	EPIC
20	W BROWN	Travelling Like The Light	Island

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	KYLA	Do You Mind	Data
2	LIJY ALLEN	The Fear	Regal
3	DANIEL MERRIWEATHER	Change	Allido
4	SHONTELLE T-SHIRT	Island	
5	EMPIRE OF THE SUN	Walking...	Virgin
6	FLEET FOXES	Mykonos	Bella Union
7	AIRBORNE TOXIC EVENT	Sometime...	Major Domo
8	EMINEM	Crack The Bottle	Interscope
9	T.I./J. TIMBERLAKE	Dead & Gone	Atlantic
10	STEVE ANGELLO	Show Me Love	Data
11	KARDINAL OFFISHALL	Numba 1	Geffen
12	RUDENKO	Everybody	Data
13	COLDPLAY	Life In Technicolor II	Parlophone
14	IDA MARIA	Oh My God	RCA
15	CAGE THE ELEPHANT	Back...	Relentless
16	HITTY	Head Shoulders Knees...	Mile
17	SWAY FEAT. AKON	Silver & Gold	Dyphya
18	MANIAN	Welcome To The Club	AATW
19	MADCON	Liar	RCA
20	LADY GAGA	Poker Face	Interscope

shazam
experience music

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	MGMT	Kids	Columbia
3	KINGS OF LEON	Use Somebody	Hand Me Down
4	MGMT	Time To Pretend	Columbia
5	MGMT	Electric Feel	Columbia
6	THE KILLERS	Human	Vertigo
7	KINGS OF LEON	Closer	Hand Me Down
8	KINGS OF LEON	Manhattan	Hand Me Down
9	KINGS OF LEON	Crawl	Hand Me Down
10	FLEET FOXES	White Winter...	Bella Union
11	KINGS OF LEON	Revelry	Hand Me Down
12	COLDPLAY	Viva La Vida	Parlophone
13	ANIMAL COLLECTIVE	My Girls	Domino
14	VAMPIRE WEEKEND	A-Punk	XL
15	MUSE	Supermassive Black Hole	Helium 3
16	MGMT	Weekend Wars	Columbia
17	BON IVER	Skinny Love	4AD
18	ANIMAL COLLECTIVE	In The Flowers	Domino
19	JEFF BUCKLEY	Hallelujah	Columbia
20	KINGS OF LEON	17	Hand Me Down

last.fm
THE SOCIAL MUSIC EXPERIMENT

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	ALEXANDRA BURKE	The Album	Syco
2	EMINEM	Relapse	Interscope
3	50 CENT	Before I Self-Destruct	Interscope
4	LIJY ALLEN	It's Not Me, It's You	Regal
5	U2	No Line On The Horizon	Mercury
6	MORRISSEY	Years Of Refusal	Decca
7	THE VIEW	Which Bitch	1965
8	BUSTA RHYMES	B.O.M.B	Interscope
9	PRODIGY	Invaders... Take Me To The Hospital	
10	JAY-Z	Blueprint III	Def Jam
11	PET SHOP BOYS	Yes	Parlophone
12	ESCALA	Escala	Syco
13	A DAY TO REMEMBER	Homesick	Victory
14	KELLY CLARKSON	All I Ever Wanted	RCA
15	THE FRAY	The Fray	EPIC
16	TAYLOR SWIFT	Fearless	Mercury
17	LAMB OF GOD	Wrath	Roadrunner
18	LIONEL RICHIE	Just Go	Mercury
19	ALL-AMERICAN REJECTS	When...	Interscope
20	JOE BONAMASSA	Ballad Of...	Warner

hmv.com

CATALOGUE REVIEWS

BILLY J. KRAMER WITH THE DAKOTAS

Do You Want To Know A Secret? (The EMI Years 1963-1983) (EMI 2678972)



Billy J. Kramer rode to fame on the Merseybeat boom of 1963. Under the musical direction of George Martin and ably supported by The Dakotas, he enjoyed a short but successful period as a hit artist. He is still fondly remembered today, hence this impressive and comprehensive four-CD boxed set, featuring more than 120 recordings. All his singles and album tracks are included, plus a plethora of previously unreleased live and studio material. Kramer's first three singles were recordings of songs penned by fellow Scousers John Lennon and Paul McCartney – *Do You Want To Know A Secret*, *Bad To Me* and *I'll Keep You Satisfied*. *Bad To Me* reached number one, and

the others made the top five but after US covers *Little Children* (a second number one) and *Trains & Boats & Planes* and a further Lennon/McCartney original (*From A Window*) the hits were over – not least because he turned down the opportunity to record *Yesterday*. At this distance, these succinct and melodic tunes still pack a punch, and although others in this set are not nearly so enjoyable – *Kinky Chinese Girl*, *Taboo* and *Ludwig* spring to mind – it is an excellent compilation that should easily earn its keep.

VARIOUS

The Best Of Burlesque (Music Club Deluxe MCDLX 1010)



Soldiering on despite the difficulties of its parent the Woolworths Group, Demon Music releases this unusual compilation comprising 50

tracks to be heard on the country's burgeoning burlesque club scene. As befits the soundtrack to a presentation that offers a fairly chaste but titillating viewing experience, it veers between the crude *My Big 10-inch* by Bull Moose Jackson, bandleader David Rose's iconic *The Stripper* and a whole host of big band, rock 'n' roll, blues and jazz tracks of the highest pedigree.

DEAN MARTIN

Amore (EMI 2676962)



Nicely timed to coincide with Valentine's Day, this new compilation rounds up 15 of the estimable Martin's most romantic love songs, including *I've Grown Accustomed To Her Face*, *Let Me Love You Tonight* and *That's Amore*. His smooth, effortless and expressive vocals shine through and should ensure that the king of cool

returns to the chart for the first time in five years.

CAPTAIN BEEFHEART & HIS MAGIC BAND

Safe As Milk (Rev-Ola CRREV271)



Less idiosyncratic and more mainstream that their later blues/rock offerings, Captain Beefheart & His Magic Band's debut was much loved by John Peel. And for 1967, it was way out there, with bizarre lyrics, unusual time signatures and other tricks taking it into uncharted musical territory. It is an album of some variety, with Beefheart rasping the relentless, taut *Dropout Boogie*, then gently crooning the doo-wop influenced *I'm Glad*. Never less than compelling, the original album is fleshed out by the inclusion of seven alternate takes, instrumental and otherwise unissued tracks.

