

NEWS

BRITS BRAVADO

Girls Aloud among five wins for Polydor at industry showpiece



MEDIA

COOPER THE MAN

Radio One/hXtra announce appointment of new deputy controller



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RETAIL REPORT

New business models and prospective traders fill the retail vacuum

More than 100 independent music stores close in a year... but retail rallies to recovery

Lights go out on indie stores

Retail

By Ben Cardew

NEWLY-PUBLISHED FIGURES reveal more than a quarter of the UK's independent music stores went out of business last year, leaving the sector with only around 300 outlets.

Millward Brown statistics prepared for the Entertainment Retailers Association (ERA) and made exclusively available to *Music Week* show there were just 305 independent stores still trading last year. This was down from 408 in 2007 and 1,064 10 years earlier.

However, there was hope for the beleaguered sector last week, with former Zavvi CEO Simon Douglas creating a new entertainment retailer, Head, and buying seven former Zavvi stores from administrator Ernst & Young, while "around 350" Blockbuster stores are now to carry music CDs on an ongoing basis.

The Millward Brown figures reveal that around 600 Blockbuster stores sold music last December, dramatically swelling the number of specialist music chains to 1,033, from 350 in 2007. This contrasts sharply with the huge fall in the number of independent specialists with well-known indies such as Reveal in Derby and Disque in North London having shut up shop, alongside higher-profile retail casualties such as Music Zone, Woolworths and MVC.



The figures have been released to *Music Week* as part of an in-depth investigation running in this week's issue into the future of music retail on the high street.

Blockbuster says it is not in a position to speak to the press about its business strategy. However, it is understood that "around 350" Blockbuster stores have an ongoing year-round policy of stocking audio, with other outlets stocking audio on a seasonal basis or selling limited film/TV-tie-in releases.

ERA director general Kim Bayley says that it is "great news" to have an additional 300 stores selling music, although Blockbuster's importance as a music retailer is likely to depend on the releases it stocks and which of its stores ultimately sell music.

"That is what we will see more of

this year: places that didn't previously sell music stocking a few releases," she predicts. "They can see the opportunity. Woolworths and Zavvi between them had more than 10% of the market. Where are their customers going to buy their music?"

Bayley also anticipates the rise of "mini chains" of music stores, a prediction seemingly born out by the launch of the seven-strong Head operation, a joint venture between Douglas and former Impulse Music Travel owner Les Whitfield.

It has acquired Zavvi stores in Bluewater, Dundee, Leeds, Liverpool One, Manchester Arndale, Bristol Broadmead and Cardiff, saving more than 200 jobs. The proposed acquisition of a second Bristol store fell through.

Meanwhile, HMV has bought five further Zavvi stores, to add to the 14 it acquired in January. These are located in Croydon, Fulham (London), Glasgow, Hastings and Nottingham.

HMV says it is now working to rebrand the sites and to put its own operational systems in place as soon as possible so that the stores can fully trade under the HMV banner in the near future.

However, the Office of Fair Trading revealed last week that it is to investigate whether this acquisition is a "relevant merger situation".

If so, then it may examine the situation, as it did with HMV's acquisition of books retailer Waterstones in 2005, which was ultimately cleared.

The remaining 18 Zavvi stores – including the iconic former Virgin Megastore on London's Oxford Street whose lease is owned by the Virgin Group – have closed, meaning the Zavvi brand has disappeared from the high street little more than a year after it was created by an MBO at Virgin Retail. Staff at the 18 stores were told the news early last Wednesday morning.

Douglas was abroad last week and did not return calls for comment. However, it is understood that Head will operate along similar lines to Zavvi, selling music, DVD and games as well as related merchandise.

The disappearance of Zavvi means fresh upheaval at ERA. Douglas has served as chairman of the association since September but his departure from Zavvi means that the group is now looking for a new chairman, a process that is likely to take around two months.

Bayley says that Douglas is free to stand for election as chairman, so long as Head joins ERA.

Zavvi went into administration on December 24, following problems with its supplier EUK.

Music Week this week publishes a special four-page feature into the future of music retail in the UK, talking to key players in the field and examining the fallout after a difficult four months (see pages 16–19).

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"A dream show" declares Doherty of Brits extravaganza

"AN INCREDIBLE ADVERT for the British music industry" was how Brits Committee chairman/Sony BMG UK chairman and CEO Ged Doherty summed up last week's Brit Awards, ahead of the acid test of the weekend's results at retail.

While only a couple of thousand people were lucky enough to see arguably the performance of the night involving Coldplay, The Killers, Gary

Barlow and Bono at a War Child fundraiser in the O2 Shepherd's Bush Empire, millions tuned in to watch ITV's live broadcast of the Brits (see page 4), which featured a heavy UK presence from start to finish.

"It was a dream show from my point of view," says Doherty. "There were no hiccups or last-minute dramas; everyone was very calm backstage."

Sales of Duffy's *Rockferry* were

expected to get a boost after the Welsh singer emerged as the biggest Brits winner, clutching a hat-trick of statuettes as she left Earls Court, while labels are also hoping that other winners and performers experience a sales spike.

Doherty reveals there was a conscious effort to promote British talent as much as possible at this year's show. "It was a deliberate

decision to have so many British acts performing on the night, as many UK artists are having fantastic success overseas and we wanted the show to emphasise that," he says.

BPI chief executive Geoff Taylor adds, "The show reflected the creative strength in depth there is across British music: there were outstanding live performances from British and international rock and pop acts; and

the winners reflected quality across all genres and ages, from the newest in Duffy, through to Paul Weller and the Pet Shop Boys."

Doherty concludes, "It was a fantastic night and an incredible advert for the British music industry. I know that there were a lot of politicians at the show who were impressed by the breadth of talent we have in our business."

News

THE PLAYLIST



PIXIE LOTT Mama Do

uh oh, uh oh

Her first single bears the hallmarks of Amy Winehouse and Gabriella Cilmi, but there is more to Pixie Lott. This is pure pop with international ambition. (single, tbc)



ANIMAL COLLECTIVE My Girls

Domino

A glorious highlight from Animal Collective's acclaimed new album, lyrical and musically, My Girls is something very special indeed. (single, tbc)



PET SHOP BOYS Love etc

Parlophone

A stunning return by the Pet Shop Boys who remain at the very top of their game. With production by Brian Higgins and Xenomania. (single, March 16)



BOMBAY BICYCLE CLUB Always Like This

Island

Punchy, upbeat indie-pop from Bombay Bicycle Club, arriving hot on the heels of the band's new deal with Island Records. (single, April tbc)



ROYKSOPP Happy Up Here

Wall Of Sound

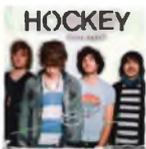
After overly fussy second album The Understanding, Royksopp's new longplayer Junior is a massive return to form. This lead track, picking up plenty of airplay, shows why. (from album, March 23)



WE FELL TO EARTH We Fell To Earth

unsigned

Signed to a production deal with In Stereo, but unsigned in Britain, this UK band have already landed songs in a number of top-rating US dramas including CSI and Gossip Girl. (EP, out now)



HOCKEY Too Fake

EMI

Too Fake is the song that won us over from day one and secured the intital buzz now set to lead the campaign for the band who are in the midst of their biggest UK tour to date. (single, April 13)



JADE EWEN My Time

Geffen

They don't come much bigger than this. Andrew Lloyd Webber and Diane Warren combine forces to get the UK's Eurovision entry off to a strong start. (single, May 4)



THE HOT MELTS Edith

Wonderland/Epitaph

This catchy return by The Hot Melts is enjoying increasing support from Radio One and rightly so; Edith has the hooks to take this band to new audiences. (single, March 9)

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



SIGN HERE

UK band **The Blackout** have signed a new global deal with Epitaph Records. The leading indie will release their new album in the UK on May 24.

Adele, Coldplay and Robert Plant take advantage of a

British artists reap post

International

By Paul Williams

THE GRAMMY FACTOR HAS PLAYED A HUGE PART in the strongest presence this decade by UK artists in the US albums chart's Top 10.

Four British artists moved into the 10 last week, three triggered by substantial sales gains caused by Grammy wins and performances: Robert Plant's Rounder-issued Raising Sand album with Alison Krauss leapt 69-2 with a 715% weekly sales increase to 77,000 units, Coldplay's Capitol album Viva La Vida... raced 31-8 with 62,000 sales and Adele's Columbia/XL album 19 climbed 17 places to a new peak of 10.

The trio of Grammy winners were joined in the 10 by another UK artist, Capitol signing Lily Allen, whose second album It's Not Me It's You entered at five with 70,000 sales. Her first album Alright, Still peaked at 20 on the Billboard 200 in 2007.

Allen's album was subject to some aggressive pricing in the US, including Amazon selling the download version for \$3.99 (£2.79). This helped it to claim more than 60% of its sales there in week one digitally.

"To have a top five album selling over 70,000 week one is absolutely incredible, especially in the week of the Grammys when she wasn't performing or nominated," says Parlophone A&R labels president Miles Leonard. "Lily's album has made a global impact and [with Coldplay] that's a real achievement for Parlophone to have two albums



Coming to America: Coldplay, Robert Plant and Adele all benefitted from their Grammy awards and performances with breaks into the US Top 10



in the US Top 10."

Capitol also has an unlikely hit single with Allen on its hands in the US after the contentious album track Fuck You entered the Hot 100 at 68, unsurprisingly without airplay support and some 23 places higher than the official single The Fear.

In its 41st week on the chart and nearly eight months after reaching number one, Coldplay's track Viva La Vida is a post-Grammy gain for Capitol on the Hot 100, after it continued its re-ascent by progressing 24-13. A few places below is Adele's

Chasing Pavements, which she performed at the Grammys alongside country act Sugarland and which reaches a new peak with a 64-21 move.

Following the Grammy wins and the album reaching the Top 10 with a 218% weekly lift and 57,000 sales, XL Recordings managing director Ben Beardsworth says the US plan with Adele is to have a proper radio and commercial hit with Chasing Pavements.

"She's about to go out there again on another tour that's sold out and there's basically a long way to go down the conventional route to promote this record," he says.

The extensive UK presence in the US albums chart is particularly satisfying for Universal Music Publishing Group's UK team as Adele is one of three of its artists presently in the Top 10. Both Lily Allen and Coldplay are also signed to the publisher.

"After an amazing night for us at the Grammy Awards with Coldplay and Adele, to have three of our sign-

Geffen puts weight behind Jade Ewen

Geffen rallies support for UK's Eurovision hopeful who

Labels

By Stuart Clarke

JADE EWEN WILL LEAD THE NEXT CHAPTER for Geffen Records as label president Colin Barlow looks to her performance at the Eurovision Song Contest in May to platform her career simultaneously across the UK and Europe.

The winner of the BBC talent contest Your Country Needs You, Ewen will be the first artist released on Geffen since its revival last year, with an April 25 date scheduled for the European release of her debut single My Time and the UK to follow on May 5, preceding Eurovision, which airs across Europe on May 16. Barlow, who was approached by

Andrew Lloyd Webber to collaborate on this year's Eurovision entry, says they are looking to rally support and awareness for the song, ahead of the Eurovision final.

"What we have learnt from Eurovision is that about 80% of those records that make the final have been hits in Europe before the show, which is why Britain has done so badly. The idea behind the promotion is that by the time she sings in Russia, everyone knows that song."

Lloyd Webber and Ewen are already undertaking extensive promotion of European markets and have appeared on the respective Eurovision lead-up shows in territories including Greece and Malta.

"Eurovision has had such bad press but if you really look at what it



could and should be, the potential is massive. If we deliver on this single, she has a platform not just in Britain, but in Europe," says Barlow. "That's why I was so excited to do this."



GIG OF THE WEEK

What: Hush with Ben Onono, Roxy Rawson and Orphans & Vandals
When: Tuesday, February 24
Where: Royal Albert Hall
Why: After the success of the hush shows last year, the event returns for 2009 with this stellar line-up.

Towards exposure to take US albums chart by storm t-Grammy reward in US



ings in the US Top 10 is fantastic," says UMG Europe and UK president Paul Connolly.

"And it is also great to see the three acts in question are at different stages of their career, underlining our ongoing commitment to artist development. Adele is now reaching a new peak in America with her debut album, Lily Allen has made an incredible leap forward creatively and commercially with her second album and in Coldplay we have one of the most popular and important hands in the world."

The Grammy Awards also impacted on some other UK artists' Stateside sales, including Mercury US's pop vocal album winner Rockferry by Duffy climbing 53-43 on the Billboard 200, Radiohead's double-winning In Rainbows moving 129-70, XL/Interscope's MIA album Kala progressing 156-127 after she performed at the ceremony and winner/performer Estelle's Shine re-entering at 180.

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Valentino's Day EMI feels the love in USA

EMI IS CLAIMING A TRIPLE PRESENCE in this week's US Top 10 with albums by Lily Allen and Coldplay accompanied by the highest-profile success yet of its Music Services unit targeting independent labels and artists.

As Lily Allen arrives at five with It's Not Me, It's You and fellow Capitol act Coldplay leap 31-8 with Viva La Vida... on the back of their three Grammy wins, the major also makes an instant impact at number seven with the Bobby Valentino album The Rebirth.

The album, credited to Blu Kolla Dreams/Capitol, has used EMI's Music Services unit, which was launched by the major following the Terra Firma takeover to provide not only its own artists but independent labels and artists as well with what it bills as a global menu of commercial services and access to a range of revenue streams and business models.

R&B act Valentino signed a deal with the unit last summer to distribute his Blu Kolla Dreams imprint in the US and Canada, while giving it marketing and promotional support.

Under its president Ronn Werre, EMI Music Services presently incorporates sales and commercial development, brand partnerships, licensing and synchronisation, label services such as physical and digital distribution, PR and promotion, and merchandising. Artists or labels can use as many or as few of the services as is appropriate for them.



"There are some that want one or two of the services and some request all the services across the spectrum, but the biggest point we make is we're not forcing you into a model. We're trying to understand your needs and accommodate what you're looking for," says Werre.

In fact, he notes that what resonates when he is talking about EMI Music Services to an artist or a manager or an attorney is its flexibility. "Our approach is we're completely flexible, but it has to make economic sense for both parties," he says.

An example Werre gives is Norman Cook's forthcoming Brighton Port Authority album I Think We're Gonna Need A Bigger Boat, for which EMI Music Services is handling synchronisation and licensing on a global basis but is not providing sales and distribution.

"With EMI, labels and artists have a one-stop shop where they can come in and get all the services they need," says Werre, whose unit also has tie-ups in place with non-EMI artists such as Fat Joe and Lady Sovereign.

Music summit is going to Ibiza

IMS partner Ben Turner



SEG ENTERTAINMENT UK CEO Marc Marot, Creamfields CEO James Barton and dance music pioneer Richie Hawtin are among the speakers for the second International Music Summit, which takes place this summer in Ibiza.

In total 40 industry representatives have already been confirmed for the IMS: 09 panels, keynotes and debates.

Marot will be giving a keynote speech outlining why he has chosen a "rock music approach" to managing Paul Oakenfold. Fellow keynote speaker Hawtin will be talking about his 15-year history in dance music.

In addition, four leading music supervisors will take part in a sync panel, with Jason Bentley from KCRW overseeing a debate with EJ Bloom, Jason Alexander and Sanne Hagelsten who between them have placed music in shows such as CSI and Entourage.

IMS partner Ben Turner, who also manages Rob Da Bank, says that the panels are intended to help attendees boost business.

"The International Music Summit was set up as a reaction to the lack of focus at dance music conferences, and also the poor quality of dealmakers in attendance at the day-time events," he says.

"All our investment has gone into the content of the panels to enable people to do better business, so we're reaching out to the real visionaries within our scene. Dance music must continue to lead the way with innovation in not just music but business practice and technology."

Radio One DJ Pete Tong, who co-founded the event alongside Turner, adds, "We're delighted to get back to business with the second International Music Summit in Ibiza. Last year was a revelation, an incredible gathering of big thinkers, with deals being done on the spot, and a feeling of all wanting to take our genre to a new level."

Ibiza's local government, the Consell Insular, has also agreed to co-sponsor of the event.

Jade Ewen's Eurovision mission

will be first release on label's eclectic new roster



"Back in the day Donna [Summer] was one of the first signings to Geffen [in the US] which a lot of people were shocked by. But I think with Geffen what we want to do is to create something so broad it'll be non-categorisable. If you look at the Geffen roster back in the day you had Donna Summer, Cher, Sonic Youth, Nirvana, Peter Dinklage, Guns N' Roses - it was as broad as you can be and that's what we hope Geffen will be today, a very broad roster of artists," he says.

Ewen's debut single, My Time, a ballad co-written by Lloyd Webber and Diane Warren, will set the benchmark for her album, which Barlow hopes to have out by Christmas. He is currently undertaking the song submission process and

is confident Geffen already has a number of big hits in the bag.

Despite the positives associated with the competition, Barlow admits that launching the star in a market already saturated by female stars in the same genre has its challenges.

"You have a marketplace with Alexandra Burke and Leona Lewis - there are a lot of females out there. It's a brave step to use Eurovision as a vehicle to break a new act, but I'm very confident that in that competitive world we're going to go into, Jade's record is going to be head and shoulders above everything else. She is a great singer and it's just about making a really great contemporary pop record, but she's as good as the songs she sings."

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News

Editorial Paul Williams



AFTER HER THREE BRIT WINS, Duffy was always going to dominate the following morning's media coverage. But there was something of a further consensus within the reporting: Coldplay had been "snubbed".

Despite the band having 2008's biggest-selling album globally and only the week before having won three Grammy Awards, the UK music industry had collectively decided to give Chris Martin and pals a bit of a kicking. That, at least, is the impression you could have got from reading some of the write-ups.

But rather than there being any deliberate "snub", of course, the results merely showed just how democratic the Brits decision-making is, with the winners either decided by a 1,000-strong voting academy (including some of the journalists moaning about the results) or the public. By its nature such a process will sometimes throw up a few surprises, which is just as well – if every-

thing simply went to form there would then be accusations that the winners selected were too predictable.

Given the year they have just had, Coldplay didn't deserve to win nothing last Wednesday, but the band's misery did mean two acts now have Brits which few would have expected. The general wisdom a year ago was the now-reborn Elbow's best days were behind them. Now they are Brit winners. As for Iron Maiden, their Brits win might seem very odd in 2009, but it at least partially makes up for all the injustices in the past when they were, well, snubbed.

Although the roll-call of winners happily contained a few surprises, the performance line-up on reflection was just a bit too conventional. Act by act, every artist who performed at Earls Court deserved to be there and there were some magnificent performances – the aforementioned Coldplay, Girls Aloud, Take That and Kings Of Leon among them – while the Pet Shop Boys gave a masterclass in how to do an outstanding contribution set. It was the best-planned mini greatest hits showcase since Queen's legendary Live Aid performance.

But what the performance schedule collectively lacked was the "wow" factor; the excitement of an artist you wouldn't expect to see there performing on the Brits stage. This could have been solved, say, by the presence of a genuine US superstar. It doesn't just have to be, to paraphrase the PM, Brits slots for British artists.

As it is, a number of those that did perform would have been seen by mainstream ITV1 viewers already on the channel over the past few months, so they were not watching anything new to get them excited. And it was disappointing that a week after America's Grammy Awards found performance slots for three UK independent artists – Adele, MIA and Radiohead – there were no non-major acts on the bill.

They lacked the presence of a Russell Brand, but hosts Mat Horne, James Corden and Kylie Minogue were a positive addition to the ceremony, not least because they did not dominate but allowed the most important aspects – the performances and the awards themselves – to take centre stage.

Less can be said, though, of some of those selected to give out the gongs, many of whom had nothing to do with music and few who could be described as A-star quality. The Baftas got Sir Ian McKellen and Mick Jagger, the Brits the bloke from *How To Look Good Naked*. For an event as important and glamorous as this, that was a bit of a let-down.

But, overall, the show was slick for a live broadcast, while some great performances confirmed why British music is in a pretty good place at the moment. It just lacked a few really magic moments.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is the proposed merger between Ticketmaster and Live Nation a good thing for the live industry?

YES 11% NO 89%

THIS WEEK'S QUESTION:

Should independent record labels have been better represented at the Brits?

To vote, visit www.musicweek.com

Victory just the beginning as Polydor, EMI and Columbia e

Brit wins give labels cause to

Labels

By Stuart Clarke

FOR THOSE RECORD COMPANIES WHOSE ARTISTS secured victories at the Brits last week, the event marks an opportunity to ramp up the marketing budget and return the designated albums to the front racks at music retail.

Polydor secured five wins via Duffy, Elbow and Girls Aloud, making the major this year's most successful company. For leading victor Duffy, the win comes at the end of an album campaign, with no more singles due for release. However, Polydor is putting renewed energies into marketing the album, with hopes of pushing it back up the chart and hitting the 2m sales mark in the UK.

"This is the final hurst of activity for us on the album. We'll be on TV for the next two weeks and are hoping to return the album to the top three this week" says Polydor marketing manager Orla Lee.

Rockferry is approaching the 5m sales mark globally and there are international touring commitments to complete, including a date at Sydney Opera House next month, before Polydor can start thinking about album two. A&M managing director Simon Gavin says there is no rush. "Obviously there is a momentum there now and the desire is to keep things moving, but the next album will come when it's ready

BRITS 2009 WINNERS

Best British male	Paul Weller
Best British female	Duffy
Best British group	Elbow
Best British live act	Iron Maiden
Best British single	Girls Aloud: The Promise
Best British album	Duffy: Rockferry
Best British breakthrough	Duffy
Best international album	Kings of Leon: Only By The Night
Best international male	Kanye West
Best international female	Katy Perry
Best international group	Kings of Leon
Critics' Choice	Florence and the Machine
Outstanding Contribution To Music	Pet Shop Boys

"Duffy is the hardest-working artist I've ever worked with, so I'm sure it won't be too long," he adds.

In the case of Elbow, whose first album for Fiction secured their gong for best British group, Polydor marketing manager Liz Goodwin had planned on good news and returned to TV with a new round of advertising ahead of the awards last week. She says the intention now is to start broadening the target demographic and reaching out to female audiences. The resulting ad campaign will target shows such as Gordon Ramsey's *Kitchen Nightmares* and *Location, Location, Location*.

"This is an opportunity for us to grow the band's audience a little wider," she says. "As well as the increased spend on TV, we are part of all the Brits campaigns, online via Amazon and Play.com and we'll be

sticking the next batch of stock to highlight the Brits win."

Girls Aloud were victorious in one of two categories voted for by the British public, and the band's label Fascination will drive that message home with a television campaign boasting the strapline: "Everybody Loves Girls Aloud". A new single *Untouchable* is released on April 27 coinciding with the group's sell-out 32-date arena tour.

Universal UK chairman and CEO David Joseph said it is hard to argue with Universal's success. "The Duffy success was deserved and Elbow [winning] was great and, for me, an immensely proud moment. For Girls Aloud, it was a recognition after all the years and seeing them react was very rewarding. And having Florence And The Machine as the critics' choice was excellent. It made me very

Kings in line to be recrowned cha

KINGS OF LEON were yesterday (Sunday) challenging to return to the top of the albums chart, with sales of their fourth album rocketing in the wake of their two Brits victories.

Their *Hand Me Down*/Columbia-issued *Only By The Night* shifted 15,028 units last Thursday, following their two wins and live performance at last Wednesday's awards. It was helped by an aggressive price promotion at Tesco Digital, selling the download album for just £3.97 last week.

In addition *Use Somebody*, the track they performed at the awards, was set to re-enter the Top 10 of the singles chart in its 22nd week of release. It sold 6,503 units – the vast majority of which were downloads – last Thursday, as well as 5,135 last Wednesday as viewers rushed to download the track.

Duffy, who picked up three awards; Elbow, a surprise but popu-



Reigning monarchs: sales of *Only Be The Night* have rocketed since Wednesday's show

lar choice for best British band; outstanding contribution winners the Pet Shop Boys and Girls Aloud, who won best British single for *The Promise*, all saw big sales lifts, according to retailers.

Play.com head of music Helen Marquis says that sales of CDs by the Pet Shop Boys rose 890% (albeit

from a small base), following their award success, while sales of Elbow's albums leaped 710%. Their *Fiction* album *The Seldom Seen Kid* was also challenging to re-enter the Top 10 yesterday.

"It is amazing to see how winning a Brit Award can have an instant effect on sales," says

enter a new phase of marketing for high-profile acts to celebrate, then capitalise



Opportunities: Pet Shop Boys, Girls Aloud and Duffy (pictured with best producer winner Bernard Butler) plan to build on their Brit wins

proud to work for Universal that night." Florence And The Machine's debut album will be released in June.

For outstanding contribution to British music winners Pet Shop Boys, the win marks an opportunity to springboard the duo's forthcoming live dates and marks the beginning of a month-long raft of activity in advance of their March 23-released new album Yes. The duo announced

two summer dates immediately after the awards, scheduled to take place at the Manchester Apollo on June 18 and The O2 arena in London the following night. A Pet Shop Boys *Mail On Sunday* covermount CD featuring a collection of their hits will also take place in early March.

For Columbia, which achieved Brits success with Kings Of Leon with the international group and

international album awards, the focus now is on pushing the album *Only By The Night* towards quadruple-platinum status in the UK. The album was on track to return to the number one position this week, while Columbia general manager Mardi Caught says they will be focusing advertising spend on outdoor and TV over the coming weeks.

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art champs after show TV viewing figures fall

Marquis. "The music-buying public really does take a lead from the judges' decisions at times like this. Not only can winning a gong increase sales dramatically but even just appearing on the show and being screened to millions of TV viewers can convince people to give new albums a spin."

HMV rock and pop manager John Hirst backs Elbow as the main winners at retail. "We've seen a noticeable increase in online orders for Elbow in particular, who are among the big, early beneficiaries, and also Duffy, of course," he says. "Girls Aloud were definitely one of the big winners on the night, and this is also reflected in early sales, while Kings of Leon and PSB greatest hits are other beneficiaries."

"It's like Guy Garvey from Elbow said," adds Universal Music UK chairman and CEO David Joseph. "There are so many choices out there, [the Brits] is like a cut

through, saying, 'If you want the best of these artists, here it is.'"

Official Charts Company managing director Martin Talbot explains that the speed with which the audience reacts to Brit awards exposure is notable in the digital age: as well as Kings Of Leon's *Use Somebody* receiving an instant sales tonic, download sales of Duffy's *Rockferry* album rocketed.

By the end of last Tuesday *Rockferry* had sold 419 digital bundles in two days; by the end of Wednesday this had increased to 935 bundles.

"Digital sales of the Duffy album exploded on Wednesday and we can only attribute that to the Brits performance," Talbot says.

However, Marquis reveals that not all winners experienced a lift: Paul Weller (best British male) and Iron Maiden (best British live act) failed to see any improvement in their album sales.

News in brief

● Digital marketing and e-commerce services company **Trinity Street** has ceased trading. The company issued a statement saying: "The board of Trinity Universal Holdings Limited, trading as Trinity Street, regretfully announces that it has ceased trading and has called in Tenon Recovery. Following a difficult period of trading, and after assessing all of the options available, the board of directors has decided to appoint Trevor Binyon of Tenon Recovery who will arrange a smooth run-down of the business." Founding Trinity Street members Andy Murray and David Robson, who issued a writ in the High Court against two of the company's current board members earlier this year, have widened their action to include Ingenious Media Active Capital (IMAC), the publicly-quoted fund managed by Ingenious Ventures.

● An exclusive split seven-inch single from Sonic Youth and Beck will be among the attractions on offer for the second annual **Record Store Day**. The event takes place on April 18 and aims to celebrate independently-owned music retailers across the globe. A total of 42 UK stores have signed up to this year's event and will exclusively sell two split seven-inch singles from the Beggars stable. The first pairs Sonic Youth covering Beck's *Pay No Mind* with Beck covering Sonic Youth's *Green Light*, while the second features Jay Reatard's *Hang Them All* and Sonic Youth's *No Garage*.

● Former EMI Music Publishing senior vice president of A&R **Alex Donnelly** is to open a dialogue with the music business, on behalf of the Academy of Contemporary Music, to highlight the need for increased training



throughout the industry. Donnelly, who left Channel 4 Radio in December, says the intention is for ACM to run bespoke training courses for all areas of the music industry and all levels of experience. Courses can be either general - ACM is this week running an induction course for a group of Universal employees - or very specific, examining one precise area of the business.

● **Coldplay's** *Viva La Vida or Death And All His Friends* sold 6.8m units last year to become the world's best-selling album of 2008, according to IFPI figures. The EMI release was followed by AC/DC's *Black Ice*, the Universal-released *Mamma Mia!* soundtrack and Duffy's *Rockferry*. In what was a banner year for UK music internationally, four of the top 10 albums were from UK artists, with Leona Lewis's *Spirit* at six and Amy Winehouse's *Back To Black* at seven. Lewis also features in 2008's best-selling digital single tracks rundown, with *Bleeding Love* at four. Lil' Wayne's *Lollipop* was the year's biggest download.

● David Byrne is to join Basement Jaxx and Orbital as a headline act at **The Big Chill**, this year. Byrne will play the Sunday night headline slot. Other new acts announced for the festival include Spiritualized, Calexico and Lamb.

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News media

TV Airplay chart Top 40



Lady Gaga

This	Last	Artist	Title	Label	Plays
1	1	TINCHY STRYDER FEAT. TAO CRUZ	Take Me Back	/4th & Broadway	499
2	2	ALESHA DIXON	Breathe Slow	/Asylum	488
3	6	PUSSYCAT DOLLS	Whatcha Think About That	/Interscope	416
4	5	LIY ALLEN	The Fear	/Regal	414
5	3	KID CUDI VS. CROOKERS	Day "N" Nite	/Data	402
6	4	LADY GAGA	Just Dance	/Interscope	371
7	7	BEYONCE	Single Ladies (Put A Ring On It)	/Columbia	354
8	8	KINGS OF LEON	Use Somebody	/Hand Me Down	344
9	12	N-DUBZ	Strong Again	/AATW	311
10	11	SHONTELLE	T-Shirt	/Universal	301
11	13	TAKE THAT	Up All Night	/Polydor	284
12	15	ALL-AMERICAN REJECTS	Gives You Hell	/Geffen	281
13	9	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	/Polydor	278
14	24	U2	Get On Your Boots	/Vertigo	264
15	10	KEVIN RUDOLF FEAT. LIL WAYNE	Let It Rock	/Island	250
16	21	NE-YO	Mad	/Def Jam	243
17	32	THE PRODIGY	Omen	/Take Me To The Hospital	239
18	17	BRITNEY SPEARS	Circus	/Jive	226
19	15	JORDIN SPARKS	One Step At A Time	/Jive	223
20	NEW	LADY GAGA	Poker Face	/Interscope	219
21	18	T.I FEAT. RIHANNA	Live Your Life	/Atlantic	217
22	22	THE KILLERS	Spaceman	/Vertigo	217
23	NEW	THE SATURDAYS	Just Can't Get Enough	/Fascination	217
24	19	DANIEL MERRIWETHER	Change	/Columbia	204
25	20	TAYLOR SWIFT	Love Story	/Mercury	195
26	23	JASON MRAZ	I'm Yours	/Elektra	195
27	25	BEYONCE	If I Were A Boy	/Columbia	194
28	13	THE SATURDAYS	Issues	/Fascination	192
29	26	RUDENKO	Everybody	/Data	178
30	NEW	ENRIQUE IGLESIAS	Takin' Back My Love	/Interscope	178
31	27	AKON	Right Now	/Universal	172
32	36	CHIPMUNK	Chip Diddy Chip	/Always	170
33	38	MADCON	Liar	/RCA	165
34	32	SEPTEMBER	Can't Get Over	/Hard2beat	160
35	28	KANYE WEST	Heartless	/Roc-a-fella	154
36	34	COLDPLAY	Life In Technicolor II	/Parlophone	153
37	NEW	K.I.G. FAMIY	Heads Shoulders Knees & Toes	/Island	153
38	39	GARY GO	Wonderful	/Decca	150
39	NEW	THE TING TINGS	We Walk	/Columbia	147
40	RE	KINGS OF LEON	Sex On Fire	/Hand Me Down	144

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

R1's head of programmes to begin his new role in April

Deputy Cooper to bring stations closer together

Radio

By Ben Cardew

ANDY PARFITT SAYS RADIO ONE AND 1XTRA will be brought closer together by Ben Cooper's appointment as deputy controller for the two stations, although his new job does not represent a fundamental shift in power at the stations.

The news, announced last week, follows Parfitt's appointment last December as controller, popular music in addition to his role as controller of Radio One, 1Xtra, BBC Switch and the Asian Network.

Cooper, currently head of programmes at Radio One, will take up the new role in April. As deputy controller he will be responsible for implementing the strategies for Radio One and 1Xtra, overseeing both mainstream and specialist programmes.

Cooper identifies strengthening the two stations' position on digital platforms, as well as attracting young audiences to Radio One, as his main priorities.

"I'll be busy, but I love music radio, so it will be very rewarding," he explains.

Parfitt adds, "Ben is a fantastic executive and has led the Radio One team very effectively over the past few

"I'll be busy but I love music radio, so it will be very rewarding..."

BEN COOPER, RADIO ONE



years - this is an opportunity for him to broaden his experience and to bring the Radio One and 1Xtra operations closer together."

However, a BBC spokeswoman says that the appointment does not signal a fundamental shift in power at the station.

"In Ben's current role as head of programmes, he already oversees Radio One on a day-to-day basis. Andy's portfolio consists of three radio stations, Switch and popular music - inevitably he has more of a leadership role supporting the management teams in each area," she says.

As head of programmes at Radio One Cooper has overseen a revamp of the station's schedule, dedicating Friday night to dance music and Saturday night to black music, as well as hiring presenters such as Vernon Kay, Greg James and Nick Grimshaw.

In addition, he led the decision to make Fearnie Cotton and Reggie Yates the hosts of The Chart Show and to extend The Chris Moyles Show by half an hour.

In the most recent Rajar figures, covering the fourth quarter of 2008, Radio One's national audience fell 1.1% year-on-year and 2.7% quarter-on-quarter to 10.6m. 1Xtra grew its audience 17.7% over the year to 533,000.

ben@musicweek.com

Media news in brief

● A leaked report from commercial radio body RadioCentre proposes the launch of two national digital stations, one music-based, in return for a relaxation of Ofcom rules. Ingenious Consulting's report, Commercial Radio: The Drive to Digital was leaked to the press last week. Inside, RadioCentre suggests the launch of a 24-hour national news and speech station and a national music-based entertainment service on the DAB platform. In return for this extra commitment to DAB, the report urges Ofcom to cut the number of hours of unique programming that small commercial stations are required to produce.

● MTV UK will be the official television broadcast partner for the 2009 Camden Crawl and will host a series of gigs at the Roundhouse venue (pictured) as part of the deal



The broadcaster will film a series of live performances at the Roundhouse as part of the event, which takes place at venues across Camden on April 24-25. These will then be screened across its network of channels. In keeping with the Crawl ethos, the line up will be a secret until the event kicks off. MTV senior vice president, production and music

Richard Godfrey says, "MTV is all about live music and we are thrilled to be the official TV broadcast partner of this year's Crawl. MTV has always championed both emerging and established musical talent and the debut gigs at the Roundhouse will bring some of the freshest acts to North London." This is the first time MTV has sponsored the event.

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Airplay analysis Alan Jones

Laughter gives big lift to Saturdays



ON THE OCC SALES CHART, The Fear by Lily Allen has been number one for the last four weeks, with Lady GaGa's Just Dance in second slot throughout – but Allen goes one better on the radio airplay chart, where The Fear reels off its fifth straight week at the apex, with eternal bridesmaid Lady GaGa number two on each occasion.

The Fear racked up an impressive tally of 2,876 plays on the Music Control panel last week – the highest tally of any track since Duffy's Mercy a year ago – but its increase of 124 plays week-on-week was accompanied by a decrease of 6.97m in its audience. It nevertheless remains a massive 41.42% ahead at the top of the audience ratings, and seems set to continue its reign.

The Ting Tings register their fourth Top 20 airplay in less than nine months, as new single We Walk rockets 80-18, winning the award for both highest climber and biggest increase in audience. The track – another offcut from the duo's hugely successful debut album We Started Nothing – secured a fairly modest (for its position) 330 plays from 31 stations last week but 14 of them were from Radio One, and nine from Radio Two, which provided a combined 90.55% of its 17.34m audience. The Ting Tings' first airplay

chart success came with That's Not My Name, which climbed to number 11 last May. Subsequent singles Shut Up And Let Me Go and Be The One fared even better, with respective peaks of eight and five. The Ting Ting's other sales chart hit, Great DJ was not promoted to radio, as it was successful at the same time as That's Not My Name.

The Saturdays' remake of Depeche Mode's Just Can't Get Enough for Comic Relief makes a spectacular 467-43 leap on the radio airplay chart, with plays up 331.54% week-on-week to 643, generating an audience of 14.42m. Its advance comes as the girl group's most successful single to date, Issues, falls 10-15 after five weeks in the Top 10. It peaked at number four, beating the number 11 peak of immediate predecessor Up, and the number 32 peak of their debut hit, If This Is Love. Just Can't Get Enough was given a big boost by the Galaxy network, whose six stations all aired the track 30 or 31 times last week, while 96.2 The Revolution also aired it 31 times.

Take Me Back by Tinchy Stryder and Taio Cruz continues at number 11 on the radio airplay chart but its promotional clip is the most-aired on TV for the third week in a row, with a total of 499 plays.

Campaign focus



The Prodigy

WHEN THE PRODIGY'S NEW STUDIO ALBUM hits retail today (Monday) it will do so with the weight of an extensive grass-roots marketing and promotional campaign behind it that stretches back to last November.

The Prodigy have recorded four studio albums for XL Recordings, amassing sales of more than 3m in the UK over the course of a 19-year career. But despite the strength of these foundations, the band's new label Cooking Vinyl knew there was work to be done.

"We started this campaign in

November because it had been some time since the band's last release and we felt that we had to reconnect with fans. We wanted to reaffirm that the music they were making was as relevant as ever," says marketing manager Rob Collins.

Key to the strategy was a free download of lead single and album title track Invaders Must Die. The track was downloaded 100,000 times over the course of one week, giving a significant boost to the band's email database.

The band backed up the download with an arena tour in December, servicing the lead commercial single, Omen, to radio on the back of it.

Cooking Vinyl will now begin a campaign to keep the band at the top of the public psyche for the rest of the year. An arena tour in April will be followed by second single in May, with a third to follow in August.

UK radio airplay chart Top 50



This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % +/-	Total Aud (m)	Aud %wk +/-
1	1	12	1	LILY ALLEN The Fear Regal	2876	4.51	76.67	-8.34
2	2	12	2	LADY GAGA Just Dance Interscope	2157	-4.26	54.21	3.49
3	5	4	37	TAKE THAT Up All Night Polydcr	1412	34.99	51.4	17.08
4	13	5	12	U2 Get On Your Boots Vertigo	869	12.27	45.01	41.85
5	6	6	5	ALESHA DIXON Breathe Slow Asylum	2140	5.94	43.07	-0.85
6	3	7	8	BEYONCE Single Ladies (Put A Ring On It) Columbia	1949	-0.2	42.69	-14.4
7	4	8	30	PINK Sober LaFace	2070	21.91	42.17	-5.47
8	7	11	7	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydcr	2579	-1.53	41.85	2.17
9	9	5	25	GARY GO Wonderful Decca	1366	12.15	38.75	5.64
10	25	4	22	TAYLOR SWIFT Love Story Mercury	968	25.39	35.86	55.37
11	11	4	11	TINCHY STRYDER FEAT. TAI0 CRUZ Take Me Back 4th & Roadway	1051	7.35	34.72	0.06
12	15	5	6	SHONTELLE T-Shirt Universal	1544	5.9	33.86	9.69
13	23	23	39	GIRLS ALOUD The Promise Fascination	1510	12.18	33.34	40.03
14	12	6	42	THE KILLERS Spaceman Vertigo	754	-11.92	32.66	-2.68
15	10	11	26	THE SATURDAYS Issues Fascination	2373	1.19	31.69	-10.18
16	18	16	3	KINGS OF LEON Use Somebody Hand Me Down	1560	3.45	28.86	3.55
17	8	7	33	DANIEL MERRIWEATHER Change Columbia	1767	30.99	28.65	-28.59
18	RE			THE TING TINGS We Walk Columbia	330	0	26.6	0
19	20	3		ANNIE LENNOX Shining Light RCA	733	9.24	26.39	6.58
20	27	25	67	JENNIFER HUDSON Spotlight RCA	1667	2.46	24.78	10.67
21	32	3	10	PUSSYCAT DOLLS Whatcha Think About That Interscope	645	10.4	24.43	27.51
22	29	2	28	N-DUBZ Strong Again A&M	238	32.96	23.97	12.27
23	17	6	18	BRITNEY SPEARS Circus Jive	1104	5.44	23.91	-15.27
24	34	4		KELLY CLARKSON My Life Sucks Without You RCA	651	12.15	23.56	25.19
25	46	4	95	EMPIRE OF THE SUN Walking On A Dream Virgin	348	-1.14	23.11	50.16
26	22	13	38	LEONA LEWIS Run Sycu	1498	-6.14	22.82	-4.48
27	19	19	32	BEYONCE If I Were A Boy Columbia	1709	-8.22	22.52	-10.74
28	24	10	43	GIRLS ALOUD The Loving Kind Fascination	1640	-10.87	21.97	-7.26
29	39	2	17	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone Atlantic	789	11.13	21.93	25.67
30	45	2	49	MGMT Time To Pretend Columbia	383	12.65	21.85	41.88
31	42	3	4	THE PRODIGY Omen Take Me To The Hospital	217	55	21.33	36.03
32	37	6	55	MORRISSEY I'm Throwing My Arms Around Paris Decca	182	-16.51	21.25	17.6
33	28	22	19	THE KILLERS Human Vertigo	1293	1.49	21.2	-0.89
34	35	27	27	COLDPLAY Viva La Vida Parlophone	1043	27.98	20.45	8.78
35	NEW	1	9	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle Interscope	470	0	19.66	0
36	21	17	29	KATY PERRY Hot N Cold Virgin	1120	-19.37	19.42	-19.05
37	NEW	1		PET SHOP BOYS Love Etc Parlophone	110	0	19.1	0
38	40	51	60	DUFFY Mercy A&M	840	23.53	18.82	14.83
39	30	11	46	NE-YO Mad Def Jam	1189	-11.53	18.31	-5.67
40	26	19	52	TAKE THAT Greatest Day Polydcr	1409	-18.22	18.24	-18.83
41	36	17	57	THE SCRIPT Break Even Phonogenic	1213	2.45	17.5	-4.89
42	NEW	1		LEMAR Weight Of The World Epic	739	0	17.36	0
43	NEW	1		THE SATURDAYS Just Can't Get Enough Fascination	643	0	16.67	0
44	RE			CHASE & STATUS FEAT. KANO Against All Odds Ram	53	0	16.4	0
45	16	8	13	KID CUDI VS. CROOKERS Day 'N' Nite Data	711	2.6	16.23	-43.51
46	47	57	72	TAKE THAT Rule The World Polydcr	846	1.56	16.04	4.36
47	41	18	65	T.I. FEAT. RIHANNA Live Your Life Atlantic	656	-16.33	15.56	-3.29
48	50	2		FLO-RIDA Right Round Atlantic	523	1.36	15.43	7.23
49	31	3	23	ALL-AMERICAN REJECTS Gives You Hell Geffen	295	23.95	15.32	-20.99
50	49	23	62	PINK So What LaFace	802	10.01	15.12	1.54

Nilsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 105.6 Century FM, 106.3 Bridge FM, 107.6 Juice FM, Liverpool, 107.8 2FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 96.4 FM The Wave, 96.9 Wiang FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC 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News media

Radio playlists

Radio One

A list:

Alesha Dixon Breathe Slow; All-American Rejects Gives You Hell; Beyonce Single Ladies (Put A Ring On It); Britney Spears Circus; Chase & Status Feat. Kano Against All Odds; Coldplay Life In Technicolor II; Eminem Crack A Bottle; Lady Gaga Just Dance; Lily Allen The Fear; Mgmt Time To Pretend; N-Dubz Strong Again; Pink Sober; Pussycat Dolls Whatcha Think About That; Shontelle T-Shirt; Take That Up All Night; The Killers Spaceman; The Prodigy Omen; The Ting Tings We Walk; Tinchy Stryder Feat. Taio Cruz Take Me Back; U2 Get On Your Boots

B list:

Akon Feat. Kardinal Offishall & Colby O'donis Beautiful; Friendly Fires Skeleton Boy; Gary Go Wonderful; Glasvegas Flowers & Football Tops; Katy Perry Thinking Of You; Kelly Clarkson My Life Sucks Without You; Kings Of Leon Revelry; Madcon Liar; Miley Cyrus Fly On The Wall; Rudenko Everybody; September Can't Get Over; Snow Patrol If There's A Rocket Tie Me To It; T.I. Dead And Gone; The King Blues Save The World, Get The Girl; The Wombats My Circuitboard City

C list:

Chipmunk Chip Diddy Chip; Empire Of The Sun Walking On A Dream; Flo-Rida Right Round; Ladyhawke Paris Is Burning; Lemar Weight Of The World; Noisettes Don't Upset The Rhythm; Oasis Falling Down; Royksopp Happy Up Here; Scouting For Girls Keep On Walking; Taylor Swift Love Story; The Saturdays Just Can't Get Enough; The Script Talk You Down; You Me At Six Save It For The Bedroom

1-Upfront:

Bon Iver Skinny Love; Dan Black Alone; In Case Of Fire The Cleansing

Radio Two

A list:

Empire Of The Sun Walking On A Dream; Gary Go Wonderful; Lily Allen The Fear; Morrissey I'm Throwing My Arms Around Paris; Raphael Saadiq Love That Girl; Taylor Swift Love Story; U2 Get On Your Boots

B list:

Annie Lennox Shining Light; Daniel Merriweather Change; Imelda May Johnny Got A Boom Boom; Jools Holland I Went By; Karima Francis Again; Lemar Weight Of The World; Ray Lamontagne You Are The Best Thing; Stone Walters Trouble; The Killers Spaceman; Tom Jones Give A Little Love; Will Young Let It Go

C list:

Anthony Wright No Me Without You; John Travolta & Miley Cyrus I Thought I Lost You; Kings Of Leon Revelry; Laura And The Tears Love Live On!; Melody Gardot Who Will Comfort Me; One Eskimo Kandi; The Bird & The Bee Love Letter To Japan; The Ting Tings We Walk

Kiss FM

50 Cent Get Up; Akon Right Now; Akon Feat. Kardinal Offishall & Colby O'donis Beautiful; Alesha Dixon Breathe Slow; Beyonce If I Were A Boy; Beyonce Single Ladies (Put A Ring On It); Britney Spears Circus; Chipmunk Chip Diddy Chip; Doman & Gooding Runnin; Eminem Feat. Dr Dre & 50 Cent Crack A Bottle; Flo-Rida Right Round; Jay Sean Tonight; Jazmine

Sullivan Dream Big; Jennifer Hudson If This Isn't Love; Jennifer Hudson Spotlight; K.I.G. Family Heads Shoulders Knees & Toes; Kanye West Heartless; Kanye West Love Lockdown; Kardinal Offishall Feat. Akon Dangerous; Katy Perry Hot N Cold; Kevin Rudolf Feat. Lil Wayne Let It Rock; Kid Cudi Vs. Crookers Day 'N' Nite; Kyla Do You Mind; Lady Gaga Just Dance; Leona Lewis Forgive Me; Lily Allen The Fear; N-Dubz Strong Again; Ne-Yo Mad; Outsiderz Keep This Fire Burning; Perempay & Dee In The Air; Pink So What; Pussycat Dolls Whatcha Think About That; Rihanna Rehab; Shontelle T-Shirt; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; Sway Feat. Akon Silver & Gold; T.I. Feat. Rihanna Live Your Life; T.I. Feat. Justin Timberlake Dead & Gone; The Guru Josh Project Infinity 2008; Tinchy Stryder Feat. Taio Cruz Take Me Back

Ministry Of Sound

A list:

Bart B More Vs Oliver Twizt Finally; Kid Cudi Vs. Crookers Day 'N' Nite; Lasgo Out Of My Mind; Rudenko Everybody; September Can't Get Over; Star Pilots In The Heat Of The Night; Steve Angello Show Me Love

B list:

7Th Heaven This Is Your Life; Doman & Gooding Runnin; Ladyhawke Paris Is Burning; Lazee Hold On; Natural Born Grooves Candy On The Dancefloor; Noisettes Don't Upset The Rhythm; Reflekt Feat. Deline Bass Need To Feel Loved; Velvet Chemistry

NME

A list:

Casiokids Fot I Hose/Verdens Storste Land; Doves Kingdom Of Rust; Empire Of The Sun Walking On A Dream; Friendly Fires Skeleton Boy; Grand Duchy Lovesick; Hockey Too Fake; Loney Dear Airport Surroundings; Oasis Falling Down; Rogues Not So Pretty; The Bronx Young Blood; The Datsuns So Long; The Gay Blades O Shot; The Hot Melts Edith; The Maccabees No Kind Words; The Race Rude Boy; The Rifles The Great Escape; U2 Get On Your Boots; White Lies Farewell To The Fairground

B list:

Animal Collective My Girls; Bear Hands What A Drag; Boxer Rebellion Evacuate; Brakes Hey Hey; Chew Lips Solo; Dan Black Alone; Dinosaur Pile-Up Traynor; Franz Ferdinand Can't Stop Feeling; Pete Doherty Last Of The English Roses; The Bpa Feat. Iggy Pop He's Frank (Slight Return); The Prodigy Omen; The Secret Machines Atomic Heels; The Walkmen In The New Year; Whomadewho The Plot

The Heart Network

A list:

Alesha Dixon Breathe Slow; Annie Lennox Shining Light; Beyonce If I Were A Boy; Beyonce Single Ladies (Put A Ring On It); Daniel Merriweather Change; Gary Go Wonderful; Girls Aloud The Loving Kind; Girls Aloud The Promise; James Morrison Feat. Nelly Furtado Broken Strings; Jordin Sparks Feat. Chris Brown No Air; Laura Izibor Shine; Lemar Weight Of The World; Leona Lewis Run; Lily Allen The Fear; Ne-Yo Mad; Pink Sober; Ronan Keating Time After Time; Shontelle T-Shirt; Take That Greatest Day; Take That Up All Night; Taylor Swift Love Story; The Saturdays Issues; The Saturdays Just Can't Get Enough

Social network overlays click-through ads on videos

MySpace monetises video

Online

By Eamonn Forde

WARNER MUSIC'S MY CHEMICAL ROMANCE have become one of the first acts to harness the monetisation opportunities of music videos on MySpace via click-through purchasing.