CATALOGUE CHART STUDIO ALBUMS TOP 20



Take That: number one



Pink: highest new entry

This	Last	Artist	Title / Label
1	1	TAKE THAT	Beautiful World / Polydor (ARV)
2	2	AMY WINEHOUSE	Back To Black / Island (ARV)
3	3	ORIGINAL CAST RECORDING	Mamma Mia! / Polydor(ARV)
4	6	JEFF BUCKLEY	Grace / Columbia (ARV)
5	4	PINK	I'm Not Dead / LaFace (ARV)
6	7	KINGS OF LEON	Aha Shake Heartbreak / Hand Me Down(ARV)
7	5	NICKELBACK	All The Right Reasons / Roadrunner(CIN)
8	9	THE KILLERS	Hot Fuss / Vertigo(ARV)
9	8	SNOW PATROL	Eyes Open / Fiction(ARV)
10	10	THE KILLERS	Sam's Town / Vertigo(ARV)
11	11	PINK FLOYD	The Dark Side Of The Moon / EMI (E)
12	14	JAMES MORRISON	Undiscovered / Polydor (ARV)
13	12	PENDULUM	Hold Your Colour / Breakbeat Kaos (SRD)
14	13	SEASICK STEVE	Dog House Music / Bronzera(PIAS)
15	NEW	PINK	Missundaztood / LaFace (ARV)
16	NEW	LIJY ALLEN	Alright, Still / Regal (E)
17	16	MUSE	Black Holes & Revelations / Helium 3/warner Bros (CIN)
18	15	PINK FLOYD	The Wall / EMI (E)
19	NEW	FOO FIGHTERS	The Colour And The Shape / RCA (ARV)
20	17	WESTLIFE	The Love Album / S (ARV)

Official Charts Company 2009

Charts clubs

Doman has Positiva effect on Upfront chart



EMI'S FLAGSHIP DANCE LABEL
Positiva topped the Upfront chart on just three occasions last year thanks to Fragma, the pairing of Axwell & Bob Sinclar, and James Doman, whose Everything's Gonna Be Alright was a tasty slab of retro piano house combining elements of Alright (Red Carpet) and Someday (Ce Ce Rogers). Despite huge club support, it failed to cross over, reaching only number 50 on the sales chart.

Doman (left) proves that dance monster was no flash in the pan this week, giving Positiva its first number one of the year in partnership with Pete Gooding, Dru and Lincoln. Their Runnin' - which adds a brand new vocal from Dru and Lincoln to the riff from Armand Van Helden's You Don't Know Me - races to the top of the Upfront chart. It features mixes from Doman & Gooding themselves, as well as Mark Knight & Funkagenda

and Ian Carey, and is attracting the attention of spinners like Pete Tong, Scott Mills, Steve Smart, K-Klass, Danny Rampling and others.

It beats a determined but ultimately futile charge from Beyonce, whose Single Ladies (Put A Ring On It) was less than 4.6% behind but has to settle for runners-up slot.

Beyonce was already number one on the urban chart, and now adds the Commercial Pop title, thanks to a

whole host of mixes of Single Ladies from Red Top, My Digital Enemy, Olli Collins, Dave Audé and others.

UPFRONT CHART BREAKERS:

- 1 SOMETHING IN YOUR WAY, Kinky Roland with Andrea Britton,
- 2 NOBODY'S FOOL, Nightstylers feat. Marcella Woods, 3 T-SHIRT, Shontelle, 4 WHATCHA THINK ABOUT THAT, Pussycat Dolls feat. Missy Elliott, 5 CHEROKEE, Henry J Morgan

Upfront club Top 40

Pos	ARTIST	TITLE / Label
1	5	DOMAN & GOODING Runnin' / Positiva
2	3	BEYONCE Single Ladies (Put A Ring On It) / RCA
3	1	CHRIS LAKE FEAT. NASTALA If You Knew / Rising
4	6	RUDEKNO Everybody / Data
5	28	ROSIE & THE GOLDBUG Heartbreak / Lover
6	2	DEAN COLEMAN FEAT. DCLA I Want You / Yoshitoshi
7	9	FREEMASONS FEAT. HAZEL FERNADES If / Loaded
8	13	DAMIEN S VS. LOVESPIRALS This Truth / Loverush Digital
9	10	JENNIFER HUDSON If This Isn't Love / RCA
10	NEW	EMPIRE OF THE SUN Walking On A Dream / Virgin
11	7	KID CUDI VS. CROOKERS Day 'N' Nite / Data
12	4	AMY STUDDT Nice Boys / 19 Recordings
13	8	MADCON Liar / RCA
14	15	IDA MARIA Oh My God / RCA
15	11	ERCOLA FEAT. DANIELLA Every Word / Gayenne
16	14	NATURAL BORN GROOVES Candy On The Dancefloor / 3 Beat Blue
17	17	THE HOURS See The Light / Is Good Limited
18	12	THE TING TINGS Fruit Machine / Columbia
19	22	JOY Me To You / Loverush Digital
20	NEW	CAHILL Sexshooter / 3Beat Blue
21	16	MICHAEL WOODS Natural High / Diffused
22	18	HAJI & EMANUEL The Pressure / Big Love
23	21	TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries
24	19	PUBLIC DOMAIN Operation Blade 2009 / Xtravaganza
25	20	FERRY CORSTEN Radio Crash / Maelstrom
26	25	KIDDA Under The Sun / Skint
27	24	ALEX GAUDINO I Love Rock & Roll / Rise
28	23	JIMMY D. ROBINSON A Tiny Shoe / J Music Group
29	26	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
30	27	TINCHY STRYDER FEAT. TAI0 CRUZ Take Me Back / 4th & Broadway
31	29	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
32	NEW	KURD MAVERICK Blue Monday / Data
33	32	DAVID GUETTA & CHRIS WILLIS Everytime We Touch / Positiva
34	NEW	BART B MORE VS OLIVER TWI2T Finally / Hed Kandi
35	35	LADY GAGA Just Dance / Interscope
36	39	LAIDBACK LUKE & STEVE ANGELO VS ROBYN S Be Vs. Show Me Love / Data
37	31	THE KILLERS Human / Vertigo
38	NEW	EMMA DEIGMAN Tell Your Mama / Storm
39	37	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
40	34	SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes / Nebula

Commercial pop Top 30

Pos	ARTIST	TITLE / Label
1	3	BEYONCE Single Ladies (Put A Ring On It) / RCA
2	11	DOMAN & GOODING Runnin' / Positiva
3	10	CHRIS LAKE FEAT. NASTALA If You Knew / Rising
4	13	SHONTELLE T-Shirt / Island
5	7	HILARY DUFF Reach Out / Hollywood
6	16	GIRLS ALOUD The Loving Kind / Fascination
7	14	RUDEKNO Everybody / Data
8	12	STUNT I'll Be There / AATW
9	21	IDA MARIA Oh My God / RCA
10	1	AMY STUDDT Nice Boys / 19 Recordings
11	NEW	PUSSYCAT DOLLS Whatcha Think About That / Interscope
12	NEW	FREEMASONS FEAT. HAZEL FERNADES If / Loaded
13	28	SWINGFIY Singing That Melody / Feverpitch
14	9	KID CUDI VS. CROOKERS Day 'N' Nite / Data
15	NEW	ERASURE Total Pop! / Mute
16	24	JAMIE KNIGHT Run / Almighty
17	NEW	ROSIE & THE GOLDBUG Heartbreak / Lover
18	5	JENNIFER HUDSON If This Isn't Love / RCA
19	17	LAURA STEEL Running / Rollon Entertainment
20	15	LADY GAGA Just Dance / Interscope
21	2	STAR PILOTS In The Heat Of The Night / Hard2beat
22	30	SOUND SELEKTAZ La La La La / Can You Feel It Media
23	29	THE GAME FEAT NE-YO Camera Phone / Geffen
24	NEW	RASMUS Livin' In A World Without You / Playground
25	8	THE TING TINGS Fruit Machine / Columbia
26	NEW	CAHILL Sexshooter / 3Beat Blue
27	4	MILEY CYRUS Fly On The Wall / Hollywood
28	NEW	KYLA Do You Mind / Data
29	6	SWAY FEAT. AKON Silver & Gold / Dcypa Productions
30	20	MADCON Liar / RCA

Urban Top 20

Pos	ARTIST	TITLE / Label
1	1	BEYONCE Single Ladies (Put A Ring On It) / RCA
2	4	THE GAME FEAT NE-YO Camera Phone / Geffen
3	2	KARDINAL OFFSHALL Numba 1 (Tide Is High) / Kon Livz/Geffen/Polydor
4	3	LADY GAGA Just Dance / Interscope
5	5	50 CENT Get Up / Interscope
6	NEW	PUSSYCAT DOLLS Whatcha Think About That / Interscope
7	8	SWAY FEAT. AKON Silver & Gold / Dcypa Productions
8	11	SHONTELLE T-Shirt / Island
9	6	KID CUDI Day N Nite / Data
10	9	T.I. FEAT. RIHANNA Live Your Life / Atlantic
11	10	KARDINAL OFFSHALL FEAT. AKON Dangerous / Geffen
12	7	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
13	13	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum
14	19	ALESHA DIXON Breathe Slow / Asylum
15	15	ESTELLE FEAT. SEAN PAUL Come Over / Atlantic
16	12	PUSSYCAT DOLLS I Hate This Part / Interscope
17	16	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA Pop Champagne / RCA
18	18	TINCHY STRYDER FEAT. TAI0 CRUZ Take Me Back / 4th & Broadway
19	17	AKON Right Now / Universal
20	NEW	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic



Denied the triple: Beyoncé



Rising high: Empire Of The Sun

Cool cuts Top 20

Pos	ARTIST	TITLE
1	ROYKSOPP	Happy Up Here
2	THE PRODIGY	Omen
3	7TH HEAVEN FEAT. BANDERAS	This Is Your Life
4	BART B MORE VS OLIVER TWI2T	Finally
5	CAHILL	Sexshooter
6	NOISETTES	Don't Upset The Rhythm
7	DEADMAU5	Slip
8	STEVE MAC & MARK BROWN	The Fly
9	SAINT ETIENNE	Method Of Modern Love
10	SEPTEMBER	Can't Get Over
11	OFFER NISSIM	Remixed
12	FILTHY DUKES	This Rhythm
13	MONGREL	Hit From The Morning Sun
14	KRIS MENACE	Scaler
15	LAURA IZIBOR	Shine
16	ATFC	Give You Luv
17	THOMAS GOLD & MATTHIAS MENCK	Everybody Be Somebody
18	PAPER NATION	Remember Me
19	RUNNERZ	I'm Lost
20	ESSER	Work It Out

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

RDIO Hear the Cool Cuts 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

Charts analysis

Analysis Alan Jones



Fiction and White Lies win spoils

THEIR DOOR TAKE ON LIFE ISN'T EXACTLY UPLIFTING, but London trio **White Lies** seem to have caught the nation's mood with debut set *To Lose My Life* becoming the first new number one album of 2009.

Runners-up to *Little Boots* in the BBC's *Sound Of 2009* poll, *White Lies*' debut *Death* reached number 52 last autumn, while the title track of their album reached number 35 last week. The album itself fares considerably better, taking advantage of a soft January market to debut at number one on first week sales of 28,916. It is only the fourth number one album for Universal's Fiction label in its 31 year history, following *The Cure's Wish* (1992), *Snow Patrol's Eyes Open* (2006) and *Kate Nash's Made Of Bricks* (2007).

White Lies' arrival at the summit relegates last week's number one album, *The Script's* self-titled debut, to number three on sales of 22,894, with *The Kings Of Leon's Only By The Night* rebounding 3-2 (24,782 sales). Although single *Just Dance* continues to sell strongly, *Lady Gaga's* album *The Fame* slips 3-4 (22,486 sales), while *James Morrison's Songs For You, Truths For Me* is also down a notch (4-5, 17,741 sales).

The week's only other artist album chart debut comes from **Antony & The Johnsons**, in at number 18 (10,897 sales) with *The Crying Light*, a long overdue

follow-up to their 2005 breakthrough album *I Am A Bird Now*, which was belatedly catapulted as high as number 16 after it was a surprise winner of the Mercury Music Prize, nine months after it was first released. It has sold 206,289 copies to date.

Antony & The Johnsons had to wait for their breakthrough, but **Seasick Steve** had to wait much longer. The American bluesman, believed to be about 68, didn't make his recording debut until 2004. His debut album *Dog House Music* charted for the first time in January 2007, where it reached number 47 following his performance on *Jools Holland's Hootenanny* on New Year's Eve 2006. Follow-up *I Started Out With Nothin' And I Still Got Most Of It Left* debuted and peaked at number nine last October. Following *Seasick Steve's Brits* nomination, an appearance on *Something For The Weekend* and BBC Four's screening of the documentary *Seasick Steve: Bringing It All Back Home* last week, both albums charge back into the list - *I Started Out With Nothin'* experiencing a 182.5% improvement in sales week-on-week to 10,959 while catapulting 48-17, and *Dog House Music* improving 177.1% to 4,479, and re-charting at number 37 - a new peak. *Dog House Music* has to date sold 135,045 copies and *I Started Out With Nothin'...* 134,860.

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,578,689	1,425,623
prev week	2,677,572	1,500,305
% change	-3.7%	-5.0%

Last week	Compilations	Total albums
Sales	314,205	1,739,828
prev week	333,534	1,833,839
% change	-5.8%	-5.1%

Year to date	Singles	Artist albums
Sales	11,445,180	7,434,601
vs prev year	7,933,693	7,104,812
% change	+44.3%	+4.6%

Year to date	Compilations	Total albums
Sales	1,645,706	9,080,307
vs prev year	1,743,158	8,847,970
% change	-5.6%	+2.6%

Compiled from sales data by Music Week

Onwards and upwards goes **The Saturdays'** debut album *Chasing Lights* which enters the Top 10 for the first time this week. Climbing 14-9 (12,771 sales), it thus eclipses the number 11 slot it occupied when it debuted 12 weeks ago. Their third single *Issues*, which slips 4-5, sold 25,788 copies last week to become the second single by the group to pass the 100,000 sales mark. Its current cumulative sales of 115,788 means it still trails last single *Up*, which peaked at number five and has thus far sold 186,820 copies. First single, *If This Is Love*, number eight last August, sold 83,173 copies.

Jason Mraz also makes his Top 10 debut this week, with his album *We Sing, We Dance, We Steal Things* climbing 11-8, with sales up 15.3% at 13,262. It was helped considerably by discounting, with HMV selling it for £5 online, while its in-store price at Tesco is £4.86. Single *I'm Yours* climbs 28-22 on sales of 10,503.

Lady Gaga continues to set a scorching pace on the singles chart with *Let's Dance* again finding its rivals lacking. It sold a further 74,139 copies to secure a third week at number one, leaving *Kid Cudi's Day 'N' Nite* to fill runners-up slot for the second week in a row, on sales of 57,632.

There were fewer entries to the Top 75 in 2008 than in any year since 1980. 2009 has also got off to a slow start, with just eight debuts this week, of which the highest is *Ulysses* by **Franz Ferdinand**. The title track from the band's today-released album *Tonight: Franz Ferdinand, Ulysses* and ninth chart entry. But, despite simultaneous release on download, CD and two seven-inch variants, it makes a less than stellar number 20 debut on sales of 10,998 copies.