The social network, which launched its MySpace Music service in the US in September last year, is using overlay ads on video content via its partnership with Auditude. Viewers can click through to buy related products or jump straight to the artists in question's site.

For the video of My Chemical Romance's cover of Bob Dylan's Desolation Row, users were given the option to buy the track as a download from Amazon or on vinyl.

Within the first 24 hours, the video had scored a click-through rate of 1.2%, which is significantly higher than the average click-throughs for online banner ads. The overlay ads appear at the bottom of the video and this is seen as a less obtrusive approach that does not interrupt the viewing experience.

Warner Music Group's EVP of digital strategy and business development Michael Nash says, "We have had the My Chemical Romance/MySpace campaign this year and Mission: Metallica last year that both utilised a lot of social media partners. These are all indicators of ways that we work to align tactics with strategy as we grow the digital business."

Warner Music Group recently reported that its digital revenue in



U2's Get On Your Boots follows My Chemical Romance's Desolation Row (below) as the next video on MySpace to feature overlays



purchasing options for more than just the music.

Sony Music's The Script have already tested this on their own website with the video for new single Breakeven. It features 242 clickable "hotspots" that link through to purchase consumer goods, such as clothing and even cars, that feature in the video, offering a new twist to product placement.

"The My Chemical Romance campaign is indicative of a transformation of the music industry's relationship with a company like MySpace," says Nash. "Up until a year ago, MySpace was just a promotional channel; there were lots of assets there that were of great interest to artists' fans but which were completely unmonetised."

"We will now see people being very thoughtful in how they address the broad distribution opportunity offered by these large third-party social networks and connecting that to the deeper fan experience that is available on the direct-to-consumer platforms."

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Artists go head to head in 4Music chart

4MUSIC HAS CREATED a new themed music video show, The Versus Chart, ahead of the launch of a raft of fresh programming this spring.

The Versus Chart, a new production from Box TV, will see artists go head to head in what is billed as a "pop battle".

The 12-part series kicks off on March 2 at 9pm, with a programme pitting Britney Spears against Christina Aguilera. Later shows include The Killers vs Kings Of Leon, Take That vs Robbie Williams and U2 vs Coldplay.

The show will be presented by Hollywood actors Matt Little and Darren Jeffries, who also fronted Channel 4's V Festival in 2008.

Box TV programmes director Dave Young says that The Versus Chart is typical of the new programming, details of which will

be announced soon.

"Versus Chart fits very much with our intentions for 4Music," he says. "Music is at the heart of what we are trying to do. We are trying to tell stories within music video. It is less about straight radio playlists and more about working through ideas."

Young explains that the company has been busy auditioning new presenters and brainstorming new ideas over the last couple of months and The Versus Chart is the first fruits of that.

"We are going to be making a larger announcement about things that are coming up this spring," he adds.

It is now seven months since Channel 4 and Bauer Media joint venture Box TV rebranded its music TV channel The Hits as 4Music, creating Channel 4's first dedicated music channel.

While he did not wish to give

viewing figures, Young says the response among audiences has been very positive so far.

"Viewer response has been very good," he says. "It is the number one [music] channel in the UK by some distance."

Young adds that a lot of the 4Music programming is now transferring to the main Channel 4 channel. "That is something we are very happy about," he explains. "And we continue to look for other people to partner with, be it brands or other production companies."

Channel 4 head of music/head of T4 Neil McCallum adds, "Matt and Darren were an obvious choice to add to our presenter talent. They are young, fun and well known by our audience. They bring a huge amount of life to programming and what better way to launch them than with a new concept show like The Versus Chart."

News digital

Music service forecasts a strong year after its disappointing 2008 launch

Ambitious game plan back on track for Qtrax

Downloads

By Eamonn Forde

AD-SUPPORTED MUSIC SERVICE

QTRAX is making moves to license and monetise some 25m tracks that previously only existed on bootlegs in the run-up to its full launch.

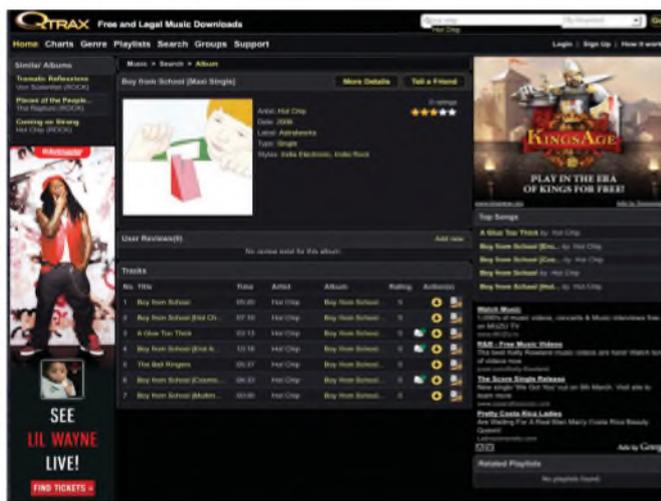
"In the coming months we will be introducing an increasing amount of songs from the peer-to-peer world," says Qtrax CEO Allan Klepfisz. "If a song is out there we will give the rights holder the option to say if they want it included in their catalogue or not."

Klepfisz believes that the move will give the service significant differentiation in the market, after its disappointing launch at Midem 2008.

When asked what size the proposed catalogue would be, assuming the many licensing hurdles for bootleg recordings could be cleared, Klepfisz estimates around 25m tracks.

Klepfisz explains, "It is estimated that there are about 75m tracks on P2P. Our estimation is that, of those 75m tracks, we should be able to get one-third cleared eventually. We think that figure could be exceeded, but that's what we're aiming for."

This is seen as a positive move to create a legal platform for previously-illegal content, but sourcing and clearing the tracks will be an arduous task. What is more, its appeal



Qtrax predicts it will be able to clear 25m songs for use on its relaunched site

could be confined to hardcore fans rather than mass-market digital consumers.

The market has moved on since Qtrax appeared on the industry's radar and will face fierce competition from other ad-funded services such as Spotify, YouTube and We7.

"It's very easy to bandy about phrases like 'ad-supported' or 'ad-funded'," says Klepfisz, "but it's a lot more difficult to actually support a service that way. Ad-supported models require a lot of tweaking, so we are spending a lot of time on the cost and revenue sides making sure this works."

He admits that the global recession is going to have a negative impact on advertising spend, but suggests that music services could

come into their own by delivering cheaper and more targeted forms of advertising.

Qtrax claims its tracks will take around 10 seconds to download, during which time users will experience contextual ads. All tracks will come wrapped in DRM, but Qtrax says this is to monitor how often the songs are played, basing royalty payments on plays rather than pure downloads.

Klepfisz believes that, while Qtrax's core user base of 13- to 35-year-olds may not be willing to pay for digital music, they will be prepared to buy other products around their favourite artists.

He views the upselling of other artist-related content as a massive opportunity that is currently

"We are spending a lot of time on the costs and revenue sides to make sure this works"

ALLAN KLEPFISZ, QTRAX

underexploited and plans to include purchasing options for concert tickets and merchandise.

The service is also aiming to crack localisation issues, seeing tailored, territory-specific offerings as the only way to operate internationally.

"We believe that local content is a very powerful thing to offer each of the local markets," says Klepfisz. "There are large parts of the world where iTunes currently doesn't exist and there is no easy and legal way to buy music. Sadly, the rate of piracy is very high in a lot of these markets."

Having finalised a deal with Warner Music in recent weeks, Qtrax now has licences in place with all the major record labels and publishers. It is also in "advanced" talks with independent labels and aggregators.

It plans to launch "in the next couple of months" in English-speaking markets, with a global roll out, localised for each market, to follow.

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Omnifone offers tailored solution to online piracy

ONLINE MUSIC SERVICE PROVIDER Omnifone has announced a customisable solution for service providers to help migrate customers from illegal to legal services.

The company's MusicStation Next Generation service works through a user's broadband connection or set-top box that the individual service providers can tailor.

Streaming and downloads that are locked to specific devices form the spine of the offering, which will be embellished with editorial content around artists, recommendation tools, community features and playlist management.

"With MusicStation Next

Generation we are giving ISPs an easy and rapid solution to deliver a service that is better than piracy to their consumers," says Omnifone CEO Rob Lewis.

Omnifone will effectively promote the offering for service providers, handling the rights clearances and technological issues. It has pan-European licensing deals covering audio and video in place from all four major labels and a number of independents.

The company is in talks with providers to implement MusicStation Next Generation for them, although it was unable to confirm which partners would be the first to market with it.

Lewis did, however, respond to rumours that have followed the service in the last week by saying, "We are in discussions with a whole host of different parties from all over Europe, and one of those parties we are in advanced discussions with is BSKyB."

Universal Music has already signed a deal with BSKyB for the latter's imminent music subscription service.

Lewis was unable to confirm a launch date or a ballpark figure for the cost to the consumer, except to say that it would be rolled into their monthly broadband or satellite/cable bill or available on a pay-as-you-go basis.

Omnifone has already staked its claim in the mobile market via its original MusicStation model and partnership with handset manufacturer Sony Ericsson on PlayNow.

Asked what this meant for the company's core strategy, Lewis says, "Lots of consumers want music on the move, as the success of the iPod and the iPhone demonstrate. But we always felt there was a need to deliver a great digital musical experience into the living room. We are still totally committed to the mobile space. We are also committed to ensuring that every type of consumer can enjoy legitimate services that give them an alternative to piracy."

Digital news in brief

● **MTV International** has unveiled its new online music initiative – MTV Music. The global digital hub will launch in quarter three in the UK and will combine the broadcaster's archive content with social networking. MTV is looking to sign up brand and retail partners to deliver ad funding options and click-through purchasing of content. The US version of the site has launched at beta and attracted 500,000 users in its first three days.

● Online music video service **LastVid.com** has launched. The website combines Last.fm-style discovery with YouTube-style access.

● Half of the charges against Swedish torrent tracker **The Pirate Bay** have been dropped on the first day of the court case. The litigation will now focus on the issue of making copyright-infringing content available.

● **Nokia** has signed a deal with digital media distributor iNgrooves to include its catalogue of independent artists on its Comes With Music service. Meanwhile, Nokia and **Microsoft** have confirmed the launch of their own mobile application stores. Nokia's Ovi Store will debut in May while Microsoft's Windows Marketplace will arrive towards the end of the year.



● Matmi-designed online **Lily Allen** game *Escape The Fear* has surpassed 2m plays to date.

● **Microsoft** has announced it is reorganising its Zune team into two divisions, hardware and software.

● Mobile music tagging service **Shazam** has announced that it has 35m users and is tagging an average of 1m tracks a day. The company projects it will top 50m users by the end of 2009.

● **Metallica** will make their new digital boxed set available exclusively through iTunes for one month. The Complete Metallica will be available on March 31 before moving to other digital retailers on April 28.

● **Warner Music Group** and **Sony Music Entertainment** have sold their joint digital music and movie distribution platform Digital Access to Russian digital investor ru-Net II. It was founded in 2007 and has access to 250,000 songs and 5,000 videos.

● **Sony Ericsson** has launched Media Go, a service which allows users to transfer music, videos, photos and podcasts to their mobiles through a USB cable. It is an extension of its PlayNow Music service.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£146,010	MOTORHEAD Hammersmith Apollo, London	4,867	Live Nation
£127,403	WILL YOUNG Royal Concert Hall, Glasgow	3,917	Live Nation
£121,575	CARTER USM Brixton Academy, London	4,863	Live Nation
£85,680	SCOUTING FOR GIRLS Academy, Glasgow	4,896	DF Concerts
£83,850	WILL YOUNG Apollo, Manchester	2,580	Live Nation
£60,000	CARTER USM Academy, Birmingham	3,000	Live Nation
£56,535	THE RIFLES Brixton Academy, London	3,769	Live Nation
£56,258	WILL YOUNG International Centre, Harrogate	1,731	Live Nation
£51,773	WILL YOUNG Philharmonic Hall, Liverpool	1,593	Live Nation
£49,119	THUNDER Manchester Academy	2,339	Live Nation
£47,500	RAZORLIGHT Barrowland, Glasgow	1,900	DF Concerts
£46,625	MOTORHEAD Colston Hall, Bristol	1,865	Live Nation
£46,099	SAW DOCTORS Olympia, Dublin	1,612	MCD
£42,931	PRIMAL SCREAM Olympia, Dublin	1,300	MCD
£40,675	MOTORHEAD Corn Exchange, Cambridge	1,627	Live Nation
£40,551	THUNDER City Hall, Sheffield	1,931	Live Nation
£38,750	MOTORHEAD UEA, Norwich	1,550	Live Nation
£38,535	SCOUTING FOR GIRLS Guildhall, Portsmouth	2,202	Live Nation
£37,000	OPETH Shepherds Bush Empire, London	2,000	Live Nation
£34,700	MOTORHEAD Exeter University	1,388	Live Nation

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Nov 17-23, 2008. 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

Association's fan-friendly ticketing website goes live

CPA to take on secondary agents at own game

Ticketing

By Gordon Masson

THE CONCERT PROMOTERS' ASSOCIATION is stepping up its fight against the secondary ticketing market by launching its own resale website.

Taking the adage "If you can't beat them, join them" to heart, the association's members are hoping that their Officialboxoffice.com site will become a favourite with concertgoers and put other players in the secondary ticketing market out of business in the process.

"We had a three-year campaign to try to get touting outlawed, getting all the way to a Government Select Committee, who rejected our proposals," recalls CPA chairman Rob Ballantine.

"We are obviously disappointed about that, but we have accepted it and we know that touting is inevitably here to stay - as we saw last summer with the number of young people getting ripped off time and time again by dodgy ticketing websites."

Ballantine says that the decision to launch Officialboxoffice.com,

which goes out live today (Monday), is in direct response to the lack of Government action on touting.

Ironically, the Department for Culture, Media and Sport last week announced it was initiating a new consultation into secondary ticketing, but while that 12-week exercise may result in recommendations for ticketing legislation, the CPA is pursuing its own strategy.

"Officialboxoffice.com will insist that anyone who sells a ticket on the site includes details of the block, row and seat number," explains Ballantine. "We can use these details to carry out stringent checks to make sure that the seller actually owns the ticket, thereby protecting the buyer."

"The buyer will be charged a 12.5% booking fee, which will go toward the running costs of Officialboxoffice.com, but the money will be held by the box office until the buyer has got the ticket and has been to the show," continues Ballantine.

Ballantine adds that ticket sellers should also be happy to use the service. "The buyer will get 100% of the sale price of the ticket, meaning

that we hand over a lot more than other secondary ticketing sites do.

"Obviously the system, which is being hosted by See Tickets, has cost a lot of money to set up, so the booking fee from the buyers will go toward that, as well as the marketing and advertising costs to help the site grow."

Although concert promoters are now communicating with the secondary ticketing market, Ballantine concludes that the concept behind OfficialBoxOffice is to take business away from other resale sites, with the overall aim that the website could eventually become a simple ticket exchange site.

"As long as secondary ticketing is like the Wild West, we want to be in there offering the fans something that is both fair and safe to use, with a number of built-in guarantees," he says. "Our message to fans is still that they shouldn't enter the secondary market, but as long as it exists we want to offer people a safe alternative to all the cowboys out there. We believe we have achieved that with Officialboxoffice.com."

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Viewpoint: Simon Harper managing director, Needtickets.com



EVIDENCE THAT THE ENTERTAINMENT SEC-

TOR is coping comparatively well in the current financial storm isn't hard to come by. Headlines for record-breaking events such as Take That's stadium tour, West End theatre's 2008 takings and the popularity of The O2 have proved to be tonics for the entire business community in these uncertain times.

Post financial meltdown, tours from acts as diverse as Pink, The Killers, Kings Of Leon, Morrissey, The Specials, Fleet Foxes, Chris Brown, Metallica, and AC/DC

have sold out in a matter of hours, while artists including Girls Aloud, The X Factor finalists, Snow Patrol, The Prodigy and Oasis have lined up their biggest tours yet. All 137,000 tickets for this year's Glastonbury have sold out in advance.

Many economic commentators predicted at the start of the slowdown that 'escapist businesses' would be in a comparatively robust position. Cinema attendance is currently booming as audiences look for some light relief from the headlines, while strong sales for the A-list artists mentioned above suggest that live music is still being viewed as a cost-effective means of forgetting about the 'credit crunch' for one night only.

If you want to be at a must-see event, you don't have the option of waiting in expectation for a drop in prices or searching for a bargain. Indeed, indecision can result in missed opportunities. It is therefore not surprising that ticket sales for many of

2009's major live events are lining up to expectations.

However, move away from the headlining-grabbing full houses and the trend toward staying at home is hitting smaller venues hard.

"Ticket search services show, at a glance, the huge volume of tickets that can be picked up for less than a trip to the cinema"

Venues that rely on alcohol sales to support music events and acts that play to audiences who have popped to the pub are facing difficult times. Well-established venues such as The Charlotte in Leicester, Junktion 7 in Nottingham, Spitz in London and the Duchess of York in Leeds have already shut the doors to live music performance and more will inevitably follow.

Rising unemployment will have an impact across the entertainment sector. The Needtickets.com weekly Ticket

Alert email lists all of the major live music events that have been placed on sale that week by all of the ticket agents that operate nationwide. It includes an average of 20 events per week and, as yet, there are no signs of this

volume decreasing. However, for a number of these events ticket sales are likely to be falling behind expectations.

It is likely that ticket search services such as Needtickets.com will support ticket sales, as they demonstrate that tickets are in fact still available for events that may be widely perceived as being sold out. They also show, at a glance, the huge volume of tickets that can be picked up for less than the cost of a trip to the cinema.

Inevitably, increasing numbers of prospective purchasers will choose between events and price will become more crucial. Ticket search engines will therefore play an increasingly key role in providing the additional information that many now require prior to making a purchase. Searching can help consumers reach various conclusions such as purchasing a standing ticket rather than a seated ticket because the former are still available at the original face value.

The best ticket agents, exchanges and search services are innovating to improve their marketing mix by using technology such as mobile platforms, RSS feeds, emails and Twitter. Needtickets is not alone in this approach, and by doing this the music industry can capitalise on the fact that the trend toward live music concerts and festivals becoming integral to the lifestyle of millions of people isn't about to disappear overnight."

Government lays down live gauntlet

Ticketing

By Gordon Masson

THE EVENTS INDUSTRIES ARE BEING URGED to come up with ideas to slash the numbers of tickets that end up in the hands of touts, as part of a three-month Government consultation into ticketing practices.

The Department for Culture Media and Sport launched the consultation last week when Sports Minister Gerry Sutcliffe said the Government wants to see more use of innovative approaches to prevent touts from buying up tickets for high-profile events.

"Real efforts are being made by some event organisers to thwart the touts and ensure that as many tickets as possible go straight to real fans. But most of the time tickets go to whoever is quickest online on the day they go on sale – and too much of the time that is touts who simply want to resell at a profit," says Sutcliffe.

However, the minister also lauded certain players in the secondary ticketing market and invited those companies to participate in the consultation process.

"An honest and transparent resale market can be beneficial. It provides fans with an opportunity to buy tickets for sold-out events or sell tickets they can no longer use," adds Sutcliffe.

Among other issues, the DCMS is seeking opinion on whether The Society for Ticket Agents and Retailers (STAR) could act as a

beacon of good practice, whereby displaying the STAR logo would give customers confidence they were buying from reputable sellers.

The consultation process has been widely welcomed by the ticketing sector, although proposals to ring-fence certain events have met with accusations that such measures by their very nature create a black market for those tickets.

As a retailer that offers consumers both primary and secondary ticketing options, market-leading operator Ticketmaster is in a unique position to comment on both sides of the fence.

"As the leading ticketing company in the UK, Ticketmaster has been and will continue to engage with the Government, the industry and consumers on the issue of ticket sale and ticket resale," says Ticketmaster UK managing director Chris Edmonds.

Viagogo CEO Eric Baker says, "We share the Government's concerns about the accessibility of tickets – for some of these high profile events you're more likely to get your hands on the crown jewels than get hold of a ticket. But outlawing resale will simply drive tickets onto the black market, raising prices and slamming the stadium door shut on the average fan."

In addition to the consultation, the Government has also highlighted new advice from Consumer Direct in an effort to inform music fans of how to safely shop for concert and festival tickets online.

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Schoolboy project sparks Static ignition



Shocking behaviour: Tristan Augier and Tom Perry have set their sights on IndigO2

WHAT STARTED OUT LAST YEAR as a school project has quickly established itself as a fully-fledged promotions business for two teenage entrepreneurs now planning their first event in London.

St Albans schoolboys Tristan Augier and Tom Perry are both preparing for their A-levels, but when they are not studying the 17-year-olds are running Static Productions Ltd, which has snowballed from organising a local club night a year ago, to booking the IndigO2 for an event in three months' time.

"We signed up to Young Enterprise at school and, while others were arranging cake sales or washing cars, we promoted a club night which sold out to 500 people," says Augier.

Confident they could reproduce that success on a bigger scale, the boys pitched their idea to investors at an Angels Den event. "It's like Dragons Den but it works a bit like speed dating," explains Augier. "We came away from that with the promise of up to £45,000 in backing."

With mentoring from their backer, the duo have now set about the tricky proposition of promoting a 2,400-capacity event Project Urban, which they describe as a showcase gig

for some of the country's best up-and-coming urban talent.

"We're learning by trial and error," admits Augier. "It's a long process, but we started just by asking agents if they represented an act, and if they didn't they were usually able to tell us who did."

"We had a lot of rejections, but we've learned to deal with that and we've found that once one or two agents bought into the idea, things have started to gather pace."

As a result, Project Urban is going ahead on May 3 with a line-up that already includes Wiley, Tinchy Stryder, Ironik, Crazy Cousinz, Bashy & Ghetts, Wretch 32 and Scorcher.

"We haven't promoted it yet, but tickets are already on sale through Ticketmaster and See Tickets," says Augier.

In the meantime, Tristan admits that he and Tom are staying up late organising Project Urban. "I'm learning to live with the idea of rubbish A-level results," laughs Augier, "but this is something we definitely want to work at, so hopefully the IndigO2 show will work well and then we can go on to do more frequent and bigger events and build our own Live Nation or SJM."

Live news in brief

● **Hinterland** has added a further 27 acts to its line-up, taking the Scottish festival's tally of performers to 57. The April 30-May 1-held event will be staged in about 20 Glasgow venues, ranging from intimate spaces for 100 people up to 1,500-capacity venues. Latest names on the bill include Michachu, The Invisible, Metronomy, Drums of Death, The Count & Sinden and local act Sons and Daughters.

● **Basement Jaxx** have been booked as headliners for this year's **Wireless** festival in London's Hyde Park. The act played the first Wireless five years ago and will return to the festival's main stage on July 4. The event has scaled back to two days this year to make room for Blur's two Hyde Park concerts in the days before the festival. Wireless will feature four stages, with The Streets and Dizzee Rascal performing on the same day as Basement Jaxx.



● **The Ticket Factory** has unveiled six new self-service ticket kiosks in a bid to improve customer experience. The official box office of Birmingham venues the LG Arena, The NEC and The NIA has installed the technology, which allows customers to simply swipe their credit or debit card for the collection of tickets they have purchased by phone or online and have opted to collect at the venue. The kiosks (pictured with Ticket Factory business development manager Peter Monks and NEC Group business solutions analyst Murray Dickson,) can also be used for on-the-day sales.

● **Groove Armada** will be joined by Duran Duran and N.E.R.D as headline acts at their **Lovebox Weekender** on July 18-19. The event will again be held at London's Victoria Park and has also confirmed Florence & The Machine, Friendly Fires, Simian Mobile Disco and Fat Freddy's Drop on the bill. Groove Armada will close the event on the Sunday.

● Menswear brand **Topman** is launching Topman CTRL, a monthly music platform in which innovative and emerging musical talent will curate the store's music programme with live events in cities across the UK. Already confirmed as the first two controllers are Metronomy and Ladyhawke, who will use venues such as Hoxton Square Bar & Kitchen in London (March 25) and The Deaf Institute, Manchester (April 30) to get the initiative under way.

Festivals to use DNA

FESTIVAL REPUBLIC IS PLANNING TO tap into its demographic through a partnership with research and strategy agency Crowd DNA, which will gauge the opinions of thousands of people at this summer's Reading and Leeds Festivals.

The Sixty Thousand Voices initiative will involve one of the largest research programmes of its kind by offering brands and agencies access to more than 65,000 music-loving 16- to 24-year-olds at the August-held events.

Festival Republic is working with Crowd DNA to roll out the research project online and at the festival sites in the months surrounding Reading and Leeds, in the hope that they can deliver more insight into the role that brands play in live music and in the lives of those that consume it.

"Whilst there is a wealth of sta-

tistical research around how many young people listen to music on their mobiles etc, there is a lack of qualitative insight into the roles that brands play in the pre- and post-festival periods, as well as the weekend itself. This audience has an opinion and I believe that the brands who listen are the ones that will really enjoy the benefits of live music sponsorship," explains Festival Republic sponsorship manager James Kent.

Crowd DNA managing director Andy Crysell adds, "We are looking to develop techniques that allow us to kick-start a potent two-way conversation with the audience. The connection between music and brands is well established, but the time has come for fresh ideas and new perspectives to come to the fore, and Sixty Thousand Voices has a major role to play."

Tixdaq

Ticket sales value chart

pos	prev	artist	dates
1	1	THE KILLERS	15
2	2	BEYONCE	10
3	3	METALLICA	8
4	5	MADONNA	4
5	4	TAKE THAT	20
6	9	SNOW PATROL	17
7	NEW	BRUCE SPRINGSTEEN	3
8	10	PINK	25
9	8	AC/DC	6
10	6	KINGS OF LEON	5
11	7	GIRLS ALOUD	25
12	11	TINA TURNER	12
13	14	OASIS	11
14	18	BRITNEY SPEARS	9
15	NEW	IL DIVO	11
16	16	X FACTOR FINALISTS	22
17	15	MORRISSEY	15
18	17	THE PRODIGY	10
19	NEW	LIONEL RICHIE	13
20	NEW	JAMES TAYLOR	5

tixdaq.com - Live entertainment intelligence

Hitwise

Primary ticketing chart

pos	prev	artist
1	4	KINGS OF LEON
2	8	DANCE NATION LIVE
3	NEW	BLINK 182
4	5	TAKE THAT
5	NEW	BRUCE SPRINGSTEEN
6	17	TINA TURNER
7	3	GIRLS ALOUD
8	NEW	BLOC PARTY
9	15	COLDPLAY
10	NEW	ELBOW
11	13	JAMES MORRISON
12	6	BEYONCE
13	11	PINK
14	NEW	JAMES TAYLOR
15	NEW	T IN THE PARK
16	NEW	FALL OUT BOY
17	NEW	MORRISSEY
18	NEW	THE PRODIGY
19	12	THE KILLERS
20	NEW	BLUR

hitwise

News publishing

Cohen, X Factor and The Circus set u

Quarterly analysis

By Paul Williams

UNIVERSAL MUSIC PUBLISHING ENDED EMI'S NINE-MONTH LEAD

at the top of the market share rankings in quarter four to set up a nailbiting finish for 2008's top publisher prize.

Paul Connolly's company topped the combined singles and albums table for the first time since Q4 2007 in the closing three months of the year with a 22.9% share, as EMI slipped to 19.3% – its lowest score in five years.

Universal's strong finish to the year means it could now go either its or EMI's way when the 2008's top publisher is announced at the Music Week Awards on April 8.

Universal's return to the top was neatly balanced between albums and singles, with its unrivalled 23.2% share on albums including exclusive interest in The Killers' *Day & Age*, which finished as the fourth-biggest seller of the period, and more than 90% of the Stereophonics' *Best Of – Decade In The Sun*, the period's eighth top seller.

Having replaced EMI as top albums company, it also moved ahead of EMI on singles, but it was Sony/ATV which claimed the singles crown as Alexandra Burke and Jeff Buckley's versions of Leonard Cohen's *Hallelujah* helped it to set a handful of personal bests.

Sony/ATV was not only the top publisher on singles during a

quarter for the first time, but did so with its best singles quarterly score yet – 23.7%.

This in turn helped to give the company its best combined score to date with its 16.3% market share enough to overtake Warner/Chappell for third place behind Universal and EMI.

The incredible transformation of Sony/ATV's singles performance was, of course, down to the decision to have the X Factor winner record *Hallelujah*.

The same programme was also an important component of Universal's 22.3% singles score, with its top hits of the quarter a 50% share of the X Factor Finalists' version of Hero and Leona Lewis's version of Snow Patrol's *Run*.

The cover of the Mariah Carey hit, whose publishing is shared with Warner/Chappell, finished as the second top single of the quarter, while *Run*, which Lewis performed on the ITV1 show to huge acclaim ahead of its release, ranked in third place.

Missing out on any of the X Factor-related songs had a notable detrimental effect on EMI's singles performance in the quarter. Its albums share actually went up, rising quarter-on-quarter from 18.1% to 20.0% as it claimed a 48.1% share through Howard Donald, Jason Orange and several co-writers of the period's top album, *Take That's The Circus*. It also controlled more than half of Pink's eighth-placed *Funhouse*.



Indie focus Abba's gold loses shine to Kobalt

ABBA PUBLISHER BOCU met its Waterloo in quarter four as its record-breaking performance over the previous three months came to an end and Kobalt returned as the leading independent publisher.

Bocu, whose showing in Q3 on the back of the *Mamma Mia!* soundtrack and *Abba Gold – Greatest Hits* was so strong it overtook both Warner/Chappell and Sony/ATV on albums, dropped to less than one-sixth of its previous size in Q4, with its market share falling from 20.8% to 8.8%.

Kobalt's market share rose from 12.2% to 16.9% as it established a 5.6 percentage point lead at the top of the indie publishing chart.

Its writer Max Martin was a star attraction in its rising fortunes,

helping it to two-thirds of Pink's chart-topper *So What* with Johan Schuster, while he and Lukasz Gottwald gave Kobalt 75% of Katy Perry's *Hot N Cold*.

These were respectively the sixth and eighth biggest singles of Q4. On albums it controlled more than a quarter of Pink's seventh-placed *Funhouse* and nearly a fifth of Leona Lewis's *Spirit*, the period's fifth biggest seller.

Kings of Leon's phenomenal Q4 with the album *Only By The Night* (third top seller) and the singles *Sex On Fire* (seventh) and *Use Somebody* (16th) figured significantly in the scores for second-placed P and P and fourth-placed Bug. P and P's 11.3% share took in 55% of the

band's album, while Bug's 8.8% was led by the other 45% of the album.

Third-placed Iagem's 9.7% included more than a third of The Script's self-titled debut, while Chrysalis's share narrowly improved on the previous quarter to finish sixth with 4.6%.

LABEL	SHARE
1 Kobalt	16.9%
2 P and P	11.3%
3 Iagem	9.7%
4 Bug	8.8%
5 Bocu	5.3%
6 Chrysalis	4.6%
7 Bucks	3.9%
8 Stage Three	3.2%
9 Catalyst	3.1%
10 Edward Kassner	2.0%

Analysis Chas de Whalley

Intros that leave a lasting impression

A PARTY GIRL RUMMAGES THROUGH THE RUBBISH BINS

looking for something to eat before returning home to a cardboard box underneath railway arches. In the tradition of an increasing number of public health, safety and campaign awareness ads, this is a disturbing piece of backwards film which was first screened by the National Coalition for the Homeless in the US and has now been adopted by Shelter over here. The charity's message that, "It can happen to anyone" is reinforced by a characteristically eerie interlude from *Videotape*, the final track on Radiohead's 2007 album *In Rainbows*.

It is not the only tricky-to-identify instrumental passage

featured in this month's leading commercials. Elsewhere Homebase has harnessed the quasi-rockabilly intro to Girls Aloud's 2004 number two hit *Love Machine* (also Warner/Chappell-controlled) to promote a half-price kitchen and bathroom offer while Nat West launched its *MoneySense* campaign with a few choice chords from Will Young's *Grace* (Sony/ATV) – which narrowly missed out on a Top 20 chart position when released as a single last December.

Sofa specialist DFS, on the other hand, has consolidated its position as probably the most advertised brand in the business with a couple of more immediately recognisable selections – the opening bass riff to The Ethiopians' 1967 seminal *Train To Skaville* (Music Sales) and the



Berlin electro band Jeans Team provided the music for the VW Golf 'fight' ad (inset)

chiming guitars of *There She Goes* (Go Discs), which only struggled into the Top 20 on re-release for *The La's* in 1990 but has since become a huge favourite with album compilers and classic rock radio programmers alike.

In the meantime home insurer More Than has kicked off the New Year with a clutch of commercials offering standards from Seventies soft soul catalogues. Titles by Diana Ross, The Commodores and Barry

White have all been dubbed with tongue-in-cheek voiceovers selling buildings, contents, motor and, in the case of Minnie Riperton's 1975 signature smash *Lovin' You*, pet insurance. They join other R&B gems from a slightly earlier era – like Marvin Gaye and Tammi Terrell's *Ain't Nothing Like The Real Thing* (EMI) and *I Get The Sweetest Feeling* (Carlin) by Jackie Wilson – which have been synched up to ads for *Andrex* and bed specialist *Dreams*.

Staying with the Sixties – and Carlin for that matter – we should pause to pay tribute to the late Dave Dee (of *Dozy, Beaky, Mick and Tich*) whose Howard and Blaikley-penned 1966 hit *Bend It* featured in a Special K commercial which first aired days before his death last month.

Once again the most ingenious commercials boast the most intriguing soundbeds. Over the last few weeks none have grabbed the attention quite like Adidas Safety Collection's darkly zany *Quick Getaway* clip – in which *Perro Amor Explota* by envelope-stretching Argentinian rock band Bersuit Vergarabat (EMI) accompanies the adventures of Japanese motor-cycle messenger delivering break-up letters to Tokyo couples – and a fast-action VW Golf ad involving a car designer under attack by clones. This is driven by *Keine Melodien*, an exciting piece of retro-electro courtesy of Berlin-based band *Jeans Team* (Universal). Once again it was music supervisor Stream which helped make these ads stand out on screen.

Up a nailbiting last quarter for 2008

However, on singles it dropped during the quarter from first place to third as its share fell from 25.9% to 17.7%, its lowest score in the sector since the first quarter of 2005. EMI unusually found itself with shares of just two of the period's 10 biggest singles, a 15% stake in Beyoncé's fifth-placed If I Were A Boy, and a third of the sixth best seller, Pink's So What.

As EMI's singles share dropped quarter-on-quarter by 31.6%, Sony/ATV's leapt by 159.3% over the same period as it opened up a narrow lead over Universal on the singles league table.

Alexandra Burke's 887,933 sales achieved during the last fortnight of 2008 were the overwhelming reason for Sony/ATV's instant turnaround but they were by no means the full story, with the publisher's interests also including 75% of the Britney Spears hit Womanizer. Jeff Buckley's version of Hallelujah, meanwhile, was the 18th top-selling single over the three months.

Without a similar Hallelujah-style effect playing out on albums, Sony/ATV's improvement here was nowhere near as dramatic as on singles but in percentage terms its performance was nonetheless impressive, as its share rose over the quarter by more than 80% from 6.75% to 12.21%, with its highlights including shares in albums by Oasis, Take That and Will Young.

That market share rise sharply narrowed the gap on the album table's third-placed Warner/

Chappell, while Sony/ATV's superior singles performance gave it the edge over Richard Manners' company on the combined table covering both singles and albums.

Warner/Chappell had a pretty steady closing quarter to the year with its performance neatly balanced between singles and albums. On singles its 13.6% score included Walter Afanasieff's half-share of the X Factor Finalists' Hero cover and 100% of the Xenomania-penned Girls Aloud hit The Promise, which was the sixth most popular single. A 14.0% share of the albums market, meanwhile, included around 86% of the Girls Aloud album Out Of Control and 100% of High School Musical 3 - Senior Year. These finished respectively as the sixth and 10th top sellers of the quarter.

Among the four majors, only EMI's combined market share was down from quarter three, with Sony/ATV making the biggest gains but Universal making the all-important leap to the number one position.

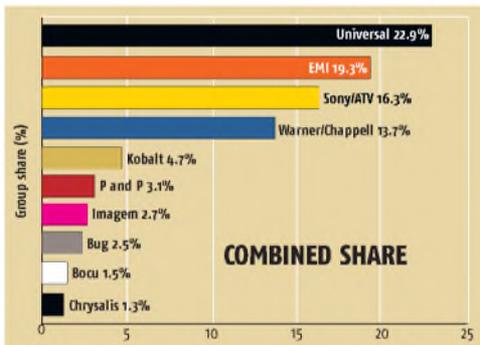
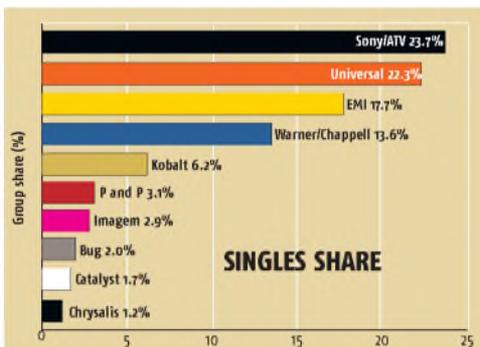
Given Universal had been narrowly trailing Guy Moot's team all year and has now finally beaten it in the dominant fourth quarter, it means 2008 could not be finishing in a more spectacular way to see who emerges top overall for the year. As annual champion for the past 13 years, EMI knows it is facing one of the closest finishes yet to try to hold onto its publishing crown.

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Q4 2009 TOP FIVE ALBUMS

TITLE / ARTIST / PUBLISHER

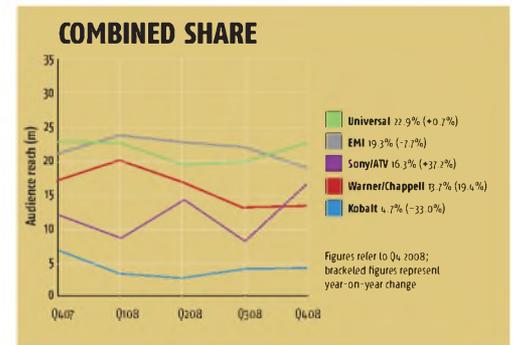
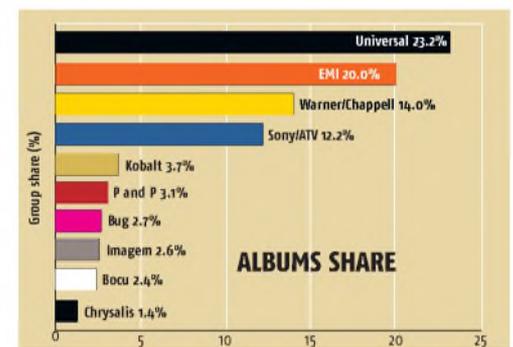
- 1 THE CIRCUS** Take That/ EMI 48.1%, Sony/ATV 20.2%, Universal 20.2%, Stage Three 5.1%, Stage Three 5.1%, V2 2.6%
- 2 NOW! 71** Various/ Universal 25.9%, EMI 22.5%, Sony/ATV 12.9%, Kobalt 11.1%, Warner/Chappell 7.4%, Imagem 6.9%, Others 13.3%
- 3 ONLY BY THE NIGHT** Kings Of Leon/ P&P 55%, Bug 4.5%
- 4 DAY & AGE** The Killers/ Universal 100%
- 5 SPIRIT** Leona Lewis/ Kobalt 18.5%, EMI 18.1%, Universal 14.7%, Sony/ATV 13.8%, Warner/Chappell 10.4%, Bucks 7.1%, Chrysalis 5.0%, Others 12.4%



Q4 2008 TOP 10 SINGLES

TITLE / ARTIST / WRITER / PUBLISHER

- 1 HALLELUJAH** Alexandra Burke/ Cohen Sony/ATV 100%
- 2 HERO X Factor Finalists/** Carey, Afanasieff Universal 50%, Warner/Chappell 50%
- 3 RUN** Leona Lewis/ Lightbody, Connolly, Quinn, McClelland, Archer Universal 95%, Kobalt 5%
- 4 IF I WERE A BOY** Beyoncé/ Gad, Knowles, Carlson Catalyst 50%, Universal 35%, EMI 15%
- 5 SO WHAT** Pink/ Moore, Max, Schuster Kobalt 66.7%, EMI 33.3%
- 6 THE PROMISE** Girls Aloud/ Cooper, Higgins, Resch, Jones, Williams Warner/Chappell 100%
- 7 SEX ON FIRE** Kings Of Leon/ Followill, Followill, Followill, Followill P&P 55%, Bug 45%
- 8 HOT N COLD** Katy Perry/ Gottwald, Max, Perry Kobalt 75%, Warner Chappell 25%
- 9 WOMANIZER** Britney Spears/ Briscoe, Akinyemi Sony/ATV 75%, Universal 25%
- 10 HUMAN** The Killers/ Flowers, Keuning, Stoermer, Vanucci Universal 100%



Sync survey February 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
ADIDAS - SAFETY COLLECTION - QUICK GETAWAY	Perro Amor Explota	Cordera/Mallejos	EMI	Bersuit Vergarabat	Universal Records	TBWA	Stream
ANDREX - DON'T MESS WITH THE REAL THING	Ain't Nothing Like The Real Thing	Ashford/Simpson	EMI	M Gaye & T Terrill	Motown	JWT	n/a
BENYLIN COLD/FLU RANGE - TAKE A BENYLIN DAY	Can't Get Out Of Bed	Blunt/Brookes/Burgess/Collins/Collins	Warner/Chappell	The Charlatans	Beggars Banquet	JWT	Soundlounge
CAMELOT	All I Want Is You	Polisar	Sony/ATV	Barry Louis Polisar	n/a	AMV BBDO	n/a
COCO POPS - WITH HOT MILK	Sign Your Name Across My Heart	D'Arby	EMI	Terence T D'Arby	Sony Music Ent.	Leo Burnett	Ricall
DFS - WINTER SALE DOUBLE SAVINGS	There She Goes	Mavers	Go Discs	The La's	Universal	Uber Agency	The Sync Agency
DFS - CHOOSE A SOFA	Train to Skaville	Dillon	Music Sales	The Ethiopians	Prestige Elite	UberAgency	The Sync Agency
DREAMS - BRITAIN'S BIGGEST BED SALE	I Get The Sweetest Feeling	McCoy/Evelyn	Carlin	Jackie Wilson	Ace	Robson Brown	n/a
FIAT - ENGINEERED TO ENTERTAIN	Grip	Schinkel/Ottenhein	Chrysalis	zZz	Excelsior Records	Crowe Comms	Ricall
HOMEBASE - HALF-PRICE KITCHENS & BATHROOMS	Love Machine	Cooper/Higgins/Powell/ Coler/Cowling/Boyle/Lee	Warner/Chappell	Girls Aloud	Universal/Polydor	Leo Burnett	Jeff Wayne Music
MCDONALDS - WORKING WITH FARMERS	Whistlestop	Roger Miller	Peermusic	Re-record	n/a	Leo Burnett	Jeff Wayne Music
MORE THAN - PUPPY LOVE	Lovin' You	Riperton/Rudolph	Music Sales	Riperton	Glucose Recordings	SFW (VCCP)	Ricall
NATWEST - MONEYSENSE	Grace	Young/Prime	Sony/ATV	Will Young	RCA	M&C Saatchi	n/a
SHELTER (HOUSING CHARITY)	Videotape	Radiohead	Warner/Chappell	Radiohead	XL	Leo Burnett	n/a
SPECIAL K - SLIMMER JEANS CHALLENGE	Bend It	Howard/Blaikley	Carlin	Dave Dee, DBM&T	Universal Records	JWT	Soundlounge
SPECIAL K - 10 VARIETIES	Riverbank	Carlberg	Bucks	Pelle Carlberg	Labrador Records	JWT	Soundlounge
TALK TALK - ITV MYSTERY DRAMAS	Come Together	Innes/Gillespie/Young	EMI/Universal	Primal Scream	Sony	CHI	Ricall
THOMSON HOLIDAYS - BUILT WITH YOU IN MIND	Welcome To My World	Hathcock/Winkler	Sony/ATV	Jim Reeves	Sony Music	Beattie	The Sync Agency/ Platinum Rye
VIRGIN ATLANTIC - 25TH ANNIVERSARY	Relax	Johnson/O'Toole/Gill	Perfect Songs	Frankie Goes To Hollywood	ZTT	Rainey Kelly	The Sync Agency
VW GOLF - THE ONLY ONE TO BEAT	Keine Melodien	Herfort/Kreis/Schuette/Watkinson/Busch	Universal	Jeans Team	Universal	DDB London	Stream Music

News

Veronicas aim to hook the UK

UNEARTHED

WARNER BROS WILL KICK OFF an extensive launch campaign for Australian duo The Veronicas next month ahead of the release of their debut UK album, *Hook Me Up*, on June 8.

Twin sisters Lisa and Jessica Origliasso formed The Veronicas in 2005 and were signed to Warner by industry veteran Seymour Stein via his Sire label. Their debut album *The Secret Life Of...* was released in 2006, and led to huge success in their homeland.

The album was a multi-platinum success in Australia and spawned a number one single and a further four top five hits. Their new album debuted at number two on the Australian charts last year.