Meanwhile, the week's biggest climber is *Take Me Back* by

ARTIST ALBUMS



SINGLES



falls 15-18 on its 18th frame, with sales of 11,421 in the week, and 370,188 in its career. *I Kissed A Girl* is the first Virgin label single to sell more than half a million copies since *The Spice Girls' Goodbye* in 1998. Attention now switches to third single *Thinking Of You*, a slower, self-penned song that gains a toehold on the chart, debuting at number 63 on sales of 3,449 downloads. All three Perry tracks are lifted from debut album *One Of The Boys*, which racked up its 300,000th sale on Saturday. Incidentally, *Thinking Of You* is a very common title for a hit single, though Perry's song is the first to chart since 2004, when there was simultaneous chart action for *Paul Weller's Sister Sledge* cover and a *Status Quo* original.

E4 was trailing the new series of *90210* extensively last week, and used **Weezer's** 2005 hit *Beverly Hills* in the trailer. As a result, the track - which was originally the only one of their 10 hits to make the Top 10 - re-enters the chart at number 59 (3,887 sales). Meanwhile, **M.I.A.'s** *Paper Planes* has taken flight again, thanks to its inclusion in the current box office number one *Slumdog Millionaire*. The track, which peaked at number 19 last September, has climbed 162-120-90-54-46 in the last four weeks. 5,109 sales last week lift its career tally to more than 100,000.

The *Slumdog Millionaire* soundtrack album is also beginning to move, climbing 76-50 on the compilation chart, with sales last week climbing 26.8% to 3,307. *Motown 50* remains at the top of the compilation chart, with sales of 16,931 last week. *The Sound Of Bassline 2*, debuts at number two, on sales of 15,463.

Album sales last week were 10.15% below same-week 2008 sales of 1,936,448 at 1,739,829. That is the lowest weekly sale for 37 weeks. Only four albums sold more than 20,000 copies last week, compared to 65 just five weeks earlier. Singles sales eased 3.7% last week, to 2,578,689. That's 38.34% above same week 2008 sales of 1,864,003.

developing grime talent **Tinchy Stryder** with assistance from his 4th & Broadway labelmate **Taio Cruz**. It rockets 39-3 on sales of 37,407 copies.

Katy Perry is the first female solo artist to have consecutive 3m sellers in America, with *Hot N Cold* following *I Kissed A Girl* past the landmark a few days ago. She is doing fine in Britain too, with *I Kissed A Girl* falling 46-57 on its 26th straight week in the chart with sales of 3,943 lifting its career tally to 510,921, while *Hot N Cold*

International charts coverage Alan

Macdonald's globalisation

BEYONCE PROBABLY DID NOT MEAN THEM when she named her latest release *Single Ladies*. But the singles charts around the world are indeed dominated by female solo artists at the moment, with a sampling of the globe's sales charts revealing a top five made up of her own *Single Ladies* and *If I Were A Boy*, **Lady Gaga's** *Let's Dance*, **Pink's** *So What* and **Katy Perry's** *Hot N Cold*.

Among UK acts, one of the best-performing tracks at present is

Infinity 2008 by the **Guru Josh Project**. A vocalised re-recording of *Guru Josh's* 1990 hit, it has topped the sales charts in France, Denmark and Flanders in the past few weeks, as well as reaching number two in the Netherlands and number four in Germany, where its sales exceed 150,000.

Infinity was, of course, a big hit here too, but one UK act who has had a much bigger hit overseas than here is **Amy Macdonald** (pictured). The title

Albums Price comparisons chart

ARTIST Album	HMV	Zavvi	Tesco	Amazon
1 WHITE LIES <i>To Lose My Life</i>	£8.99	n/a	£8.97	£7.98
2 KINGS OF LEON <i>Only By The Night</i>	£9.99	£10.99	£9.71	£8.98
3 THE SCRIPT <i>The Script</i>	£9.99	£9.99	£8.98	£8.98
4 LADY GAGA <i>The Fame</i>	£9.99	£10.99	£9.71	£8.98
5 JAMES MORRISON <i>Songs For You...</i>	£9.99	£10.99	£9.71	£8.98

Charts sales

Key
 ■ Highest new entry ■ Highest climber

Hit 40 UK

This	Last	Artist Title / Label
1	1	LADY GAGA <i>Just Dance</i> / Interscope
2	2	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> / Data
3	NEW	TINCHY STRYDER FEAT. TAI0 CRUZ <i>Take Me Back</i> / 4th & Broadway
4	3	JAMES MORRISON <i>Broken Strings</i> / Polydor
5	6	BEYONCE <i>Single Ladies (Put A Ring On It)</i> / RCA
6	5	KEVIN RUDOLF FEAT. LIL WAYNE <i>Let It Rock</i> / Island
7	4	THE SATURDAYS <i>Issues</i> / Fascination
8	7	KINGS OF LEON <i>Use Somebody</i> / Hand Me Down
9	9	KANYE WEST <i>Heartless</i> / Roc-a-fella
10	23	PINK <i>Sober</i> / RCA
11	11	BEYONCE <i>If I Were A Boy</i> / Columbia
12	8	LEONA LEWIS <i>Run</i> / Syco
13	12	GIRLS ALOUD <i>The Loving Kind</i> / Fascination
14	14	KATY PERRY <i>Hot N Cold</i> / Virgin
15	15	THE KILLERS <i>Human</i> / Vertigo
16	13	TAKE THAT <i>Greatest Day</i> / Polydor
17	29	ALESHA DIXON <i>Breathe Slow</i> / Asylum
18	18	NE-YO <i>Mad</i> / Def Jam
19	21	BRITNEY SPEARS <i>Circus</i> / Jive
20	10	ALEXANDRA BURKE <i>Hallelujah</i> / Syco
21	19	THE SCRIPT <i>Break Even</i> / Phonogenic
22	17	GIRLS ALOUD <i>The Promise</i> / Fascination
23	24	JENNIFER HUDSON <i>Spotlight</i> / RCA
24	20	T.I <i>Live Your Life</i> / Atlantic
25	16	AKON <i>Right Now</i> / Universal
26	28	PINK <i>So What</i> / LaFare
27	26	KINGS OF LEON <i>Sex On Fire</i> / Hand Me Down
28	37	JASON MRAZ <i>I'm Yours</i> / Atlantic
29	22	BRITNEY SPEARS <i>Womanizer</i> / Jive
30	NEW	SHONTELLE <i>T-Shirt</i> / Island
31	25	RIHANNA FEAT. JUSTIN TIMBERLAKE <i>Rehab</i> / Def Jam
32	39	JORDIN SPARKS <i>One Step At A Time</i> / RCA
33	NEW	JAY SEAN <i>Tonight</i> / Point/layded
34	31	THE SATURDAYS <i>Up</i> / Fascination
35	27	THE GURU JOSH PROJECT <i>Infinity 2008</i> / Maelstrom
36	32	PUSSYCAT DOLLS <i>I Hate This Part</i> / Interscope
37	36	MGMT <i>Kids</i> / Columbia
38	33	ALESHA DIXON <i>The Boy Does Nothing</i> / Asylum
39	38	TAKE THAT <i>Rule The World</i> / Polydor
40	30	SUGABABES <i>No Can Do</i> / Island