A UK promotional visit by the girls will coincide with a major launch event in London on March 26 that will push the button on the campaign.

This will swiftly be followed by the radio service of lead single *Untouched* ahead of its commercial release on May 25. The track has already helped forge huge

The Veronicas



inroads for the girls in the US, where it has shifted more than 800,000 downloads to date. Furthermore, it has now been streamed more than 26m times on MySpace.

"The song is absolutely flying for the girls in America and we're setting it up to do similar business here," affirms Warner Bros.

UK marketing manager Danny Watson.

"They fit squarely in the Katy Perry market," he continues. "We're getting mixes of the single done by a lot of the same people that remixed *I Kissed A Girl* and just aiming for as high as we can get."

stuart@musicweek.com

Cast list

Management
David Sonenbess...
Marketing
Danny Watson,
Warner Bros.
Digital Marketing
Nathalie Barnett,
Warner Bros.
National Press
Phoebe Sinclair,

Warner Bros
Regional Press
James Heward,
Pomona
Digital Press
Morad Khokar,
Warner Bros
National Radio
Jane Arthy,
Warner Bros
Agent
Scott Thomas, X-Ray Touring

ON THE WEB THIS WEEK

CHARGES DROPPED IN PIRATE BAY TRIAL

Legend: "Just like Napster, the big movie producers are going after this filesharing system because THEY WANT IT FOR THEMSELVES. Let's face it, it's the best at what it does, so why wouldn't the Time Warners and Fox folks want to steal it from these kids and then use it to screw us by charging amounts comparable to what they charge for cable, movies, and Direct TV? Just the big rich guys trying to keep revenue streams flowing into their coffers."

James: "So if it's all about the big guys wanting the money then why have lots of independent distributors, record labels and shops pushing the sounds of the underground and more creative musical endeavours gone out of existence? If people aren't going to pay for creative endeavours in any form it will only be the big companies forcing commercial rubbish down our throats that will be the last left standing and the small man will be history or too busy working as a postman to feed his family to continue making worthwhile music."

Dooley's Diary



Girls Aloud make Seasick Steve seeth

AND SO, HERE WE ARE, nearing the end of February and the industry is once again shaking off its annual **Brits hangover** for another year. General reaction to this year's event was positive and,

despite viewing figures dropping from last year, Phil Heyes and the new directorial team behind this year's event did a good job at creating an altogether slicker affair for the small screen. Live performances, too, were a notch up on 2008 and they transferred well to the viewers at home, with the notable exception of **Girls Aloud** who spent the large proportion of their performance obscured by pink feathers and flanked by men in white suits and top hats. Live, it worked; watching the show at home, you couldn't see the girls for feathers. It's little surprise, too, that their performance **failed to win the heart of Seasick Steve**, who couldn't bear to watch, adding for flavour, "These girls can't sing for shit." To be fair, the girls would have no doubt been equally unimpressed by Steve's **pre-Awards busking session** outside Earls Court tube station. We hear he earned a grand total of £15.60. Or the Girls' hairspray allowance for one photo shoot... As ever, the **aftershow parties** were the



place to be following the event, with **Girls Aloud** the star attraction at the Universal bash and **Kings Of Leon** **toasting their two wins** at the Sony affair. Speaking of the Universal party, UK chairman

and CEO **David Joseph** told us that he was feeling particularly proud to work for the company that night. Joseph is pictured here with **three-time winner Duffy** and Rough Trade's **Jeanette Lee**... Across town, Sienna Miller, KT Tunstall, Natalie Imbruglia, Sophie Dahl, Anna Friel and Gwyneth Paltrow were on hand to enjoy the **War Child fundraiser** in the O2 Shepherd's Bush Empire. Parlophone's top man **Miles Leonard** was one of the first to quiz **Bono** after the U2 man, Chris Martin, Gary Barlow and Brandon Flowers shared a stage. "We're thinking of forming a super-group," Bono let on. "Kind of like Yes?" Leonard inquired. "Well, sort of but different," noted Bono, "a little bit more contemporary." CSNY mark two, here we come... There can be fewer intimidating sights than Courtney Love pushing her way through a crowd to get to you, but U2 manager Paul McGuinness handled the situation in his usual affable manner at the show. Dooley is unsure whether Bono's appearance

on stage was planned in advance, or a clever distraction tactic employed by McGuinness... **Sony's party**, held at new private members club **Jalousie** in Hanover Square, operated a classy no pictures policy, so that attendees - who included The Ting Tings, Will Young, Piers Morgan, Alan Carr, Mat Horne, JLS, Scouting For Girls, Calvin Harris and, of course, double winners **Kings Of Leon** (pictured here at the Brits with Sony UK CEO Ged Doherty) - could let their



hair down in a relaxed fashion. Impressively, while the industry was **sleeping off the booze** and rich food on the night of the awards, Sony sent out its hordes to amend a **giant Kings Of Leon ad in Hammersmith** to take in the fact that their album had won a Brit. Nicely done... In non-Brits news, Dooley's spies were out at the recording of **Friday Night With Jonathan Ross** last week, where **The Cure** were his musical guests. Despite Ross declaring himself a big fan, the controversial presenter sadly failed to realise that the group of middle-aged men tuning the

instruments weren't actually the band, leading him to address the various roadies, "You're playing **The O2** next week aren't you?" he asked. A production flunky had to inform him, cough, that this wasn't actually Robert Smith and co... Teen star and Hollywood Records artist **Miley Cyrus** has been in the UK to promote her debut self-titled album and last week she was presented with a plaque recognising its first milestone, sales of 200,000 copies. Cyrus is pictured here (second from right) with some of her UK team (l-r): Polydor marketing manager Hannah Neaves, Polydor press manager Chloe Melick and Fascination managing director Peter Lorraine... Everyone's talking about **Twitter** these days, so we're taking this opportunity to point out that MusicWeekNews is the official Music Week Twitter site. The shady **Music_Week**, despite linking to our stories faithfully and carrying our logo, is run by we know not who, while musicweek, which does nothing, remains a mystery...



Features

TECHNICALLY TICKETING

Developments in technology are allowing for major growth in the live sector among companies who are cashing in on the boom by delivering new ticketing solutions in a variety of packages

Live

By Gordon Masson

PICTURED RIGHT
Paperless ticketing: modified versions of traditional wristbands could incorporate barcode identification, while Scottish company Mobiqa already deliver barcoded tickets via mobile phone

OFTEN DESCRIBED AS THE HOLY GRAIL of the live music business, the ticketing sector has lately become even more important with companies trying to cash in on new technology and ways in which they can market sales to fans.

The evolving nature of the business has inevitably led to consolidation, while the recent merger announcement by industry powerhouses Ticketmaster and Live Nation could change the whole dynamic of the live sector, bringing agents, promoters, venues, artist management and ticketing under one roof.

Although 2009 has barely begun, events in the ticketing world have been fast and furious so far this year. Ticketweb celebrated its 10th anniversary, but the demise of Secure Ticket hit hard – especially from the Cambridge Folk Festival's point of view – while initiatives such as Glastonbury's deposit scheme have proved successful.

The announcement that the Department for Culture Media and Sport is undertaking a three-month consultation into the ticketing industry puts the sector firmly in the spotlight, but that has been welcomed.

"As the leading ticketing company in the UK, Ticketmaster has been and will continue to engage with the Government, the industry and consumers on the issue of ticket sale and ticket resale," says Ticketmaster UK managing director Chris Edmonds. "We continue to invest in technologies and platforms to improve the consumer experience and provide the full range of solutions for consumers and our clients. For example, Ticketmaster's Paperless Ticket technology was first used in 2008 by Metallica at London's O2 arena to prevent tickets entering the secondary market at the band's request."

The controversy of secondary ticketing rumbles on, but this week the Concert Promoters' Association – one of the most vehement opponents of the concept of secondary ticketing – launched its own resale website (see p10).

Ticketmaster also now runs its own secondary site after acquiring Get Me In last year. Edmonds says the site allows Ticketmaster "to offer the consumer a marketplace that delivers greater protection and transparency".

"There is now an acceptance of ticketing resale sites," says Eric Baker, who as CEO of Viagogo is one of the secondary market's pioneers. "What we must focus on is shutting down the shady operators who rip off the public."

Baker is dead set against any suggestions that key events are ringfenced to outlaw the resale of tickets. "The sports bodies in particular want to protect what they call their crown jewel events, but ringfencing simply creates a

black market where the punter would need to steal the crown jewels to afford a ticket to Wimbledon, for instance," says Baker. "I'm hoping that the Government consultation will take a look at how event tickets are issued in the first place."

Secondary ticketing rival Seatwave is also against the ringfencing idea. "We share the same goals as the Government in that we want to lower ticket prices for fans as well as improving security," says Seatwave founder and CEO Joe Cohen.

"We're driving down the cost of tickets on the secondary market: in the Six Nations a couple of years ago a ticket was selling for £500 or £600. This year the average is £225. We're seeing the same pattern with music."

Cohen believes better pricing is helping his business as consumers are being more careful with their disposable cash. "We're seeing signif-



worse now than they were 20 years ago in terms of access to events, security of the tickets, exposure to touts and fraudsters, but still organisers shrink away from

spending anything other than the absolute minimum – and if that means fans have to be corralled through hundreds of metres of barriers, wait an age in a queue while tickets are exchanged for wristbands, then so be it.

"With barcoded wristbands, they are sent out as tickets, put on before the event and scanned at the entrance. No queues, no aggravation, generally a far more pleasurable experience. These wristbands can actually generate income by getting sponsors involved, organising prize draws before the show, tear off coupons; there are many incentive schemes and ideas which can be put to good use which go so much further than the existing connection between the festival and fans."

Rival wristband outfit ID&C is also working on RFID technology. "At the moment we are redesigning the self-locking system on our fabric wristbands and when that's done we'll be able to put barcoding on the locks and holograms on the band, et cetera," says ID&C sales director Matt Wilkey.

"The next step is incorporating the RFID technology into the wristbands and we're already in talks with a number of festivals who are interested. To be honest, I don't know if any festivals will opt to use RFID wristbands this year, but a few might run limited trials. It's not ideal for all events, as depending on the location, size or infrastructure it won't suit every festival, but the opportunities it could offer certain events are very appealing," adds Wilkey.

Elsewhere, Seatwave has developed technology that allows it to manage inventory by recoding secure tickets when they are passed from one person to another.

"We're also beginning to use Seatwave as a ticket distributor for other operations," says Cohen. "We've signed a deal with Encore, the largest consolidator of West End theatre tickets, which allows us to sell tickets right up until performance time, with customers picking them up at the box office and that's a real advantage for everyone, especially consumers and the theatres themselves."

The advent of paperless tickets and wristband systems may be starting to make inroads into the market, but Viagogo's Baker maintains that the tried and tested ways of getting fans into gigs are hard to beat. And he believes that the recession could count for more developments in the ticketing sector than any consolidation deals.

"I don't think we're going to see paper tickets disappearing any time soon," notes Baker, "but we'll continue to see innovation in the market and we'll have to make sure that we can deliver tickets whatever platform they are offered on."

He concludes, "Our business is growing by leaps and bounds, but we have to work hard to make sure we continue to run a strong business. The next year could be Darwinistic with only the strongest companies surviving."

icant growth," says Cohen. From the third to the fourth quarter last year we saw an overall increase in sales of 66%, while the fourth quarter was 250% up on the previous year."

The DCMS review will have to be far reaching as the obstacles to setting up a business selling tickets – legitimate or otherwise – have tumbled because of developments in technology.

Companies such as Mobiqa in Scotland have developed systems that allow barcoded tickets to be delivered to mobile phones, while the ability to print tickets at home has become commonplace in recent years.

We Got Tickets has been operating for around nine years, serving mostly the grassroots end of the live music business. "We sell about 500,000 tickets a year and the average price is less than £10 per ticket," says Dave Newton, founder and business development director of We Got Tickets. "We only do electronic tickets and while we've had trials with redemption systems such as barcodes and mobile-phone ticketing for bigger events in the past, for the most part customers get a reference number which the promoter can check against their name at the venue."

That simple system has developed over the years, but Newton notes, "The fundamentals of our business haven't changed. Technology has allowed us to be more efficient. For instance, we used to fax lists to promoters seven or eight years ago, but now the promoters can manage all that themselves."

"What we have found interesting is our influence on bigger companies who have started to get more into ticket collection rather than postage and I like to think that we've helped to lower fees for tickets."

Looking ahead, Newton sees the phenomena of social networking as an area where We Got Tickets can grow. "Interfacing with social networking sites can facilitate more customer to customer interaction and can also help us, the promoters, the venues and the bands get more feedback on the shows. Up until now ticketing has been a service, so being in the mix is a little bit more appealing."

Advances in technology are also allowing companies who manufacture wristbands to consider more participation in the ticketing sector.

"Wrist Marketing aims to bring new ideas to the live music scene through wristbands using barcode and RFID (Radio Frequency Identification) technology," says Wrist Marketing's head of sales Rory Musker. "Fans are treated



"Fundamentals of our business haven't changed. Technology has allowed us to be more efficient... I like to think we've helped to lower fees for tickets..."

**DAVE NEWTON,
WE GOT TICKETS**

Features

REBIRTH OF RET



PICTURED ABOVE
Putting some colour back into the high street: with the closure of so many big names leaving town centres bereft of record stores, is there an opportunity for independents to move in?

Retail

By Christopher Barrett

OUR PRICE, VIRGIN, MUSIC ZONE, SANITY – the list of defunct major entertainment retailers is a long and depressing one. With Woolworths and Zavvi recent additions to the ranks of the fiscally felled, the downward momentum on the high-street music trade would seem irrepressible.

Yet against a background from which the economic outlook grows ever gloomier, a number of retailers are reporting strong sales while looking at new business models and taking steps to improve the in-store experience. Meanwhile, the Entertainment Retail Association (ERA) is enjoying a sharp upsurge in interest from prospective retailers determined to bring music back to their local high street.

Frustrated by the lack of music-buying options in their neighbourhoods and sensing the opportunity that the falls of Woolworths and Zavvi present, an increasing number of businessmen are beating a path to ERA's door.

"We are seeing increasing enquiries from new retailers wanting to enter the sector, which is something we have not had at all for the last four years," says ERA director general Kim Bayley.

With the closure of 815 Woolworths stores and 90 Zavvi outlets, the sudden decline in "bricks and mortar" music retail outlets has not only sent shockwaves through the music industry but among consumers who have seen their local stores shuttered.

"Ever since Woolworths went out of business we have been getting phone calls," says Bayley. People are saying, 'I live in X town and there is nowhere to buy music anymore so I am going to open a shop.' How long that takes to translate into stores opening is unclear, but there is certainly space for more specialists or a Zavvi-type chain."

It is easy to see that the space to which Bayley refers is becoming an ever more significant void in the music retailing landscape, not least when you take into account that the combined album market share of the two failed retailers in 2007 was just short of 20%, according to the TNS Audio Visual Trak Survey.

Bayley believes that in the short term half of Woolworths and Zavvi's combined 20% album market share could be lost. She does, though, remain confident that in time consumer demand for music will be significant enough to see the gap being closed by other retailers.

"What traditionally happens when a retailer closes is that half its sales vanish from the market over time. However, at the moment, with Woolworths and Zavvi's closure, what we will see is new entrants coming to market and existing operators picking up a lot of those sales. I would expect that more than half of the market share of those retailers will make it back into the market via other retailers. It will be a combination of supermarkets, mail-order operations and specialists, dependent on area."

Long the market leader and now the only major specialist entertainment chain left on the high street, HMV has adapted successfully to the changing market and far from closing stores has found itself in a position to benefit from the failure of its competitors having been presented with the opportunity to cherry pick the best of the closed or closing stores.

When the original Fopp chain went into administration in July 2007, it was HMV that saved the much-loved brand from disappearing completely. Having purchased the Fopp brand and six stores, HMV Group CEO and managing

director UK & Ireland Simon Fox explains that it was the intention of HMV from the outset to maintain Fopp's brand identity. "There is evidently demand for a separate Fopp offer on the high street and we look forward to building upon this base. Fopp is now on a really solid footing, and is in a position to grow organically."

On the back of strong Christmas trading figures, with HMV UK & Ireland sales up 5.8%, including like-for-like growth of 3.0%, over the five weeks to January 3, the retailer extended its dominance of the UK music retail market even further in January with the purchase of nine Zavvi outlets in the UK and five in Ireland.

Last week HMV confirmed the purchase of a further five Zavvi stores, in so doing securing jobs for 380 employees.

Explaining the move, Fox says that a key consideration when choosing the stores was that they had to be trading profitably within the Zavvi chain and that they needed to present a strong opportunity for HMV "either because we did not have stores there to begin with or because we felt

that where we did, we could complement our existing offer by trading a second store".

Despite the dramatic decline in the number of music shops over the past couple of months, Fox is quick to establish that there are absolutely no plans to close any of HMV's 260 stores. And at ERA Bayley is confident that in terms of outlets for music the market is "probably going up not down" and that it is a matter of who is selling

music that is changing. "What you are seeing is a huge fragmentation in terms of the types of retailer selling music. Ten years ago it was all specialist high-street retailers," says Bayley.

Indeed the past 10 years has seen remarkable change in the market with Millward Brown figures (left) showing that in 1998 the number of independent specialists on the high street amounted to 1,064 in 1998, but in 2008 fewer than a third remained with only 305 still trading.

Conversely, despite the closure of so many Zavvi stores, the 2008 figures show that there has been a near threefold yearly increase in the number of specialist chain stores selling music, with 1,033 stores trading in 2008 up from 350 in 2007. This is an anomaly that an ERA spokesman says is due to Blockbuster launching a

"What you are seeing is a huge fragmentation in terms of the types of retailer selling music..."

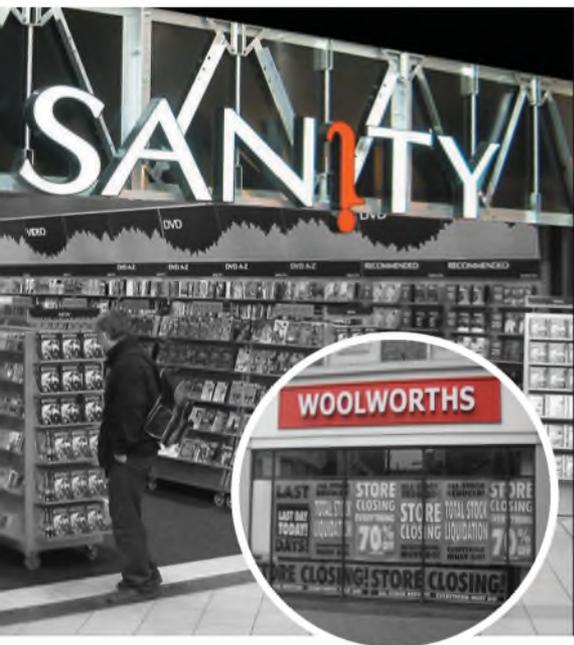
KIM BAYLEY, ERA

Retailers selling music Sales performance 1998–2008

TYPE OF RETAILER	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008 (sales in thousands)
Specialist chains	523	552	508	510	520	558	461	529	647	350	1,033
Multiples	2,143	2,198	2,264	2,150	1,386	1,734	1,374	1,392	1,384	1,373	1,321
Independent specialists	1,064	986	967	943	948	822	774	734	578	408	305
Supermarkets	1,654	1,718	1,590	1,698	1,978	1,958	3,193	2,966	2,746	2,895	2,528
Other	300	300	300	300	300	300	200	300	300	–	–
TOTAL	5,684	5,754	5,629	5,601	5,132	5,372	6,002	5,921	5,555	5,026	5,187

Source: Millward Brown

TAIL?



music offering across its chain.

Over the past decade supermarket involvement in the music trade has risen dramatically. In 1998 1,654 supermarkets sold music. By 2008 that had grown to 2,528.

While the demise of Woolworths-owned distributor EUK in November rocked Zavvi's foundations, its other key clients – particularly Sainsbury's and Asda – have proved far more resilient. Despite the disruption caused by EUK going into administration during the key quarter-four period, Sainsbury's says music sales are going "extremely well" with its market share reportedly up 40%.

Music Box Leisure is currently supplying Sainsbury's but the supermarket chain has taken on 17 former EUK staff members and has pledged to dramatically increase its non-food sales.

At Asda there is also an increased focus on music sales, not least via its Asda Living store portfolio that focuses on non-food product.

"With two major players out of a market that is only in slight decline there is certainly an opportunity there and we are looking at it in close detail and bringing in increased resource for us to be able to do that," says Asda music buyer Andy Powell. "We are bringing in expertise both in terms of supply, merchandising, planning and the buying function. That's where we are looking to strengthen the team."

Asda is now dealing directly with labels, something Powell believes is beneficial. "It allows us to be more proactive and to plan jointly with them," he says.

But for the dwindling number of independent operators who have had to adjust following the demise of Pinnacle, the increasing involvement of supermarkets in music retailing makes it increasingly difficult to compete.

At Rough Trade, co-owner Nigel House says that while the majority of labels are very supportive he does become frustrated that small specialists are not always rewarded for the early support they give to fledgling artists. He cites Lilly Allen's new album *The Fear* as an example.

"With Lilly Allen's first album, EMI was desperate for us to take it and do well with it, which, of course, we did. Now with the new one it is cheaper for us to buy stock from Tesco or Amazon than it is from EMI – they give us no discount and that does stick in your throat a bit."

At Rise, a new independent chain launched by former Fopp manager Lawrence Montgomery, son of Fopp founder Gordon Montgomery, competing on price is very much to the fore of its business model. But with frontline releases proving such a competitive market Montgomery

At the coalface Kevin Buckle Avalanche Records

Kevin Buckle is the owner of Avalanche Records in Edinburgh and leads the Coalition, a group of 26 high-profile independent record shops.

What do you make of the state of independent music retail in the UK at the moment?

All the people I speak to – indie stores – had a better Christmas than they had forecast, although it wasn't brilliant.

Who are your customers?

I get a lot of tourists in. For British people there are two elements: we get a lot of people coming in from other cities. We get people who come in and go, 'There isn't a record shop like this where we are.' We get a lot of people from the south, saying, 'It's a lot cheaper than down south.' And we get people in who are regulars, people who are still prepared to spend money if it is a good price and we have a good selection.

Who are your regulars?

When the students came back from Christmas holidays there were a fair number of regulars. We also have a lot of regulars from the office workers. We have customers who have been coming since they were wee boys. The shop has been going for 25 years. The Avalanche story has been based on a good hardcore of regular customers.

Is there the same light optimism among the rest of The Coalition?

Yes. I can't speak for all of them, but generally they have had a better Christmas than they predicted. But then that is down to expectation. People's expectations were low and they were pleasantly surprised.

Can you keep that momentum going?

I can see that continuing if we can continue to get the new releases.

Are sales up on last year then?

I would say figures are marginally up on last year.

And how do they compare to, say, 10 years ago?

I think our units would be up on 10 years ago. There are so many good CDs for £5.

I'm slightly surprised...

Our units are up but our average price would be down. That would give us takings that were down.

What are the major issues facing independent retailers these days?

Profit margin. We are back to making a reasonable margin on most things but one thing that annoys me with HMV is they talk about how their volumes are up. Of course their volumes are up – HMV are selling things so cheaply. The bad old days of buying 100 Nine Inch Nails albums from Amazon because they were cheaper [than dealer price] are over though. Record companies' prices are far more reasonable these days.

There is also a huge issue with the Amazon store. They will take some big indie release and hammer the price down



"In-stores are very important for getting the kids in" – King Creosote playing an in-store gig at Avalanche

to nothing. That is what happened with the Fleet Foxes album. The dealer price came down so we were paying £3.75. That is a silly price for a CD. Once you sell the Fleet Foxes album for a fiver, people expect other albums like that to be a fiver.

Is music piracy a problem for you?

It's not a big concern. There is still a huge problem on the internet, eBay, things coming in from abroad, people selling CDRs. The biggest problem is the VAT issue though [a tax mechanism allows online retailers to import cheap CDs into the UK from the Channel Islands without paying VAT]. That is definitely still an issue.

To help all the indies and HMV we need to get people to promote the idea that there is something more about going in to a shop.

The myth is that teenagers don't buy music anymore. Is that true?

We have had a breakthrough with the kids. They don't buy music, they don't listen to albums, they don't even listen to all of a track. But we have found that the kids love posters. We have a charity box where we sell posters from records companies and we sell a lot of posters. And after the shop's refit we are going to sell more of them.

I disagree with the idea that kids are put off coming into record shops. It's good that we have these kids hanging around. At least we have them in there.

And they do buy CDs for

their mums and dads. Just not for themselves.

Is that a positive for independent retail?

It's positive in the sense that things come in cycles. Last year we had kids buying seven-inch singles. That didn't last. But maybe we could persuade these kids to buy CDs. We could persuade them it was the cool thing to do.

What about in-stores and merchandise – are they popular with your customers?

In-stores are very important for getting the kids in. As for merch, we plan to sell more merch after the refit. We are in discussions with labels to do the merch that customers want. What we are trying to do is to get the labels to realise that really what we need are Bon Iver and Fleet Foxes T-shirts. In a way, the collapse of Pinnacle has meant that we can speak to labels directly and tell them what we need.

Have Zavvi's ongoing problems helped to boost your sales?

It hasn't really boosted sales. Our shop in Glasgow is around the corner from a Zavvi and it is a shop where they are dumping stuff to sell off cheap. But that shop was doing £40,000 a week in sales. We must get a bit of that.

What role does the Coalition have to play in the retail landscape?

We can't really tell yet. We were all busy over Christmas and we are working towards Record Store Day in April. I don't think you can judge the Coalition until then. But then I don't think we will stand or fail by one day. The Coalition is an entity in itself. It is trying to support high-street record stores. That benefits other stores [outside the Coalition], too. We all use our contacts. Between us we try and work for the good of the Coalition. So far it has worked quite well.

So are you optimistic for the rest of 2009?

Yes, because we are seeing green shoots. We are seeing an Animal Collective album where we sold 100 copies on vinyl. People talk of exclusives but with that album we had a poster to give away; people were very pleased.



Features



"We are selling stuff that no-one else sells so we are guaranteed to be the cheapest..."

LAWRENCE
MONTGOMERY
RISE

is focused on generating a strong margin from back catalogue at his stores in Cheltenham (pictured left) and Warwick.

"If you are on the high street you have to be competitive," says Montgomery. "We focus on range and value for money. With everyone pulling out of back-catalogue music, Zavvi gone and HMV reducing its footage in most of its stores, we are selling stuff that no-one else sells on the high street so we are guaranteed to be the cheapest."

Following a Christmas period that saw sales at Rough Trade up 15% on the previous year, House is enjoying a good start to 2009, helped by strong releases from acts including Franz Ferdinand and Animal Collective.

With independents unable to compete with online operators and supermarkets on the price of new release product, House believes that aside from range, exclusives are a key way of driving sales and Rough Trade has recently enjoyed success with one-off versions of albums by acts including Emmy The Great and Telepathy.

"We are in a position now where we can do 2,000 firm sales of something and the record company think, 'Wow, that's good. We will do something especially for them.' They are quite small numbers but for an operation like

ours it is good business," says House.

With that in mind Rough Trade East manager Spencer Hickman is co-ordinating the UK arm of the second annual Record Store Day, which will see independent music stores across the UK and US sell exclusive releases from leading indie labels. So far 42 stores have signed up to take part in the event, which will take place on April 18 and is designed to promote independent music retailers.

Record Store Day will also see stores around the country hold a number of special in-store events and live performances. Believing strongly that music consumers want more from a music retail experience than clicking a mouse, entering a Visa number and awaiting the postman, House has worked hard to create an appealing in-store environment and employ knowledgeable staff.

"People want to come into shops and talk to people that are passionate and enthusiastic about music," says House. "A lot of our customers want someone to say, 'Fuck me, this is fantastic, check it out.' I think some of the bigger shops such as Zavvi lack that."

With a similar emphasis on creating a social environment, HMV is making strides with its three-year plan to transform its outlets into a "next generation format" and is investing £2m on upgrading the stores it purchased from Zavvi.

HMV's Fox says that the plan to revitalise stores with elements such as "social hubs" and download kiosks, focuses on three core areas; the protection and revitalisation of the stores, driving cost efficiencies and growing new revenue channels. The latter has been dramatically illustrated with the retailer's move into the live music business.

HMV's partnership with live promoter the Mama Group means that the retailer will co-own 11 venues under the newly-formed Mean Fiddler Group venture. It will also receive naming rights, for example the Hammersmith Apollo will be renamed HMV Apollo.

"Our stores and live venues can mutually support and promote each other," says Fox. "HMV can now offer the complete music and entertainment experience, bringing together and giving access to artist recordings, merchandising and live performances – in venues and at festivals."

Following a partnership with Seatem, ticket-selling kiosks will be rolled out across many stores within the HMV chain. "Obviously, we have the Mama inventory to sell now, but we are also looking to sell increasing numbers of tickets to entertainment events – music, theatre, sports and so on, to other venues as well. It's something we're well-placed to do," says Fox.

As the dust settles following the collapse of two cornerstones of music retailing, what remains clearly evident is that there is certainly no lack of enthusiasm, passion and willingness to embrace change – all factors that should help stand high-street retail operators in good stead, despite the onset of a recession.

"It's a hugely challenging trading environment for everyone right now, and our sector is, clearly, not immune," says Fox. "However, I believe our industry may be better placed than most to withstand the worst effects of the current downturn, especially if, as some commentators are suggesting, people are staying in more, and are looking to home entertainment as a result. As long as there is a consistent flow of great new music, then I believe that the industry will indeed weather the financial storm."

What is the reality on the high street for the formerly thriving independent record store? *Music Week* staff visit Camden and Norwich to discover that many old stalwarts have fallen by the wayside

SHUTTING UP SHOP



CAMDEN

By Robert Ashton

KEY TO MAP

- 1 Fopp
- 2 Music & Video Exchange
- 3 Tower
- 4 All Ages Records
- 5 Reckless
- 6 Woolworths
- 7 Virgin/Zavvi (pictured inset)
- 8 Bar Vinyl
- 9 Out On The Floor
- 10 Bugbear Discs
- 11 Nasty Vinyl
- 12 Sounds That Swing (pictured inset)
- 13 Music & Video Exchange
- 14 Rhythm Records
- 15 Wilde Celts

- = CLOSED
- = OPEN

THE ROCKABILLIES PROPPING UP THE BAR on a Sunday afternoon at The Elephant's Head in Camden are a dying tribe. There are fewer greasy quiffs and tattoos on show at the back of this Hawley Crescent boozier than just a few years ago.

And the same could be said about the record stores in the area. They are dying out. Despite Camden's reputation as the epicentre of Britain's live music scene and the birthplace of Britpop, a whole swathe of Camden music retailers have gone bust or shut up shop in the last decade.

Fopp, Tower Records, Woolworths and Zavvi, smack bang opposite the Electric Ballroom, have all gone; the latter two in the last couple of months. And it is not just the big chains that have suffered. Bugbear Discs, next door to the famous Dublin Castle on Parkway, closed last year; second-hand specialist Rhythm Records, by the canal bridge on the High Street, went belly up in 2003 and Reckless further south closed its doors in 2007. And God knows how many small traders, who once populated the main market and the Stables on Chalk Farm Road, have gone.

Depressingly, for this part of NW1, which likes to see itself as alternative, sassy, hip and happening, it appears fewer and fewer of the goth, punk, emo and skinny-tie indie tribes who populate it are interested in shopping for new and second-hand records.

At least The Elephant's Head rockabillys have somewhere to go for their music. The tiny Sounds That Swing on nearby Inverness Street is still rocking with its niche mix of obscure rock 'n' roll, rockabilly, country blues, garage punk, surf, hillbilly, freakbeat, psyche, early soul and downright weird tunes making it a must-go destination for many flooding the market at weekends.



And that seems to be key to the success of the handful of stores which are still trading. Further east from Sounds That Swing on the pedestrianised Inverness Street market, Nasty Vinyl, next door to The Good Mixer pub, Bar Vinyl and Out On The Floor, all offer vinyl pleasure with eminently collectable records – anything from original ska to mid-Eighties dance. The latter outfit is a good place to score a white-label version of The Heartbreaker's LAMF or a Channel One pre-release by John Holt.

"Our success is we are a specialist and I think you have to specialise around here," says Neil Scott, manager Sounds That Swing. "We play records for the customers and have a lot of regulars who come in to mooch around."

Indeed Sounds That Swing is managing to buck the trend and is planning to move to bigger premises on the nearby – and swisher – Parkway. "Most of the stuff we sell you couldn't find anywhere else," he says, pointing up one reason for the shop's enduring success.



“Fewer and fewer of the goth, punk, emo and skinny-tie indie tribes who populate NW1 are interested in shopping for new and second-hand records...”

This is supported by Proper Music Distribution co-founder Graham Jones, who has spent years on the road visiting stores around the country, including many in Camden. Jones has written a forthcoming book on music retail – *Last Shop Standing* – and last year resolved to visit this country's most successful 50 indie retailers.

He has been astonished at the “carnage” he has experienced. Some 540 indie shops closed between 2003 and 2007, which equates to one store closure every 2.7 days. Jones believes there is no reason for this pattern not to continue. “High-street rents are forcing people out. Record stores have no confidence in the future so when it comes to signing another five- or 10-year lease they decide to jack it in,” he says.

Specifically in relation to Camden, Jones says not enough of the bigger stores, such as Zavvi (the store is now a branch of the H&M fashion chain) tailored its product to the local area and catered for the various tribes. Indeed much of the product was MOR and chart-related. “Everything came from EUK so there was no regional bias. If a local Camden band went into Zavvi and tried to get their CD stocked it probably wouldn't happen. There was no local loyalty,” explains Jones. “Smaller indies can react to the local market better and I think any shop that opened there selling world music, folk, blues, country and jazz would do well.”

With bootleggers operating in the market, piracy has also been cited as a problem for retailers in Camden. But Jones does not think it is significant with the failure of Fopp, located in a recently built unit on a prime spot by the Regents Canal, and nearby Woolworths. Both closures were a symptom of the failure of the respective groups' strategies rather than problems with their respective stores in Camden. “Fopp was absolutely fantastic, but they tried to expand too quickly,” adds Jones.

Other stores, such as Reckless on the High Street, which bought and sold second-hand vinyl and CDs, felt the pinch from the constant sales of cheap back catalogue from major chains like HMV or potential customers found better bargains on eBay.

Gerry Tomlinson, trawling through the wooden racks of second-hand CDs and LPs at Music & Video Exchange, also points out that for younger fans like himself a red vinyl copy of Television's *Marquee Moon* does not have the emotional pull it does for an older generation. He says, “I get most of my stuff though downloads. I can get some cheap CDs, but to be honest, a lot of it is crap. That's why people sold it in the first place.” He trudges out – empty handed – and heads for Starbucks.



NORWICH

By Ben Cardew

AS A SCHOOLBOY IN NORWICH A DECADE AGO, a visit to the record shops would take up the whole of an hour-long lunchbreak.

The usual route would commence at Soundclash on St Benedicts Street for the indie specialities, move up to Lizard on Lower Goat Lane for the chart return bargains, have a quick browse at the vinyl at neighbouring Andys, then take in Our Price, the Virgin Megastore and HMV before legging it back into school, usually 15 minutes late for afternoon classes.

Schoolchildren in the city today, however, are unlikely to face such timing problems: while Norwich's shoppers are fortunate to still have access to an independent as well-regarded as Soundclash, the city's music retail landscape has taken a battering over the years: Andys and Our Price disappeared a long time ago, Zavvi (formerly Virgin Megastore) closed down in January and Lizard is little more than a memory of its musty-smelling back room. The vast majority of record stores that remain are now second-hand shops, selling video, DVD and games alongside dusty vinyl.

“I used to love record shopping in Norwich and on a Monday I used to make a trek around all of them to check out the new releases,” says Matt Leuw, who fronts up-and-coming Norwich band 2Hot2Sweat. “In the Nineties we were spoilt for choice with two big high-street retailers (HMV and Virgin), two smaller chains (Our Price and Andys Records) and two good independent shops (Soundclash and Lizard Records), as well as several second-hand shops.

But the good times, sadly, were not to last. “There were definitely a few more indies around back in the Nineties,” recalls Joanna Heygate, who attended both school and art college in the town during that halcyon period. “There was a definite decline over time, probably when the chains opened.”

“Norwich didn't really seem to be able to support quite so many stores and one by one they fell by the wayside,” adds Leuw. “Andys, Our Price, Lizard and more recently Zavvi, which is obviously what the old Virgin Megastore became, have all closed.”

And things have not been easy for Soundclash either. “Two years ago we thought we wouldn't be able to stay open,” says owner Paul Mills.

And now?

“Trade is the worst it has ever been at the moment, with the state of the industry, the current economic climate, unemployment and the weather. There's a lack of new releases, a lack of money, everything is against us.”

He pauses for thought. “But I believe that we will outlast the industry,” he says, finally. “They are going to go before we go, distributors will close down but we will be a step ahead of them.”

It is a story that is being repeated all over the UK, as physical record sales continue to fall. As well as the high-profile closures over the last two years – from Music Zone to Zavvi – the number of indie retailers has nosedived: Millward Brown/OCC figures reveal that the number of independent record shops in Britain fell from 734 in 2005 to 305 in 2008, with most observers agreeing that this number has continued to fall.

As with many indie retailers, Soundclash has been forced to adapt to survive: it now sells second-hand goods – a useful niche, according to Mills, with many people selling off their record collections – as well as tickets for local events and downloads. Unlike many indies, however, Soundclash has a particular geographical advantage that has helped it to weather the storm: Norwich is both large enough to support an indie store and distant enough from major cities to enjoy a monopoly on local shoppers.

“It is a radius thing,” Mills explains. “There are no big cities nearby. Because of London there are no indies in Cambridge or Ipswich. The big cities have a pull on people's shopping habits. We are just a little bit too far.”

Tellingly, Mills is somewhat ambivalent about the recent closures in Norwich. “There were about eight chart return shops in Norwich. Now there is just us and HMV,” he says, audibly unmoved. “When Zavvi closed all the customers went to HMV. There was not one sale that I am aware of that came from Zavvi closing down.”

Mills claims to have mixed emotions about his company's last-man-standing status: on the one hand he is pleased that Soundclash has managed to survive where others have caved in, on the other, he feels a certain sadness at the decline of a once-booming indie sector.

“The industry would be more vibrant if there were more people like us around,” he explains. “Kids don't go into record stores. It's very rare to get kids under the age of 20 coming in.”

But for all the nostalgia among Norwich's consumers, Mills says he does not find the scenario depressing. “As I am the only one left I don't find it depressing,” he argues. “A hand have to play live, they have to sell merchandise, they have to tour. They need to show that they are still selling stuff in other places. It is good for their profile.”

And ultimately, as Leuw concludes, no matter how many record stores are transformed into pound shops or stand hopelessly vacant, we should always be grateful for small mercies. “I think Norwich is lucky to still have a good indie shop to compete alongside the big boys – or boy as it is now,” he says. “Most other cities have seen their smaller stores go to the wall.”

KEY TO MAP

- 1 HMV
- 2 Soundclash (pictured inset)
- 3 Andys Records
- 4 Lizard Records
- 5 Our Price
- 6 Virgin/Zavvi (pictured inset)
- 7 WH Smith

■ = CLOSED
■ = OPEN

“We will outlast the industry. They are going to go before we go...”

PAUL MILLS,
SOUNDCLASH



U2

WITH TREMENDOUS ADMIRATION AND RESPECT
WE CELEBRATE THE PAST AND KISS THE FUTURE TOGETHER

 **LIVE** NATION®

Features



EVENT HORIZON



Top of the world: U2 celebrate 33 years together with the release of their 12th studio album on March 2

The retail sector – not to mention the massive promotional and touring team behind U2 – is gearing up for the release of the Irish band's 12th studio album in what could prove to be the biggest record of 2009 and one that resurrects the notion of "the album" as a must-have item

Profile

By Christopher Barrett

WHETHER IT IS PULLING TOGETHER THREE OF THE WORLD'S MOST RESPECTED PRODUCERS in Brian Eno, Daniel Lanois and Steve Lillywhite on their forthcoming 12th studio album and releasing it across four physical formats or staging a groundbreaking concert production and rolling it out for two years, U2 are not known for their love of doing things by half.

It is 33 years since Bono, Edge, Adam Clayton and Larry Mullen Jr first formed U2 as teenagers in Ireland back in 1976. Now with nearly 150m albums sold, the quartet's appeal across the globe shows no sign of dimming with U2 remaining the biggest rock band in the world. Naturally a new album from the group is always something of a landmark, but in the current economic climate the music industry is embracing the release of *No Line On The Horizon* with particular vigour.

"No Line On The Horizon is shaping up to be a massive release for us," says HMV head of music Rudy Osorio. "It's already the release of the quarter, but we feel it will go on to be one of the outstanding albums of 2009, and we're working hard with Mercury to help realise its full potential."

But it is not just at retail that the arrival of *No Line On The Horizon* is making an impact. Ahead of the March 2 release of the album an extensive promotional campaign is making sure that the band become ubiquitous across the media.

In the press, *Q* magazine dedicated the cover and 27 editorial pages to the band's return while the *Observer Music Monthly* later claimed a world exclusive with Sean O'Hagan's

10-page cover story on the recording of the new album.

Meanwhile, appearances at the major music award ceremonies including the Grammys, the Brit Awards and the Echo Awards in Germany have also been stoking interest with performances of the first single *Get On Your Boots*, which was released on February 16.

This week the media campaign will shift up another gear as the band feature across many of the BBC's broadcasting channels. Tomorrow (February 24), a *Culture Show* special finds Lauren Laverne in Dublin interviewing the band; later the same day Radio Four's John Wilson is also in Dublin with the band for *Front Row*. On February 27 Jo Whitley will host a three-song U2 Live Lounge session for Radio One before Chris Evans uses his 5pm show on Radio Two to conduct a drivetime interview with the band. And, according to U2's manager – Principle Management's Paul McGuinness – the band will also be making an appearance alongside Jonathan Ross.

Far from being content with dominating the UK's media, to coincide with the international simultaneous release of *No Line On The Horizon* U2 will be in New York for a five-day stint as the house band on the David Letterman show from March 2.

According to Mercury Records president Jason Iley, the broad nature of the campaign is a reflection of U2's undiminished appeal, something he believes is the result of their ability to continually reinvent themselves – a quality apparent on the new single.

"They are the best band in the world and the reason for that is that they are innovative and always challenge so they don't sit back in comfort. They always try and push the boundaries. The reason why the last two albums still sold 10m records is that the band still appeal to a wide

audience and with *Get On Your Boots* we are trying to appeal to the widest audience possible and include the younger demographic."

While Iley believes that *No Line On The Horizon* is "deep in singles" and confirms that Mercury is planning to release at least three of them during the album campaign, which could run for up to two years, he emphasises that the album was very much recorded with the intention of it being a cohesive and continual listening experience.

"I look at this record as the return of the album and that is what I think U2 have managed to do this time around. In the last five years or so with the dominance of iTunes we have lived in an *à la carte* world where people are starting to cherry pick one-off singles and the album has become devalued. When you listen to this U2 record it is a journey that you have to follow from beginning to end and to drop tracks out doesn't make sense," says Iley.

In a move to create value and drive sales of the album on physical formats, Mercury is releasing the album in a number of physical formats. Along with a standard jewel case version, there is a digipack housing an extended booklet and access to Linear, a film shot by long-time U2 collaborator Anton Corbijn which acts as a visual backdrop to the full album. There will also be a limited-edition 64-page magazine format release of the album along with a 180gsm vinyl package. All the formats are housed in the evocative black and white artwork featuring an image of the sky meeting the sea by Japanese photographer Hirosho Sugimoto.

"This time around it is about giving value, so there are different formats at different price ranges," says Iley. "The tactile nature of it and the amazing design and product values add a wow factor. Whether it is the music, videos, live or packaging, U2 always provide that wow factor."



PICTURED ABOVE

The album cover art photographed by Hirosho Sugimoto (top) and U2's studio set at London's Olympic Studios where part of *No Line On The Horizon* was recorded

Features

Cities of blinding lights U2 on tour

"PERFORMING LIVE IS AN ART FORM IN ITSELF and frankly there is no greater master of that than U2," says Live Nation chairman of global music and CEO global touring Arthur Fogel.

While Live Nation and Principle Management iron out the final details, there can be few more highly-anticipated tours in 2009 than U2's live campaign for their 12th album *No Line On The Horizon*.

There are few acts in the world that are able to generate such interest and indeed revenue – in 2001 the band's *Elevation* tour was the top-grossing North American tour of the year, according to Pollstar, with almost \$110m (£77m) in ticket sales generated from 80 sold-out shows. In 2005 U2 sold 1.4m tickets in North America, more than any other act, and reported worldwide sales of 3.4m tickets.

Kicking off in Europe this summer before taking in North America and returning to the territories again in 2010, the extensive *No Line On The Horizon* concert series will see the band perform "in the round" and play exclusively in football stadiums across the planet.

U2 have long been regarded as one of the most adventurous and groundbreaking live acts in the business and like to surprise, whether it be the spectacular visuals used during the Zoo TV extravaganza or the tongue-in-cheek feel of the Pop Mart shows which found the band making a dramatic entrance via an enormous lemon.

With long-time collaborators lighting designer Willie Williams and stage designer Mark Fisher working on the production, Fogel believes it will prove to be one of the most spectacular U2 shows yet.

"I think fans will be very impressed," says Fogel. "U2 have always been on the cutting edge in terms of stage design and technology. I really believe that the artists that are committed to delivering a fantastic live show reap the benefits, because while it is really expensive it is also very rewarding. I don't ever talk about numbers, I don't think that is fair to anybody, but suffice to say this kind of production is enormous."

Live Nation will announce details of the world tour on March 9 and the tour ticket sales will,



U2 on the *Elevation* tour, 2001

according to U2 manager Paul McGuinness, commence on March 14 and 15 for Europe and April 4 for US and Canada.

While the tour will see U2 perform approximately 25 dates across Europe and a further 25 in North America

and Canada in 2009, it will not include any festival appearances, or venues such as flat fields or baseball stadiums unable to accommodate the 360-degree stage production.

"I have to say that stadiums are the desired environment for the band when they play outdoors," says Fogel. "Given the unique design of this production, in-the-round, it is mandatory really."

In order to dissipate any confusion among ticket buyers for the tour who may not understand the production concept, McGuinness says that a microsite will be launched on U2.com to "describe the seating and revolutionary production" and explain why tickets are being sold on all sides of the stage. "There is no front or back we are playing surrounded by the audience," he enthuses.

Along with the stage setting and production, another key element of the tour will be the extent to which ticket prices are staggered, the aim being to make them affordable to as many fans as possible.

"There will be an extreme tiering," says Fogel. "I have always been a proponent of scaling. The notion of single price tickets is not something that I have ever embraced but I think that in this particular [economic] climate it is important to really look at that tiering carefully."

With the world economy taking a battering, Fogel believes that, so far, the live industry is weathering the storm relatively well, but he is certainly not taking anything for granted.

"There is no doubt that to this point at least, the live sector has remained pretty healthy, particularly at the top end, but I never assume because it is U2 that [selling out] is a given. But I know from experience the strength of the fanbase worldwide and that's certainly a good starting point."

BREAKING THE BAND... AGAIN

Long-time manager Paul McGuinness on how U2's continual reinvention finds a market for their new records every time

It's been a long time coming, are you pleased with *No Line On The Horizon*?

They have made their best record; I think it is a masterpiece. They are more ambitious than ever and this one took rather longer than we were expecting and is rather longer with the running time being close to an hour.

The album was originally being recorded as a kind of concept album with an ongoing narrative, something that was later reconsidered.

I hope people will play it in its entirety. I know that is not the way a lot of music is listened to now, people tend to listen to tracks one at a time and through ear buds. People really need to listen to this album via speakers and set aside an hour.

With four individual physical formats, a lot of attention has been focused on packaging and content options. Why was that?