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	1	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most...</i> / Warner Brothers (CIN)
2	3	SEASICK STEVE <i>Dog House Music</i> / Bronzertat (PIAS)
3	2	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / Reprise (CIN)
4	6	IMELDA MAY <i>Love Tattoo</i> / Blue Thumb (ARV)
5	RE	SEASICK STEVE & LEVEL DEVILS <i>Cheap</i> / Bronzertat (PIAS)
6	4	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
7	5	MILES DAVIS <i>Kind Of Blue</i> / Columbia (ARV)
8	8	MICHAEL BUBLE <i>Caught In The Act</i> / Reprise (CIN)
9	7	MICHAEL BUBLE <i>It's Time</i> / Reprise (CIN)
10	9	NINA SIMONE <i>The Very Best Of</i> / RCA/ICI (ARV)

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Motown 50th Anniversary</i> / Universal TV (ARV)
2	NEW	VARIOUS <i>The Sound Of Bassline 2</i> / Ministry (ARV)
3	2	OST <i>Mamma Mia!</i> / Polydor (ARV)
4	5	VARIOUS <i>Anthems 2: 1991-2009</i> / Ministry (ARV)
5	4	VARIOUS <i>Now That's What I Call Music 71</i> / EMI Virgin/UMTV (E)
6	3	VARIOUS <i>Now That's What I Call Music</i> / EMI Virgin (E)
7	6	VARIOUS <i>Clubbers Guide 2009</i> / Ministry (ARV)
8	8	OST <i>Twilight</i> / Atlantic (CIN)
9	7	VARIOUS <i>Wigan Pier Pts Bounce</i> / Hardbeat (TBC)
10	12	VARIOUS <i>Now That's What I Call Music: 25 Years</i> / EMI Virgin/UMTV (E)
11	9	VARIOUS <i>Radio 1's Live Lounge - Vol 3</i> / Sony BMG/UMTV (ARV)
12	10	VARIOUS <i>Jackie: The Album - Vol 2</i> / EMI TV/UMTV (ARV)
13	13	VARIOUS <i>Clubland 14</i> / A&T/UMTV (ARV)
14	11	VARIOUS <i>Twice As Nice - Urban Club Album Of The</i> / Rhino (CIN)
15	18	VARIOUS <i>R&B Collection</i> / Universal TV (ARV)
16	19	VARIOUS <i>101 Power Ballads</i> / EMI Virgin (TBC)
17	16	VARIOUS <i>R&B Yearbook 2008</i> / Rhino/Sony BMG (ARV)
18	17	VARIOUS <i>Clubland X-Treme Hardcore 5</i> / A&T/UMTV (ARV)
19	RE	OST <i>High School Musical 3 - Senior Year</i> / Walt Disney (E)
20	15	VARIOUS <i>Dreamcoats & Petticoats 2</i> / EMI TV/UMTV (ARV)

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	BON IVER <i>Blood Bank</i> / Jagjaguwar (PIAS)
2	NEW	FRANZ FERDINAND <i>Ulysses</i> / Domino (PIAS)
3	1	OASIS <i>I'm Outta Time</i> / Big Brother (PIAS)
4	2	TRAVIS <i>Song To Self</i> / Red Telephone Box (PIAS)
5	7	OASIS <i>The Shock Of The Lightning</i> / Big Brother (PIAS)
6	NEW	SWANTON BOMBS <i>Mammoth Skull Ep</i> / Quiff (TBC)
7	5	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Dntee Stank (PIAS)
8	RE	THE LAST SHADOW PUPPETS <i>My Mistakes Were Made For You</i> / Domino (PIAS)
9	6	ARCTIC MONKEYS <i>Brianstorm</i> / Domino (PIAS)
10	RE	ARCTIC MONKEYS <i>When The Sun Goes Down</i> / Domino (PIAS)

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	3	NICKELBACK <i>All The Right Reasons</i> / Roadrunner (CIN)
2	4	PARAMORE <i>Riot</i> / Fueled By Ramen (CIN)
3	2	NICKELBACK <i>Dark Horse</i> / Roadrunner (CIN)
4	8	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
5	3	AC/DC <i>Black Ice</i> / Columbia (ARV)
6	5	GUNS N' ROSES <i>Chinese Democracy</i> / Black Frog/Getten (ARV)
7	7	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (CIN)
8	9	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
9	RE	DISTURBED <i>Indestructible</i> / Reprise (CIN)
10	10	FOO FIGHTERS <i>The Colour And The Shape</i> / RCA (ARV)

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James Jones

track of her debut album *This Is The Life* reached a peak position of 28 here last year and sold 96,000 copies - a drop in the ocean compared to its pan-European sales which on downloads alone exceed 530,000. It is currently in the sales Top 10 in Denmark, Switzerland, Germany, Belgium and Austria. Macdonald completes an impressive double in Belgium, where another of her songs, *Mr Rock & Roll*, tops the Nielsen airplay chart. The only country where *This Is The Life* is number one on airplay is Greece - there is no singles chart there but *This Is The Life* ranks as the third-most-downloaded track on Greek iTunes.

More than six months after it was released, *Coldplay's* *Viva La Vida or Death And All His Friends* is still selling well around the world. It is the top album of UK origin in America, where it drifts 31-34 this week. It is also number 20 in Australia, number 22 in Canada and number 31 in Germany. Title track *Viva La Vida* has done phenomenally well, with sales of 3,087,000 to date in America, 424,000 in mainland Europe, 132,000 in Canada, 34,000 in Australia and at least 80,000 elsewhere which, when added to UK sales of 315,000, equate to a worldwide sale in excess of 4m.

James Morrison's *Songs For You, Truths For Me* album has to date performed less well on the international arena than his 2006 debut *Undiscovered*, but the pan-European success of latest single *Broken Strings* - a duet with Nelly Furtado - is giving it a new lease of life. *Broken Strings* has made the Top 10 in Germany, Switzerland, Ireland, Portugal, Holland and Italy so far, and has notched up sales of 279,000 downloads. *Songs For You, Truths For Me* has increased sales by more than 25% in the last fortnight, and returns to the German album chart at number 75.



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	1	4	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)
2	2	2	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mescudi/Omishure) / Data DATA211COS (ARV)
3	39	3	TINCHY STRYDER FEAT. TAI0 CRUZ Take Me Back (Fisimith) Chrysalis (Fisimith/Cruz) / 4th & Broadway 1797027 (ARV)
4	3	9	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fisimith/Woodford) / Polydor 1792152 (ARV)
5	4	7	THE SATURDAYS Issues (Quiz/Larossi) Universal (Sturken/Rugers) / Fascination 1794029 (ARV)
6	5	5	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) CC (Rudolf/Carter Jr) / Island 1796243 (ARV)
7	7	10	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Drecin) Sony ATV/EMI/PeetMusic (Hennel/Nesh/Stewart/Knowles) / RCA CATCO14423159 (ARV)
8	8	18	KINGS OF LEON Use Somebody (Petregli/King) P&P Songs Ltd/Rug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8859742182 (ARV)
9	26	4	PINK Sober (Denje/Kerri/Harry) EMI/Warner Chappell/Sug(CC) (Moore/Diugerc/HMM/Arelce) / RCA 8859742502 (ARV)
10	11	9	KANYE WEST Heartless (Kanye West/No I.D) EMI (West/Wilson/Bhasker/Mescudi/Yusef) / Roc-A-Fella CATCO14530471 (ARV)
11	6	6	ALEXANDRA BURKE Hallelujah (Quiz/Larossi) Sony ATV (Lohen) / Syco 88597446252 (ARV)
12	9	8	LEONA LEWIS Run (Rubun) Universal (Kubrick) (Lightbody/Connolly/Quinn/McClelland/Archer) / Syco GBHMI0800023 (ARV)
13	23	3	ALESHA DIXON Breathe Slow (Soulshock & Karlin) EMI (Schack/Karlin/Thly) / Asylum CATCO14707477 (CIN)
14	10	6	GIRLS ALOUD The Loving Kind (Xenomania) Sony ATV/Warner Chappell (Nennett/Lowe/Copper/Higgins/Powell) / Fascination 1794885 (ARV)
15	12	12	BEYONCE If I Were A Boy (Good) EMI/Celestys/Cherry Lane Music (Good/Knowles/Carlson) / Columbia 88597417512 (ARV)
16	13	11	THE KILLERS Human (Pitce) Universal (Flowers/Keating/Sturken/Warner/Cutler) / Vertigo 1789499 (ARV)
17	17	8	BRITNEY SPEARS Circus (Di Luke/Bianco) Warner Chappell/Kobalt (Gutwald/Kelly/Levin) / Jive USJ110801081 (ARV)
18	15	18	KATY PERRY Hot N Cold (Di Luke) Warner Chappell/Kobalt (Gutwald/Max/Perry) / Virgin VSCD1980 (E)
19	14	20	KINGS OF LEON Sex On Fire (Petregli/King) P&P Songs Ltd/Rug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8859735202 (ARV)
20	New		FRANZ FERDINAND Ulysses (Carpel/Franz Ferdinand) Universal (Franz Ferdinand) / Domino RIJG134CD (PIAS)
21	19	7	NE-YO Mad (Stargate/Ne-Yo) Sony ATV/EMI (Eriksen/Hermansen) / Def Jam CATCO145934636 (ARV)
22	28	7	JASON MRAZ I'm Yours (Terife) Fintage (Mraz) / Atlantic ATO308CD (CIN)
23	New		JAY SEAN Tonight (Remy) CC/Bucks/Warner Chappell (Seani/Kelly/Skater/Larow/Perkins) / 2Point19/Jayded CDJAY2P94 (AMDIARV)
24	16	15	AKON Right Now (Akon/Tainfort) Sony ATV/Talpa/Bucks (Thiam/Tainfort) / Universal 1793596 (ARV)
25	20	11	T.I. FEAT. RIHANNA Live Your Life (Just Blaze/Canel) EMI (Balari/Riddick/Harris/Smith) / Atlantic ATO325CD (CIN)
26	30	2	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)
27	22	12	BRITNEY SPEARS Womanizer (Briscoe/The Outsyders) Sony ATV/Universal (Briscoe/Akinyem) / Jive 88597409422 (ARV)
28	38	3	JORDIN SPARKS One Step At A Time (Jeberg/Cutfather/Nevill) Universal/Warner Chappell/CC (Jeberg/Cutfather/Nevill/Evans) / RCA GBCTA0700276 (ARV)
29	25	12	ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/CC) / Asylum ASYLUM6CDX (CIN)
30	21	18	MGMT Kids (Fridmann) Universal (Goldwasser/Nanwyngarden) / Columbia 88597387482 (ARV)
31	18	14	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperki/Snakebyte) EMI (Walden) / Maelstrom MAELCD100 (ARV)
32	33	15	THE SATURDAYS Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdhane/Wroissen) / Fascination 1785660 (ARV)
33	24	15	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampion) EMI/ImageM/Stage Three (O'Donoghue/Sheehan/Frampion/Kipner) / Phonogenic 88597418472 (ARV)
34	35	2	WHITE LIES To Lose My Life (Dingle/Buller) Chrysalis (Mcveigh/Cave/Brown) / Fiction 1793327 (ARV)
35	31	13	PUSSYCAT DOLLS I Hate This Part (Jeberg/Cutfather) NCB/CC/Sony ATV/Warner Chappell (Hector/Hansen/Jeberg/Secon) / Interscope 1791558 (ARV)
36	36	18	PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 8859737272 (ARV)
37	New		BON IVER Blood Bank (Vernon) Chrysalis (Vernon) / Jagjaguwar JAG134CD (PIAS)
38	32	6	RIHANNA FEAT. JUSTIN TIMBERLAKE Rehab (Timbaland/Timberlake/Lane) Warner Chappell/ImageM (Timberlake/Mosley/Lane) / Def Jam USUM7073519 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)