The best way to promote the physical format is to make the packaging more interesting and valuable and use the opportunity for imagery to be displayed. In the old days an LP sleeve was very much an expression of what an artist was thinking about at the time of recording. I'm sorry that in the digital age that has fallen by the wayside. U2 have always tried to resist that and taken a lot of control over their packaging and artwork.

Obviously digital is more important now, but the death of physical is prematurely announced from time to time and proportionately the physical formats are a lot more healthy in the rest of the world than they are in North America. We pay a great deal of attention to them.

How was the single *Get On Your Boots* selected?

Singles are chosen for a variety of reasons; it is always a complex decision with many factors. I think [*Get On Your Boots*] is a very good way to introduce this great album – there is so much good music on it that there is an embarrassment of riches and it could have gone several different ways. But that was the song that generated a consensus. It is the fastest song that U2 have ever recorded – it is at 150bpm.

While planning the release, were you ever tempted to do something similar to Radiohead and Courtyard Management's "honesty box" approach with the release of *In Rainbows*?

No, not at all, because we have a famously good relationship with our record company. I think what Radiohead did was very brave. But it was groundbreaking and exceptional and admirable for an independent band releasing their own material, but we are not and have worldwide audiences. We have had the same record deal for 30 years; obviously it has been renegotiated several times, and we are very happy with the commercial relationship with our label.

Going back to Island in the Eighties, they have always respected U2's independence and creativity. It is a very healthy relationship and long may it continue both with Universal records and publishing. I suppose it also helps

that U2 ultimately own all their masters and copyrights.

So there are no plans to give away free content?

Not that I am announcing, but I would say that after all these years of putting out records, campaigns are organic; you make decisions on the run. What happened to the last single determines what happens to the next single and people have often asked me why we don't make all the videos at the same time at the start of the campaign.

Of course, the answer to that is that a video is very much a creature of its time and you make a video in the circumstances that exist then; predicting what the cultural environment will be like in six months time is impossible.

Obviously we want as many people to hear and buy the record as possible but exactly how we achieve that is a fluid process of reacting to events. As Keynes said, "When the facts change I change my mind."

It is becoming increasingly difficult to create and sustain career longevity in the current music business. What's the secret of U2's success?

They go into every record with the feeling that they have to break the band again and find a new audience and that is the reason for their longevity as a recording act. Even in these difficult times the last album sold over 9m physical copies and I think that was exceptional.

Rick Rubin was originally lined up to produce the album, before a switch was made to Brian Eno, Daniel Lanois and Steve Lillywhite. What sparked the change?

I certainly wouldn't rule out that they would work with Rick in the future; it certainly wasn't a falling out. Brian, Danny and Steve are the old team and they have produced a magnificent record.

Awards appearances seem to be playing a key role in the promotional campaign...

There is never enough time but that is a consequence of the fact that they are popular pretty much everywhere in the world. This album can be expected to go to number one in every country in Europe, US and Canada, plus pretty much every country in Latin America, Australia and New Zealand.

Those are all markets where U2 has enormous success and I would expect that to happen again, so getting to all of those markets to promote the album is not possible. [As such] there is a limited number of things we can do before the album comes out – so we did the Grammy Awards, the Brits, the Echo Awards in Berlin and now we are doing a French TV show.

Having tied up with Apple for the U2 iPod Special Edition, will there be a repeat of similar brand synergy during the campaign for *No Line On The Horizon*?

Not that I can discuss at the moment but I would certainly not rule it out. I can definitely confirm that it will not be with Apple though.



"I think fans will be very impressed. U2 have always been on the cutting edge..." **ARTHUR FOGEL, LIVE NATION**

Features



GREEN HOUSES

As Julie's Bicycle publishes its report on carbon emission reductions from CD packaging, Music Week talks to manufacturers about the pros and cons of an industry "green" standard

Packaging

By Paul Sullivan

IN RECENT YEARS, THE MUSIC INDUSTRY has grown inexorably greener. Artists, consumers, labels, retailers and manufacturers alike have become increasingly aware of the importance of reducing carbon emissions, resulting in a huge variety of eco-friendly packaging. Digipaks, all-card cartons, biodegradable 'bio-boxes' and other innovative eco-solutions have been slowly joining – and replacing – non-recyclable plastic jewel cases.

To date, this industry 'greening' has been a more or less arbitrary affair, with key manufacturers such as AGI Media, Jakebox, ThinkTank, Topac, Pozzoli Spa and Key Production responding to the demands of consumers, companies and, of course, market forces.

But a recent report by industry body Julie's Bicycle, *Impacts and Opportunities Reducing the Carbon Emissions of CD Packaging*, has resulted in a recommendation that the industry reduce its greenhouse gas emissions from manufacturing CD packaging by 10% in the next 12 months.

Having established a CD Packaging Group

(which includes representatives from every major record company and the Beggars Group) Julie's Bicycle has introduced an Industry Green (IG) mark – a kind of kitemark that made its debut on the Brits 2009 CD and will be piloted again shortly on an XL Beggars release. The IG mark will be awarded to packaging that "demonstrates evidenced commitment to carbon reduction and environmental responsibility".

CD Packaging Group chairman (and BPI chairman) Tony Wadsworth says, "As far as I know, it is the first time that an industry across the board has formed a group of this kind and committed to an initiative of this kind. The report recommends that we should target a 10% reduction in carbon emissions in the first year and all the people on the packaging group have brought in to that. It can be achieved in many ways."

For many manufacturers, the report simply underlines a process that was already underway. Eco-minded companies such as ThinkTank already offer a 'Neutral Thinking' service for environmentally aware clients, while smaller manufacturers including JakeBox have internalised the need to create environmental products to the point where it is second nature.

"To us, being eco-friendly is so utterly fundamental, that we haven't thought we need to convey that message," says Jakebox managing director Jakob Skarin. "But now that we see other packaging suppliers spending heaps of money on advertising their eco-friendly packages, which aren't necessarily as eco friendly as ours, we do see the need of communicating it."

The report is sure to throw up some important questions for the industry, the most obvious being whether an increase in eco-friendly packaging production is affordable for manufacturers and their clients, particularly during an economic downturn. Skarin believes it is: "The problem is that most of the labels and manufacturers don't see it or at least haven't seen it yet," he

says. "They only see the price tag, not what they can gain by it. Nobody likes the jewel case, but still that's more or less the only package [some] offer. The result is, naturally, that people become reluctant to buy discs."

"I'm convinced that if the labels offer a more attractive product, they will also sell more. The labels that have released in JakeBoxes lately have seen a remarkable result and re-ordered up to four times, with doubled order volumes the last couple of times," says Skarin.

Key Productions general manager Neil Gibbons is not so sure.

"Investment in new machinery in the current economic climate will be hard enough as it is. A digipak is only an interim solution due to the plastic tray and I am not sure that the recycled or biodegradable trays currently on offer are going to be affordable in the near future. It is also important to note how vital the independent sector's role will be in this area. The quantities ordered by the independents will, more often than not, be much lower than that of the majors and it is on the lower runs where the costs bite. Eighty per cent of orders within the industry are for quantities of 5,000 or less."

"The viability of lower runs will be crucial in getting the smaller record labels on board. There is already a sense of frustration from customers when they really want to make a difference with their packaging, but quite often it is not a viable option," says Gibbons.

"With regards to eco products, our customers are looking for an eco alternative to standard packaging,

PICTURED ABOVE
Pozzoli's Ekoline packaging uses recycled FSC- and PEFC-certified paper and paper-board

PICTURED LEFT
JakeBox's packaging for The Rolling Stones' *Rolled Gold+* was hailed as "the most environmentally-friendly CD case in the world"



"I'm convinced that if the labels offer a more attractive product they will sell more. The labels that have released in JakeBoxes have seen a remarkable result"

JAKOB SKARIN, JAKEBOX



Features

It's easy being green three eco-friendly success stories



JakeBox

The JakeBox is a new, patented and award-winning eco-friendly Swedish packaging concept for CD, DVD, Blu-Ray and other discs. Its most significant characteristic is the folded 'claw' that holds the disc, and in an eye-catching way unfolds itself, presenting the disc, lifting it up and making it easily accessible.

It is one of the most environmentally friendly packages on the market, made of 100% recyclable or even recycled carton board or paper, and always printed with vegetable inks. It weighs a third less than traditional plastic packaging, thereby cutting shipping and storage costs by more than half – and it does not break if you drop it. The JakeBox offers unlimited design options, and comes in a range of unprinted or generic printed versions.

In the short time the JakeBox has been around, its pop-up package has made waves in the media industry. When The Rolling Stones' Rolled Gold+ was released in a JakeBox, it was introduced by MSN Music UK as "the most environmentally friendly CD case in the world". Until now, it has mostly been used for exclusive promotional issues, for companies such as Lamborghini, Nokia and Philips, but commercial releases have also proved to sell better when sold in JakeBoxes instead of ordinary packages. Most recently, media company MM MultiMedia acquired the first German sales licence for this eco-friendly product. "In a recession, it's even more important for companies to find efficient ways to stand out in the crowd to attract consumers. That's what JakeBox can offer them, and we can sense that they have figured that out now," says Jakebox managing director Jakob Skarin.

Ekoline

Pozzoli's Ekoline is the most complete range of eco-sustainable products on the market. It is composed of 100% recyclable packaging solutions that use recycled FSC- and PEFC-certified paper and paperboard and, for the most part, are printed using vegetable-based inks and assembled with eco-friendly glues.

The use of all non-biodegradable elements is minimised. The entire range consists of 23 different types of packaging solutions, from the simplest to the most intricate: eight for DVDs, eight for Blu-ray discs and seven for CDs. But the advantages of Ekoline are not only environmental. First of all, the product is more appeal-

ing than comparable products based on plastic components, thanks to the use of alternative materials and to the fact that the paper and paper-board sections can be fully customised using state-of-the-art printing and paper-processing techniques.

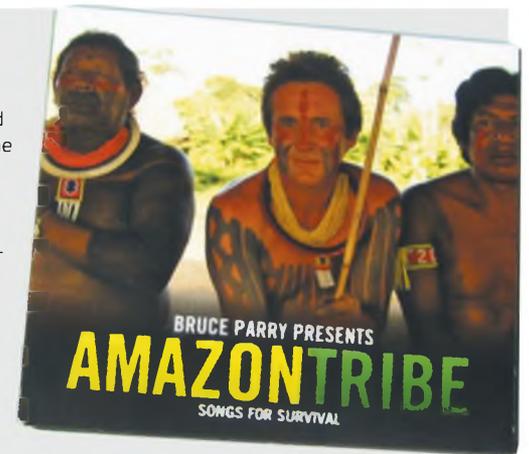
Since Ekoline products are fully recyclable, when the time comes to dispose of them, they do not need to undergo separation, thus reducing waste-management costs. By eliminating the traditional plastic tray, all Ekoline products reduce not only emissions but also the consumption of raw materials, and by reducing the thickness and weight of the packaging, space is optimised and transport volumes are lowered. All this helps to reduce CO₂ emissions throughout the production chain.

One-off project: Bruce Parry presents Amazon Tribe - Songs For Survival Key Production

Key Production general manager Neil Gibbons explains the environmental credentials of the package:

"This project was a charity CD on behalf of Survival International, an organisation that supports tribal people worldwide. The brief was to create a package that would have the lowest environmental impact at a minimal price, so the maximum funds went to the Survival International charity.

"It was decided to opt for a plastic-free package made from a recycled/recyclable board printed with soy-based inks. Conventional printing inks are petroleum-based and used with alcohol-based



solvents. As alcohol and petroleum evaporate, Volatile Organic Compounds (VOCs) are emitted. Soy or vegetable-based inks have lower rates of VOC emissions. These inks also comply with industry standards ISO 2846:1, EN 71/3 and CONEG. Removing the plastic tray from the package cut the emissions considerably, but also removed the rigidity, so it was increased to six panels rather than four to bolster the overall feel.

"It is important to make any card package feel it is value for money. The board used was made to the ISO 9001 2000 quality assurance scheme and the ISO 14001 environmental standard. The top liner was also free of optical brightening agents (OBA-free).

"All the discs and packaging were made in the UK to keep the carbon footprint to a minimum and the carbon generated by the disc manufacturing was offset using Key Production's carbon offsetting scheme. This meant that we could put the carbon neutral logo on the product, which adds a selling point at retail."

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and that is where there is a big difference in budgets from, say, luxury products," says ThinkTank director Niki Deighton. "For example, the jewel case is packed automated, whereas most other packages are hand-packed, which adds to the budget and time. Last year we saw more interest in eco-packaging, this year so far hasn't seen as much interest purely because budgets are being cut and savvy clients know that eco means more expensive."

According to the report, a move from the standard jewel case to a mixed card and plastic digipak or – even better – an all-card option, will guarantee qualification for an IG mark. Julie's Bicycle director Alison Tickell has commented that it is important to be realistic and that the manufacture of a digipak produces only a third of the greenhouse gas emission generated by the creation of a jewel case.

While a jewel case generates 1.2kg CO₂e (equivalent carbon dioxide), research established that a digipak with a plastic tray only produces 400g CO₂e. A

"As long as people are using the right sort of inks and paper, you can do incredibly appealing special packaging"

TONY WADSWORTH

move from jewel cases to pure card would see a 95% drop in emissions, according to the report.

Another question concerns the current vogue for deluxe packaging. There seem to be conflicting messages from consumers who, as the report has established, support environmentally aware products; but what of those who also want something that looks good on the coffee-table? Tony Wadsworth does not see this as a problem. "I don't think that [deluxe packaging] is at odds with the report's recommendations because there are some fantastic packages which are completely made of cardboard and look great. As long as people are using the right sort of inks and paper, you can do incredibly appealing special packaging."

"We think deluxe packaging does not have to exclude green packaging," echoes Gibbons. "The fact that customers are not restricted to the jewel case should actually increase the options when it comes to creating unique packaging."

"The ability to charge more for the package will also enable customers to spend a little more in ensuring that the options are kept within a green remit," continues Gibbons. "Designers will also have their part to play here. Quite often designers will initially drive a project with their ideas. Green input at

this stage will ensure innovative design with an ecologically sound package. Labels should also take advantage of printers offering CAD facilities. Key Production can offer 'white samples' of card packaging to see how the final package can look, thus working with the customer to help create an environmentally friendly product."

But the fact remains that eco-products could well mean increased costs all round. A solution to this, suggests Niki Deighton, could be a Green Tax Break. "Our job would be made a lot easier if we could pass on a green initiative to our clients," she says.

"People could pay a bit more for their eco packaging but have a reduction in their corporation tax, for example, if they were seen to be reducing their carbon emissions as a company." Whether these kinds of initiatives will be seriously mooted – or indeed needed – remains to be seen. But what is certain is that the music industry has moved one step closer to achieving its environmental goals.



BRIT Awards 2009 Album wins first Music Industry Green Mark with a little help from Sony DADC

"This year's BRIT Awards 2009 Album has set a new standard in sustainable low-impact production – a standard that the entire industry can aspire to. By working with Sony DADC, we have created something that could revolutionise the market – from the use of soya-based vegetable ink, eco-friendly glue, water-based varnish and made from a single piece of cardboard making it easier to recycle, we have reduced the album's carbon footprint by over 50 per cent compared with standard flexipack."

Sony Music BRIT Awards 2009 Album team

Helping the Music Industry go greener

Last December, Maggie Crowe from The BPI, Ged Doherty (BRITs Chairman) and the marketing team from Sony Music agreed that this year's BRIT Awards Album 2009 needed to follow the BPI's commitment to help the music industry go green.

After extensive research, the team chose Sony DADC as its packaging partner. The solution was a new packaging solution called Bend-it Green. It can be made from 100% recycled or FSC/PEFC certified material and uses a variety of environmentally sustainable inks, glues and varnishes.

Bend-it Green is easy to use (bend out disc holder), it contains no plastic and provides carbon footprint savings of more than 50% compared to Digipak. It is full-surface printable, cost efficient and easy to recycle - no separation of components

Bend-it Green is available in various CD and DVD options with multiple pages (including 4pp, 6pp) and an additional booklet insertion is possible in slot, pocket or glued booklet form.

In addition to its purpose designed packaging products, Sony DADC has established a Green Partner Programme which implements eco standards that are more exacting than those applied under current EU standards.

The Green Partner Programme ensures that all components and materials used in production by either Sony DADC itself or their contracted suppliers are tested to the highest standards of compliance. All Sony DADC suppliers are required to participate in the programme and testing is provided via independent testing laboratories.

And the winner is....Bend-it Green

So effective has this project been in reducing the carbon footprint of an album, that it has been recognised by Julie's Bicycle, a music industry-led organisation set up to recognise commitment to reducing green house gas emissions and promote environmental sustainability.

The BRIT Awards Album 2009 is the first of its kind to be awarded the Industry Green Standard for CD packaging, branded as the Music Industry Green Mark.

"We are really pleased to pilot the Industry Green Standard on this packaging product. The reduction in CO2 produced as a result of the commitment to environmental responsibility was exceptional, so congratulations to Sony DADC and the BRITs team to source a product that is an exemplar of good practice" commented Alison Tickell, founder and moving force behind Julie's Bicycle.

For more information on Sony DADC's broad range of standard and bespoke packaging solutions, please contact Julie Walters at Julie.Walters@sonydadc.com



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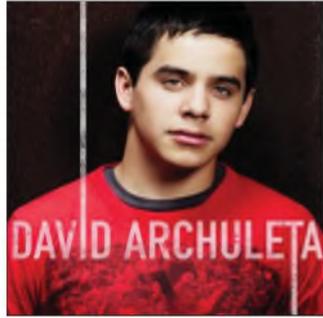
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Key releases

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

Out this week

Singles



- **David Archuleta** *Crush* (RCA)
Debut single
- **Nikka Costa** *Stuck To You* (Stax/Universal)
Previous single (chart peak): *Like A Feather* (53)
- **Esser** *Work It Out* (Transgressive)
Previous single: *Satisfied* (did not chart)
- **Glasvegas** *Flowers & Football Tops* (Columbia)
Previous single: *Please Come Back Home* (did not chart)
- **Jennifer Hudson** *If This Isn't Love* (RCA)
Previous single: *Spotlight* (11)
- **Laura Izibor** *Shine* (Atlantic)
Previous single: *I Don't Want You Back* (did not chart)
- **Amy Studt** *Nice Roys* (19 Recordings)
Previous single: *Chasing The Light* (did not chart)
- **The Ting Tings** *We Walk* (Columbia)
Previous single – *Be The One* (28)

Albums

- **Dan Auerbach** *Keep It Hid* (V2/Co-oo)
Debut album
- **Connie Fisher** *Secret Love* (Polydor/Rug)
Previous album (first-week sales/total sales): *Favourite Things* (19,230/57,649)
- **The Prodigy** *Invaders Must Die* (Take Me To The Hospital)
Previous album: *Always Outnumbered, Never Outgunned* (64,289/207,082)

Out next week

Singles

- **Blue Roses** *Doubtful Comforts* (Salvia/XL)
 - **Brakes** *Hey Hey* (FatCat)
- “Fast, furious and fun, the new single from Brakes' forthcoming third album *Touchdown* isn't dissimilar to The Hives' *Tick Tick Boom* with its in-yer-face romp and crashing, smashing guitars. NME called it “immediate”... “explosive” might be a more appropriate word as it runs you over, shakes you back to life and dusts you down again in a little over two minutes. In fact, so much energy have they expended in that brief burst of noise that *B-side Set A Course* seems an almost gentle paean to Teenage Fanclub.”

www.musicweek.com/reviews

- **Casiokids** *Fot I Hose/Verdens Storste Land* (Moshi Moshi)
- **The Coronas** *Decision Time* (3U)
- **Peter Doherty** *Last Of The English Roses* (Parlophone)
- **It Hugs Back Now + Again** (uAD)
- **Kings Of Leon** *Revelry* (Hand Me Down)
- **Annie Lennox** *Shining Light* (RCA)
- **Red Light Company** *Arts & Crafts* (Lavoita)

- **Roll Deep** *Moving In Circles* (Roll Deep)
- **The Saturdays** *Just Can't Get Enough* (Fascination)
- **The Spinto Band** *Vivian, Don't* (Fierce Panda)
- **Starsailor** *Tell Me It's Not Over* (Virgin)
- **Take That** *Up All Night* (Polydor)
- **W Brown** *L.E.A.V.E* (Island)
- **Will Young** *Let It Go* (RCA)

Albums

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



- **The BPA** *I Think We're Gonna Need A Bigger Boat* (Southern Fried)
- **Nikka Costa** *Pebble To A Pearl* (Stax/Universal)
- **Daniel Michaelson & The Coastguards** *Saltwater* (Memphis Industries)
- **Fields** *Hollow Mountains* (Atlantic)
- **Grammatics** *Grammatics* (Dance To The Radio)
- **Howling Bells** *Radio Wars* (Independiente)
- **Lindsay Lohan** *Spirit In The Dark* (Universal)
- **Loney Dear** *Dear John* (Parlophone)
- **Sarah McLachlan** *Closer - The Best Of* (RCA)
- **Neko Case** *Middle Cyclone* (Anti)
- **Henry Priestman** *The Chronicles Of Modern Life* (Universal)
- **Red Light Company** *Fine Fascination* (Lavoita)
- **Raphael Saadiq** *The Way I See It* (RCA)
- **Shinedown** *The Sound Of Madness* (Atlantic)
- **U2** *No Line On The Horizon* (Mercury)
- **The Whitest Boy Alive** *Rules* (Bubbles)
- **Whomadewho** *The Plot* (Gomma)
- **Anthony Wright** *Feet On The Ground* (Palawan)

March 9

Singles

- **Beyonce** *Halo* (RCA)
- **Dan Black** *Alone* (A&M)
- **City Reverb** *Central Heating* (Dumb Angel)

“The second single from the *Lost City* folk album sees *City Reverb* at the height of their powers. The track bounces along over a light electro-touched backing which is ripped by guitars and a gospel chorus and is a perfect blend of art-pop and Balearic sensibilities. Also included are a pair of impressive remixes from Simon “Bassline” Smith and Scottish wunderkind Taz Buckfast which reposition the track to great effect. A great package that should send listeners scurrying to its parent album.”

www.musicweek.com/reviews

- **Hatcham Social** *Murder In The Dark* (Fierce Panda)
- **La Roux** *In For The Kill* (Polydor)
- **John Legend** *Everybody Knows* (Good Music)
- **The Long Lost** *Amiss* (Ninja Tune)
- **Marina & The Diamonds** *Obsessions* (Atlantic)
- **Master Shortie** *Dance Like A White Roy* (Odd One Out)
- **Oasis** *Falling Down* (Big Brother)
- **Katy Perry** *Thinking Of You* (Virgin)
- **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 Bishops** *For Now* (W2)
- **The Boy Least Likely To** *The Law Of The Playground* (Too Young To Die)
- **Kelly Clarkson** *All I Ever Wanted* (RCA)
- **David Cook** *David Cook* (19 Recordings)
- **DM Stith** *Heavy Ghost* (Asthmatic Kitty)



- **Peter Doherty** *Grace/Wastelands* (Parlophone)
- **Laura Izibor** *Let The Truth Be Told* (Atlantic)
- **Jack's Mannequin** *The Glass Passenger* (Warners/Sire)
- **Annie Lennox** *The Annie Lennox Collection* (RCA)
- **Barry Manilow** *The Greatest Songs Of The Eighties* (Arista)
- **Mastodon** *Crack The Skye* (Reprise)

- **Busta Rhymes** *R.O.M.B* (Interscope)
- **Faryl Smith** *Faryl* (uici)
- **Starsailor** *All The Plans* (Virgin)
- **Taylor Swift** *Fearless* (Mercury)
- **Vetiver** *Tight Knit* (Bella Union)

March 16

Singles

- **Dizzee Rascal** *G.H.E.T.T.O.* (Dirted Stank)
- **The Foxes** *Bill Hicks* (Room 10)
- **Future Of The Left** *The Hope That House Built* (uAD)
- **Hockey Too** *Fake* (Virgin)

“This is the song that got the ball rolling for Hockey in the UK and led to the group signing a joint UK/US deal with EMI and Capitol. It is an upbeat, guitar-driven pop track that nets the listener with its killer chorus. The band are currently in the midst of a UK tour with *Bear Hands* and *Passion Pit*.”

www.musicweek.com/reviews

- **Keane** *Better Than This* (Island)
- **Kenneth Bager Vs Pocketknife** *Fragment One* (Polydor)
- **Pet Shop Boys** *Love Etc* (Parlophone)
- **Royksopp** *Happy Up Here* (Wall Of Sound)
- **The Script** *Talk You Down* (Phonogenic)
- **The Wombats** *My Circuitboard City* (14th Floor)

Albums

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



- **AK Momo** *Return To NY* (Peacefrog)

- **The Balking Mule** *The Length Of The Rail* (FatCat)
- **Bill Callahan** *Sometimes I Wish We Were An Eagle* (Drag City)

“This is Callahan's second album under his own name after dropping the Smog moniker that made his reputation. His career to date seems to be characterised by occasional flashes of outright genius, peppered with fallow periods where he settles back into his groove. This new entry into his canon will not win any new fans, but it does have the easy charm of an artist in his musical comfort zone. As usual, it is Callahan's flexible baritone that is the most compelling draw with his simple direct delivery.”

www.musicweek.com/reviews

- **Alain Clark** *Live It Out* (Warner Bros)
- **Filthy Dukes** *Nonsense In The Dark* (Fiction)
- **Karima Francis** *The Author* (Kitchenware)
This debut set by the Blackpool singer-songwriter will be supported by an eight-date headline tour. She will also open for James Morrison on his spring tour which kicks off at Manchester Apollo on March 19. Lead single *Again*, released March 9, has been A-listed at Radio Two, and she will be in session with the station's Dermot O'Leary on March 14.
- **Melody Gardot** *My One And Only Thrill* (uici)
- **Its A Buffalo** *Don't Be Scared* (Akoustik Anarkhy)
- **Jay-Z** *Blueprint III* (Def Jam)



- **Bonnie Prince Billy** *Beware* (Domino)
- **Lionel Richie** *Just Go* (Mercury)

THE PANEL

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



HATTIE COLLINS (RWD11-D)
Hittie feat. **K.I.G.: Head, Shoulders, Knees & Toes** (AATW)

If this is the year of funky, then 2009 belongs to K.I.G. Already a smash on YouTube (1m hits and counting) and getting reloaded at raves all over the country, this catchy track is utterly irrepressible. The first of many chart crossovers you can expect to see from the funky scene.