39	29	5	50 CENT Get Up (Storch) Universal/50 Cent Music/MT (Jackson/Storch) / Interscope CATCO145751227 (ARV)
40	27	9	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Dwenn/Barlow/Orange/Donald) / Polydor 1787445 (ARV)
41	34	18	KANYE WEST Love Lockdown (West) EMI (West) / Roc-A-Fella 1791479 (ARV)
42	37	14	GIRLS ALOUD The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)
43	New		SHONTELLE T-Shirt (Wilkins) EMI/EMI/Katecha/Sony ATV (Wilkins/Frampion/Katecha) / Island IJSM70820464 (ARV)
44	New		ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen IJSM70837368 (ARV)
45	61	2	THE FRAY You Found Me (Flynn/Johnson) EMI (Stadel/King) / Epic 88597453612 (ARV)
46	54	13	MIA Paper Planes (Diplo) Universal/EMI/ImageM (Strummer/Jones/Simononi/Headon/Arundel/Gasami/Pentz) / XL XLS396CD (PIAS)
47	41	17	KARDINAL OFFSHALL FEAT. AKON Dangerous (DJ Kenol/Haze) Sony ATV/EMI/Chrysalis/CC (Thiam/Harcw/Rachmond/Sales) / Geffen 1789479 (ARV)
48	49	27	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me (Mills/Harris/Detnon) EMI/Here Music/Notting Hill/Universal (Mills/Wiles/Detnon/Paul) / Dineco Stank STAN KozCD5 (PIAS)
49	43	27	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/ImageM/Stage Three/CC (Sheehan/O'Donoghue/Frampion/Kipner) / Phonogenic 88597350612 (ARV)
50	42	3	COOLIO FEAT. IV Gangsta's Paradise (Rashied) Universal/Warner Chappell/EMI (Rashied/View/Sanders/Wonder) / Tommy Boy 812274781 (ARV)
51	40	14	JEFF BUCKLEY Hallelujah (Wallace/Buckley) Sony ATV (Lohen) / Columbia 88597098847 (ARV)
52	48	2	THE GAME FEAT. NE-YO Camera Phone (Cntrl & Dre) Universal/Sony ATV/BMG/EMI/PenPrin/Dade/Montilla/Publisher By Patrick (Montilla/Lynn/Alezzani/Smith/Taylor) / Geffen (ARV)
53	59	5	AKON Beautiful (Akon/Jaylen 2010) Byefall/Sony ATV/Regime/Colby O'One Man (Thiam/Wesley/O'Donisi/Harrow) / Island USJSM70845927 (ARV)
54	57	5	N-DUBZ Strong Again (Fisimith/Robinson) Sony ATV (Fisimith/Robinson/Contostavios/Contostavios/Rawson) / AATW/IJMT GBUM70818241 (ARV)
55	55	32	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berrymann/Bucklanc/Champion/Martin) / Parlophone CATCO138291476 (E)
56	52	29	RIHANNA Disturbia (Seals) Universal/A-List Vocalz/Sony ATV (Brown/Seals/Merritt/Allen) / Def Jam AIC0142038478 (ARV)
57	46	26	KATY PERRY I Kissed A Girl (Di Luke) Warner Chappell/EMI/Kobalt (Perry/Gutwald/Max/Dennis) / Virgin VSCD1976 (E)
58	53	19	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/ImageM (Smith/Eriksen/Hermansen) / RCA AIC0140885892 (ARV)
59	Re-entry		WEEZER Beverly Hills (Rubin) IQ/Wixen/EO (Luonic) / Geffen 9881791 (ARV)
60	45	16	BEYONCE Listen (The Underdog) CC/Sony ATV/EMI/Warner Chappell (Preven/Cutler/Knowles/Kripner) / Columbia 8859705962 (ARV)
61	47	10	N-DUBZ Papa Can You Hear Me (N-Dubz) Sony ATV (Contostavios/Contostavios/Rawson) / AATW CDG108E992 (ARV)
62	51	8	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket (Ronson) CC/EMI/Marlin (Wiley/Ronson/Merriweather) / Asylum ASYLUM7CD (CIN)
63	New		KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin CATCO147462343 (E)
64	67	13	MGMT Time To Pretend (Fridmann/Mgmt) Universal (Nanwyngarden/Goldwasser) / Columbia 88597235412 (ARV)
65	50	7	SNOW PATROL Crack The Shutters (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1794020 (ARV)
66	44	4	SUGABABES No Can Do (Invisble Man/Hulbert) Universal/Sony ATV/EMI/Carlin (Astasio/Pebworth/Nugetre/Geek/Shave) / Island 1795155 (ARV)
67	60	11	DUFFY Rain On Your Parade (Booker) Universal/EMI (Duffy/Booker) / A&M 1789249 (ARV)
68	New		DAVID GUETTA & CHRIS WILLIS Everytime We Touch (The) TBC (The) / Positiva 1211V279 (E)
69	63	60	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Dwenn/Barlow/Orange/Donald) / Polydor 1746285 (ARV)
70	56	6	PARAMORE Decode (Benedith/Janick) CC (Williams/Farro/York) / Fueled By Ramen CATCO143997988 (CIN)
71	New		FLEET FOXES Mykonos (Tbc) TBC (Tbc) / Bella Union GBBRP0818504 (ARV)
72	70	21	NE-YO Miss Independent (Stargate) EMI/Sony ATV/CC/ImageM (Hermansen/Eriksen/Smith) / Def Jam CATCO142013774 (ARV)
73	66	11	VAMPIRE WEEKEND A-Punk (Bethencourt) ImageM (Vampire Weekend) / XL GBBK500052r (PIAS)
74	62	9	MGMT Electric Feel (Fridmann) Universal (Goldwasser/Nanwyngarden) / Columbia 8859726492 (ARV)
75	75	42	FLO-RIDA FEAT. T-PAIN Low (I-Pain) Sony ATV/ImageM (Dillec/Humphrey/Ruberson/Simmuris) / Atlantic ATO302CD (CIN)

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|--|--|---|---|--|---|--|--|

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2009.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		WHITE LIES <i>To Lose My Life</i> (Muller/Dingel) / Fiction 1793339 (ARV)	HIGHEST NEW ENTRY
2	2	18	KINGS OF LEON <i>Only By The Night</i> 3★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
3	1	24	THE SCRIPT <i>The Script</i> 2★ (The Script) / Phonogenic 88697361942 (ARV)	
4	3	2	LADY GAGA <i>The Fame</i> (Rennet/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope 1789138 (ARV)	
5	4	17	JAMES MORRISON <i>Songs For You, Truths For Me</i> (Teele/Robson/Taylor/Tender/Shank/White) / Polydor 1779250 (ARV)	
6	5	47	DUFFY <i>Rockferry</i> 5★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
7	8	10	BEYONCÉ <i>I Am Sasha Fierce</i> ★ (Gant/Tender/The Dream/Stargate/Stewart/Variou) / RCA 88697194922 (ARV)	SALES INCREASE
8	11	4	JASON MRAZ <i>We Sing We Dance We Steal Things</i> (Teele) / Atlantic 7567899294 (CIN)	SALES INCREASE
9	14	8	THE SATURDAYS <i>Chasing Lights</i> (Belmaal/Cutfather/Duiz/Larossi/Erkson/Woodford/M) / Fascination 1785979 (ARV)	SALES INCREASE
10	17	38	MGMT <i>Oracular Spectacular</i> (Friedmann/Mgmt) / Columbia 88697195121 (ARV)	SALES INCREASE
11	15	13	PINK <i>Funhouse</i> (Variou) / LaFace 88697406492 (ARV)	SALES INCREASE
12	12	86	RIHANNA <i>Good Girl Gone Bad</i> 4★3★ (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)	SALES INCREASE
13	16	2	ROGER WHITTAKER <i>The Golden Age Of - 50 Years Of Classics</i> (Variou) / Universal TV 5315478 (ARV)	SALES INCREASE
14	9	9	THE KILLERS <i>Day & Age</i> 3★ (Price) / Vertigo 1785121 (ARV)	
15	6	8	TAKE THAT <i>The Circus</i> 6★ (Shanks) / Polydcr 1787444 (ARV)	
16	19	39	ELBOW <i>The Seldom Seen Kid</i> ★ (Pitter) / Fiction 1748990 (ARV)	SALES INCREASE
17	48	12	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> (Seasick Steve) / Warner Brothers 756469411 (CIN)	HIGHEST CHUMBER
18	New		ANTHONY & THE JOHNSONS <i>The Crying Light</i> (Anthony) / Rough Trade RTRADCD443 (PIAS)	
19	7	54	LEONA LEWIS <i>Spirit</i> 9★2★ (MacIntyre/Stargate/Tender/Steinberg/Variou) / Syco 88697185262 (ARV)	
20	13	14	FLEET FOXES <i>Fleet Foxes</i> (Ek) / Bella Union BELLAUCD167 (ARV)	
21	20	19	NE-YO <i>Year Of The Gentleman</i> ★ (Stargate/Harmony/Polo/Dan Don/Taylor/Variou) / Def Jam 1774984 (ARV)	SALES INCREASE
22	18	11	STEREOPHONICS <i>A Decade In The Sun - Best Of</i> ★ (Jones/Lowe) / V2 1780699 (PIAS)	
23	22	18	KATY PERRY <i>One Of The Boys</i> ★ (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (E)	
24	23	8	AKON <i>Freedom</i> (Akon/Variou) / Universal 1792339 (ARV)	
25	24	12	GIRLS ALoud <i>Out Of Control</i> ★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	
26	25	9	KANYE WEST <i>8085 & Heartbreaks</i> (West/No I.D./Bhasker/Pain Pat/Variou) / Roc-a-fella 1787279 (ARV)	
27	21	32	THE TING TINGS <i>We Started Nothing</i> ★ (De Martino) / Columbia 88697313342 (ARV)	
28	31	674	ABBA <i>Gold - Greatest Hits</i> 16★ (Andersson/Ulvaeus) / Polydor 8720292 (ARV)	
29	29	10	N-DUBZ <i>Uncle B</i> ★ (Fismlth/N-Dubz) / AATW 1790382 (ARV)	
30	27	11	SEAL <i>Soul</i> ★ (Foster/Won Der Saag) / Warner Brothers 9362498246 (CIN)	
31	33	8	BRITNEY SPEARS <i>Circus</i> ★ (Dr Luke/Blanco/Sigsworth/Martin/Variou) / Jive 88697406982 (ARV)	
32	32	15	KEANE <i>Perfect Symmetry</i> ★ (Keane/Stent/Price/Brian) / Island 1784417 (ARV)	
33	28	18	BETTE MIDLER <i>The Best Of Bette</i> ★ (Variou) / Rhino 3122798931 (CIN)	
34	34	45	CHRIS BROWN <i>Exclusive</i> ★ (West/Pain/Will.I.Am/Variou) / Jive 88697160592 (ARV)	
35	30	13	SNOW PATROL <i>A Hundred Million Suns</i> ★ (Lee) / Fiction 1785255 (ARV)	
36	36	31	VAMPIRE WEEKEND <i>Vampire Weekend</i> (Batmangliji) / XL XLCD318 (PIAS)	
37	Re-entry		SEASICK STEVE <i>Dog House Music</i> (Wote) / Bronzerat BRO4 (PIAS)	
38	37	10	SIMPLY RED <i>Greatest Hits</i> 25★ (Variou) / Simplyred.ccm SRA006CD (E)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	43	11	GLASVEGAS <i>Glasvegas</i> (Crosley) / Columbia GOWOW00 (ARV)	SALES INCREASE
40	40	59	KINGS OF LEON <i>Because Of The Times</i> ★ (Johns) / Hand Me Down 88697037762 (ARV)	
41	35	6	JEFF BUCKLEY <i>So Real - Songs From</i> (Wallace/Buckley/Lucas/Hill/Guibert/Tighe) / Columbia/Legacy 88697035702 (ARV)	
42	44	69	SCOUTING FOR GIRLS <i>Scouting For Girls</i> 2★ (Green) / Epic 88697155192 (ARV)	SALES INCREASE
43	46	33	COLDPLAY <i>Viva La Vida</i> 3★2★ (Eno/Diary/Simpson) / Parlophone 2121140 (E)	SALES INCREASE
44	50	8	ALESHA DIXON <i>The Alesha Show</i> (Booke/Higgins/Soulstock/Karl/The Underdogs/Variou) / Asylum 5186510332 (CIN)	SALES INCREASE
45	39	15	BOYZONE <i>Back Again...No Matter What</i> (Hedge/Rogers/Hipsan/Mac/Variou) / Polydor 1785156 (ARV)	
46	45	88	TAKE THAT <i>Beautiful World</i> 8★3★ (Shanks) / Polydor 1715551 (ARV)	
47	41	12	ENRIQUE IGLESIAS <i>Greatest Hits</i> (Variou) / Interscope 1788453 (ARV)	
48	26	2	ANIMAL COLLECTIVE <i>Merrivether Post Pavilion</i> (Allen) / Domino WIGCD216 (PIAS)	
49	55	45	ADELE <i>19</i> ★ (Abtk/White/Ronson) / XL XLCD313 (PIAS)	
50	New		OST <i>Slumdog Millionaire</i> (Variou) / Interscope 1796869 (ARV)	
51	47	83	AMY WINEHOUSE <i>Back To Black</i> 6★6★ (Ronson/Saiz/memem.cem) / Island 1719041 (ARV)	
52	51	21	MILEY CYRUS <i>Breakout</i> (Fields/Armat/James/Prevent/Cutler/Wilco) / Hollywood 8712353 (E)	
53	49	16	OASIS <i>Dig Out Your Soul</i> 2★ (Scicy) / Big Brother 88697362042 (PIAS)	
54	38	9	RAZORLIGHT <i>Slipway Fires</i> (Crossey) / Vertigo 1785801 (ARV)	
55	52	10	NICKELBACK <i>Dark Horse</i> (Lang/Mo/Nickelback) / Roadrunner RR80282 (CIN)	
56	53	13	CELINE DION <i>My Love: Essential Collection</i> (Variou) / Sony BMG 88697400492 (ARV)	
57	58	4	JEFF BUCKLEY <i>Grace</i> (Wallace/Buckley) / Columbia 4759282 (ARV)	
58	42	14	SASH! <i>The Best Of</i> (Sash!) / Hard2beat H28CD02 (ARV)	
59	56	27	ORIGINAL CAST RECORDING <i>Mamma Mia!</i> (Andersson) / Polydor 9866307 (ARV)	
60	75	27	THE LAST SHADOW PUPPETS <i>The Age Of The Understatement</i> (Fere) / Domino WIGCD208 (PIAS)	SALES INCREASE
61	69	7	BLOC PARTY <i>Intimacy</i> (Epworth/Lee) / Wichita WEBB185CD (ARV)	
62	Re-entry		LADYHAWKE <i>Ladyhawke</i> (Gabriel/Ladyhawke) / Modular MODCD098 (ARV)	
63	61	14	AC/DC <i>Black Ice</i> ★ (O'Brien) / Columbia 88697383771 (ARV)	
64	65	21	GUNS N' ROSES <i>Greatest Hits</i> 1 (Variou) / Geffen 9851369 (ARV)	
65	62	90	PINK <i>I'm Not Dead</i> 3★ (Mann/Martin/Dr Luke/Walker/Clay/Abraham/Pink/Variou) / LaFace 82876803302 (ARV)	
66	66	26	KINGS OF LEON <i>Aha Shake Heartbreak</i> ★ (Johns/Angelo) / Hand Me Down HMD39 (ARV)	
67	59	34	BOB MARLEY & THE WAILERS <i>Legend</i> (Marley/Variou) / Tuff Gong 5301640 (ARV)	
68	70	6	BON IVER <i>For Emma, Forever Ago</i> (Vernon) / 4AD CAD2809 (PIAS)	
69	Re-entry		PUSSYCAT DOLLS <i>Doll Domination</i> (Timbaland/Jerkins/Garrett/Polo.w Da Don/Danjel/Vario) / Interscope 1784995 (ARV)	
70	68	49	NICKELBACK <i>All The Right Reasons</i> 2★ (Nickelback/Krugger) / Roadrunner RR83002 (CIN)	
71	73	29	GABRIELLA CIMI <i>Lessons To Be Learned</i> (Xenomania/Higgins) / Island 1763307 (ARV)	SALES INCREASE
72	67	9	GUNS N' ROSES <i>Chinese Democracy</i> (Rosen/Lust/Enzo) / Black Flag/Geffen 1790607 (ARV)	
73	74	8	SUGABABES <i>Catfights & Spotlights</i> (Ahlund/Martin/Kuiters/Olson/Huber/Booker) / Island 1787209 (ARV)	SALES INCREASE
74	60	9	ROD STEWART <i>Some Guys Have All The Luck</i> (Variou) / Warner Brothers 8122798823 (CIN)	
75	63	6	FALL OUT BOY <i>Folie A Deux</i> (Avron/Williams) / Mercury 1788407 (ARV)	

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Key

- ★ Platinum (300,000)
- Gold (100,000)
- Silver (80,000)
- ★ 1m European sales

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- Santogold: Santogold (silver); Daniel O'Donnell: Country Boy (gold); WIA: Motown 50 (platinum)

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