MIKE DIVER (CLASHMUSIC.COM)
Dan Deacon: Bromst (Car Park)

Deacon's debut *Spiderman Of The Rings* took the mind and body on a journey to a universe never before painted in such vibrant hues. Now, with traditional instruments complementing his laptop beats, the Baltimore resident has upped the ante denser, darker and more detailed album than its predecessor.



DEE MORRISON (MTV)
Fever Ray: When I Grow Up (Cooperative)

It is hard to deny The Knife's accomplishments, but on hearing Fever Ray's striking vocal and eccentric lyrical style on this track, I was hooked. Not a complete departure from her roots, she still delivers a pounding yet polished sound to the world of electronica. It makes hearing the album all the more exciting.



KATIE TORRIE (NME RADIO)
Chew Lips: Solo (Kitsune)

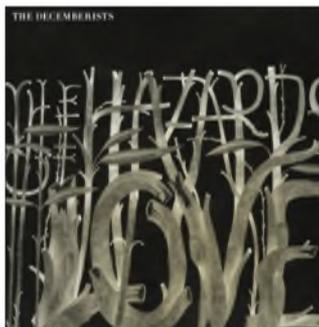
Already heralded as one of the most exciting new frontwomen on the scene, lead singer Tigs is being compared to Karen O by many. This single provides an excellent platform to showcase her voice and, for a band that haven't been together that long, this single should help secure a step up in the game.

March 23**Singles**

- **Alessi's Ark** Over The Hill (Virgin)
- **Steve Angello & Laidback Luke** **Feat. Robin S** Show Me Love (Data)
- **Animal Collective** My Girls (Domino)
- **Chew Lips** Solo (Kitsune)
- **Clark** Growls Garden EP (Warp)
- **DM Stith** Pity Dance (Asthmatic Kitty)
- **Flo-Rida** Right Round (Atlantic)
- **The Kills** Black Balloon EP (Domino)
- **Metro Station** Shake It (Columbia)
- **Noisettes** Don't Upset The Rhythm (Vertigo)
- **One Eskimo** Kandi (Little Polar)
- **Peter Bjorn & John** Nothing To Worry About (Wichita)
- **The Veronicas** Untouched (Warner Bros)
- **White Lies** Farewell To The Fairground (Fiction)

Albums

- **Iain Archer** To The Pine Roots (Black Records)
- **British Sea Power** Man Of Arun (Rough Trade)
- **Chris Cornell** Scream (Interscope)
- **Dan Deacon** Bromst (Car Park)



- **The Decemberists** The Hazards Of Love (Rough Trade)
- **Hogamos** Hogamos Hogamos (DC Recordings)
- **Marissa Nadler** Little Hells (Kemedo)
- **Papa Roach** Metamorphosis (Geffen)
- **Pet Shop Boys** Yes (Parlophone)

● **Royksopp** Junior (Wall Of Sound)

“After turning their hands to chillout (debut album Melody AM) and dance (so-so follow up The Understanding), Junior is nothing less than a lesson in forward-thinking Scandinavian pop. In practice, this means an abundance of warm synth lines, precise programming, danceable melancholy and guest vocalists from the top Scandi drawer (Robyn, The Knife/Fever Ray's Karin Dreijer-Andersson). Junior, then, marks both a massive return to form and an early frontrunner for the pop album of the year.”

www.musicweek.com/reviews

- **Various** Kitsune Tabloid By Phoenix (Kitsune)

March 30**Singles**

- **Buffalo 77** Memento (Autonomy)
- **Just Jack** Embers (Mercury)
- **Lady Gaga** Poker Face (Interscope)
- **Lady Sovereign** So Human (Midget)
- **The Presidents Of The United States Of America** Rot In The Sun EP (Cooking Vinyl)
- **Jasmine Sullivan** Dream Big (Columbia)

Albums

- **Peter Bjorn & John** Living Thing (Wichita)
- **Frightened Rabbit** Quietly Now! (FatCat)
- **Goldie Lookin Chain** Asbo 4 Life (1983)
- **Gomez** A New Tide (Eat Sleep)
- **Loner Western** Sci-Fi (Just Music)

● **Metro Station** Metro Station (Columbia)

- **Noisettes** Wild Young Hearts (Vertigo)
- **PJ Harvey & John Parrish A** Woman A Man Walked By (Island)
- **The Rank Deluxe** You Decide (FatCat)
- **Neil Young** Fork In The Road (Reprise)

April 6**Singles**

- **Bat For Lashes** Daniel (Parlophone)
- **Franz Ferdinand** No You Girls (Domino)
- **PJ Harvey & John Parrish** Black Hearted Love (Island)
- **Razorlight** Rurberri Blue Eyes (Vertigo)
- **The Virgins** Rich Girls (Atlantic)

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Bat For Lashes** Two Suns (Parlophone)
- **The Blockheads** Staring Down The Barrel (EMI)
- **Deep Cut** My Thoughts Light Fires (Club A30)



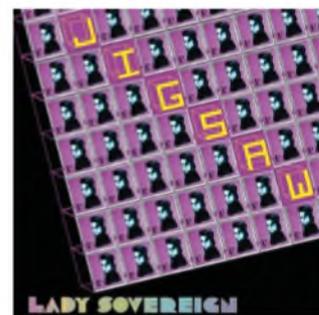
- **Doves** Kingdom Of Rust (Heavenly)
- **Escala** Escala (Syco)
- **Flo-Rida** Routes Of Overcoming The Struggle (Atlantic)
- **It Hugs Back** Inside Your Guitar (4AD)

“Hearts-on-their-sleeves Kent foursome It Hugs Back marry a blend of shoegazing, dreamy melancholia and fuzzy

guitar pop into an imperfect but highly promising debut album full of well-crafted songs and soundscapes. Gentle opener Q starts like an early Snow Patrol track with folksy leanings and gradually immerses itself in a lo-fi squall. Things open up on Work Day which bounces along with the kind of happy-go-lucky saccharine jangle that made Lemonheads so appealing in their It's A Shame About Ray heyday. Back Down stamps an authority across the album with a nod to Eighties-era Jesus & Mary Chain while Now And Again is a little self-conscious in its navel-gazing indiness, but succeeds nonetheless to leave a lasting impression.”

www.musicweek.com/reviews

- **Just Jack** All Night Cinema (Mercury)



- **Lady Sovereign** Jigsaw (Midget)
- **Missy Elliott** Block Party (Atlantic)
- **William Orbit** My Oracle Lives Uptown (Kobalt)
- **Elvis Perkins** In Dearland (XL)
- **Prefuse 73** Everything She Touched Turned Ampexian (Warp)
- **Sara Watkins** Sara Watkins (Nonesuch)

April 13 and beyond**Albums**

- **Alaska In Winter** Holiday (Regular Beat) (27/04)
- **Billy Talent** Billy Talent III (Atlantic) (08/06)
- **Elvis Costello** Momofuku (Mercury) (27/04)
- **Das Pop** Das Pop (Ugly Truth) (20/04)
- **The Days** Atlantic Skies (Atlantic) (29/06)

● **Depeche Mode** Sounds Of The Universe (Mute) (20/04)

- **Esser** Braveface (Transgressive) (04/05)
- **Nathan Fake** Hard Islands (Border Community) (11/05)
- **Gallows** Grey Britain (Warner Brothers) (20/04)
- **Hockey** Mind Chaos (Virgin) (18/05)
- **In Case Of Fire** Align The Planets (Zomba) (20/04)
- **The Juan Maclean** The Future Will Come (DFA/Co-op) (13/04)
- **Junior Boys** Regone Dull Care (Domino) (11/05)
- **Kid British** You Alright (Mercury) (29/06)
- **King Creosote** Flick The Vs (Domino) (20/04)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Daniel Merriweather** Love And War (Columbia) (27/04)
- **Papercuts** You Can Have What You Want (Memphis Industries) (13/04)
- **Silversun Pickups** Swoon (Warner Brothers) (13/04)
- **Soap&Skin** Lovetune For Vacuum (PIAS) (13/04)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Twisted Wheel** Twisted Wheel (Columbia) (13/04)
- **Julian Velard** The Planeteer (Virgin) (01/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)



- **The Virgins** The Virgins (Atlantic) (20/04)
- **Wildbirds & Peacedrums** The Snake (Leaf) (13/04)
- **Yeah Yeah Yeahs** It's Blitz (Polydor)

SINGLE OF THE WEEK

The Ting Tings We Walk (Columbia)



Nominated for two Brit awards last week, the Manchester duo performed with Estelle at the ceremony but missed out on the best breakthrough act and best British album awards to Duffy. We Walk will see closure to the campaign for the massively successful debut album We Started Nothing, which has spawned four Top 40 hits and has sold in excess of 450,000 copies in the UK to date. The single is A-listed at Radio One, B-listed at Radio Two and playlisted at Xfm and 6 Music. They embark on a whistlestop UK tour this week, which starts at the Manchester Apollo on Wednesday and ends on March 6 at London's Brixton Academy.

ALBUM OF THE WEEK

The Prodigy Invaders Must Die (Take Me To The Hospital)



For their fifth studio album, Liam Howlett and his cohorts have roped in Dave Grohl on a guest drum spot and Does It Offend You Yeah?'s James Rushent for some production duties. Invaders Must Die is 40 minutes of unmistakable Prodigy, with serotonin-fuelled ups and downs, and with lead single Omen currently enjoying its second week in the Top 10, the album looks likely to hit the chart with a bang next Sunday. It has already graced the top five of Play.com, Amazon and HMV's a pre-order charts off the back of an Xbox video tie-in and free single-track download at the tail end of last year.

Key releases

U2 hat-trick bodes well for release



FOR THE FIRST TIME IN 11 WEEKS, there is a consensus among Amazon, HMV and Play about the most popular pre-release album. All three are agreed that the buyers' click pick is U2's *No Line On The Horizon*. The album has been top of the Amazon list for four weeks, at HMV for two weeks and reaches the Play summit this week.

Of course, simultaneously topping the three pre-release charts

is not necessarily an indication that an album will do spectacularly well – the last album to do the treble was Fall Out Boy's *Folie A Deux*, which only reached number 39 on the OCC list when released last December and has sold only 60,000 copies since.

With introductory single *Love Story* expected to storm the Top 40 this week, interest in 19-year-old country star Taylor Swift's debut

album *Fearless* continues to grow. It moves into the top half of all three charts, climbing 12-5 at Amazon, 11-7 at Play and 11-8 at HMV.

Flo-Rida is also beginning to make waves here with his new single *Right Round*. As its title hints, the song interpolates Dead Or Alive's hit *You Spin Me Round (Like A Record)*. *Right Round* only started getting played in the UK last week, but instantly debuts at number one

on Shazam's list of most-tagged tracks, beating Swift's *Love Story* into second place.

For the first time since it was released 22 weeks ago, The Kings Of Leon's *Only By The Night* album is not the dominant force in the Last FM chart. It has been overhauled by Lily Allen's *It's Not Me, It's You* set, which provides seven songs, including the number one, *The Fear*.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	EMINEM	Relapse	Interscope
3	50 CENT	Before I Self-Destruct	Interscope
4	KELLY CLARKSON	All I Ever Wanted	Rca
5	THE ANSWER	Everyday...Albert Productions	
6	RED LIGHT COMPANY	Fine Fascination	Lavolta
7	TAYLOR SWIFT	Fearless	Mercury
8	GREEN DAY	21st Century Breakdown	Reprise
9	ANNIE LENNOX	Collection	RCA
10	MASTODON	Crack The Skye	Reprise
11	PETE DOHERTY	Grace/Wastelands	Parlophone
12	CHRIS CORNELL	Scream	Interscope
13	DOVES	Kingdom Of Rust	Heavenly
14	STARSAILOR	All The Plans	EMI
15	SARAH MCLACHLAN	The Best Of	RCA
16	PAPA ROACH	Metamorphosis	Geffen
17	DANIEL MERRIWETHER	Love & War	Columbia
18	ROYKSOPP	Junior	Wall Of Sound
19	RADIOHEAD	The Bends (Collectors)	Parlophone
20	VARIOUS	Now! 72	EMI

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	MY BLOODY VALENTINE	Loveless	Sony
3	THE ANSWER	Everyday Demons	Albert
4	ANNIE LENNOX	Collection	RCA
5	TAYLOR SWIFT	Fearless	Mercury
6	ESCALA	Escala	Syco
7	EMINEM	Relapse	Interscope
8	THIN LIZZY	Still Dangerous	Thin Lizzy Productions
9	MY BLOODY VALENTINE	Isn't Anything	Sony
10	SENSATIONAL ALEX HARVEY	Hot City	Major League
11	SARAH MCLACHLAN	The Best Of	RCA
12	50 CENT	Before I Self-Destruct	Interscope
13	BLACK SABBATH	Paranoid	Sanctuary
14	W BROWN	Travelling Like The Light	Island
15	CAROLE KING	Tapestry	Sony
16	SPANDAU BALLET	Gold: The Best Of	Chrysalis
17	MELODY GARDOT	My One And Only Thrill	UCI
18	HOWLING BELLS	Radio Wars	Independiente
19	FARYL SMITH	Faryl	UCI
20	STARSAILOR	All The Plans	Virgin

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	FLO-RIDA	Right Round	Atlantic
2	TAYLOR SWIFT	Love Story	Mercury
3	STEVE ANGELLO...	Show Me Love	Data
4	DOMAN & GOODING	Runnin	Positiva
5	KELLY CLARKSON	My Life Sucks...	RCA
6	CHASE & STATUS	Against All Odds	Ram
7	DJ PEREMPAY & DEE	In The Air	white label
8	NOSETTES	Don't Upset The Rhythm	Vertigo
9	MADCON	Liar	RCA
10	U2	Get On Your Boots	Vertigo
11	SEPTEMBER	Can't Get Over	Hard2beat
12	JENNIFER HUDSON	If This Isn't Love	RCA
13	CHIPMUNK	Chip Diddy Chip	Always
14	KINGS OF LEON	Revelry	Hand Me Down
15	ANNIE LENNOX	Shining Light	RCA
16	KIG FAMIYY	Heads Shoulders...	Island
17	LAURA IZIBOR	Shine	Atlantic
18	LEMAR	Weight Of The World	Epic
19	LADYHAWKE	Paris Is Burning	Modular
20	INNERPARTYSYSTEM	Don't Stop	Fallout

shazam

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	LIYY ALLEN	The Fear	Regal
2	KINGS OF LEON	Sex On Fire	Hand Me Down
3	KINGS OF LEON	Use Somebody	Hand Me Down
4	MGMT	Kids	Columbia
5	MGMT	Time To Pretend	Columbia
6	MGMT	Electric Feel	Columbia
7	LIYY ALLEN	Not Fair	Regal
8	LIYY ALLEN	22	Regal
9	KINGS OF LEON	Closer	Hand Me Down
10	LIYY ALLEN	Everyone's At It	Regal
11	LIYY ALLEN	I Could Say	Regal
12	THE KILLERS	Human	Vertigo
13	LIYY ALLEN	Back To The Start	Regal
14	MIA	Paper Planes	XL
15	KINGS OF LEON	Revelry	Hand Me Down
16	LIYY ALLEN	Never Gonna Happen	Regal
17	FLEET FOXES	White Winter...	Bella Union
18	KINGS OF LEON	Crawl	Hand Me Down
19	KINGS OF LEON	Manhattan	Hand Me Down
20	MUSE	Supermassive Black Hole	Helium 3

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	EMINEM	Relapse	Interscope
3	ALEXANDRA BURKE	tbc	Syco
4	50 CENT	Before I Self Destruct	Interscope
5	RED LIGHT COMPANY	Fine Fascination	Lavolta
6	JAY-Z	Blueprint III	Def Jam
7	BUSTIA RHYMES	Back On My BS	Interscope
8	TAYLOR SWIFT	Fearless	Mercury
9	KELLY CLARKSON	All I Ever Wanted	RCA
10	PET SHOP BOYS	Yes	Parlophone
11	STARSAILOR	All The Plans	Virgin
12	ESCALA	Escala	Syco
13	THE ANSWER	Everyday Demons	Albert
14	ROYKSOPP	Junior	Wall Of Sound
15	PETE DOHERTY	Grace/Wastelands	Parlophone
16	CHRIS CORNELL	Scream	Interscope
17	LIONEL RICHIE	Just Go	Mercury
18	GREEN DAY	21st Century Breakdown	Warner
19	UL' WAYNE	Rebirth	Island
20	DOVES	Kingdom Of Rust	Heavenly

hmv.com

CATALOGUE REVIEWS

FREDA PAYNE

How Do You Say I Don't Love You Anymore (Poker DECKCD112)



This early Freda Payne album originally came out in 1966 through Chess Records. Don't be put off by the cheesy sleeve – this is the real deal, with excellent arrangements by jazz great Benny Golson, production from Simon & Garfunkel/Bob Dylan producer Tom Wilson, and some excellent vocal performances from Payne herself. The set gets off to an excellent start with the title track, which showcases Payne's powerful vocals. San Juan is a stylish samba; Feeling Good is a fine reading of the contemporaneous Bricusse/Newley track which has since become a standard; and a cover of Lennon/McCartney's Yesterday also hits the spot. Indeed,

Payne only misses her step with a somewhat wooden 'You've lost That Lovin' Feelin'. Overall, a worthy reissue.

FINE YOUNG CANNIBALS

She Drives Me Crazy – The Best Of (Music Club Deluxe MCDLX098)



Rising from the ashes of The Beat, The Fine Young Cannibals were fronted by the charismatic Roland Gift and put together a string of 11 hits, comprising striking originals such as Johnny Come Home and occasional covers, most notably Suspicious Minds. This two-CD set strangely misses out one of their biggest hits – Good Thing – but is otherwise a fine package, with the hits, rare B-sides, key album cuts and a smattering of 12-inch mixes all included, some of them appearing on CD for the first time.

ISAAC HAYES

Black Moses (Stax/Concord 0888072312388)/Disco Freak (0888072312371)



A sprawling double album that is the very essence of Isaac Hayes' style, *Black Moses* features many of those signature stretched-out 'rap' intros and massively extended, redefining covers of songs such as Close To You and Never Can Say Goodbye, previously succinct hits for The Jackson Five and The Carpenters. This new deluxe edition of *Black Moses*, on CD for the first time and remastered with new liner notes, remains a wonderfully powerful, evocative landmark album and is rightly recognised as one of his finest. *Disco Freak* is perhaps less iconic: Hayes' 1976 disco album never really takes off, with the first two minutes of the introductory, title track

wasted with chatter supposedly recorded at a disco. Although songs such as Lady Of The Night and Love Me Or Lose Me save it from failure, it's at best a curio.

MAJOR LANCE



Um, Um, Um, Um, Um, Um (SPV Blue SPV306392)
Major Lance's career as a UK hitmaker was stifled at birth when Wayne Fontana's cover version of his US monster hit *Um, Um, Um, Um, Um, Um* reached number five, leaving his own version with a paltry peak of number 40. But the Chicago native's soothing R&B tones were perfectly suited to a sublime production from Curtis Mayfield, and this remastered reissue of his 1964 album is a delight, albeit a very short one, with 10 tracks and a running time of just 23 minutes.

Alan Jones

CATALOGUE CHART GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	1	ABBA	Gold – Greatest Hits Polydor(ARV)
2	7	U2	U218 Singles Mercury (ARV)
3	4	TAKE THAT	Never Forget – The Ultimate Collection RCA (ARV)
4	2	BRUCE SPRINGSTEEN	Greatest Hits Columbia(ARV)
5	6	THE CARPENTERS	Gold – Greatest Hits A&M(ARV)
6	3	GUNS N' ROSES	Greatest Hits Geffen(ARV)
7	5	BOB MARLEY & THE WAILERS	Legend Tuff Gong(ARV)
8	12	NEIL DIAMOND	The Best Of MCA(ARV)
9	9	SEAL	Best 1991–2004 Warner Brothers(CIN)
10	8	BON JOVI	Cross Road – The Best Of Mercury(ARV)
11	10	BILLY JOEL	Piano Man – The Very Best Of Columbia(ARV)
12	14	STEVIE WONDER	The Definitive Collection Universal TV(ARV)
13	11	ABBA	18 Hits Polar(TBC)
14	13	THE PRODIGY	Their Law – The Singles 1990–2005 XL(PIAS)
15	19	PAUL WELLER	Hit Parade Island/Polydor(ARV)
16	20	EAGLES	The Complete Greatest Hits Rhino(CIN)
17	RE	PRINCE	Ultimate Warner Brothers(CIN)
18	17	THE WHO	Then And Now Polydor(ARV)
19	RE	BRITNEY SPEARS	Greatest Hits – My Prerogative Jive(ARV)
20	RE	ABBA	More Abba Gold Polar(ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	ARTIST	Title / Label
1	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love / Data
2	LADYHAWKE	Paris Is Burning / Modular
3	EMPIRE OF THE SUN	Walking On A Dream / Virgin
4	DJ SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses / Cr2
5	EMMA DEIGMAN	Tell Your Mama / Storm
6	GROOVE ARMADA	Pull It (Frank It Up)/Drop The Tough/Go / R-Ive
7	TAYLOR SWIFT	Love Story / Mercury
8	CAHILL	Sexshooter / 3Beat Blue
9	KINKY ROLAND	Something In Your Way / Loverush Digital
10	SNEAKY SOUND SYSTEM	I Love It / 14th Floor
11	KATE RYAN	Ella Elle La / AATW
12	NIGHTSTYLERS FEAT. MARCELLA WOODS	Nobody's Fool / MWR
13	BEYONCE	Single Ladies (Put A Ring On It) / Columbia
14	FREEMASONS FEAT. HAZEL FERNADES	If / Loaded
15	ROSIE & THE GOLDBUG	Heartbreak / Lover
16	RUDENKO	Everybody / Data
17	AVIN GEE	Losing My Religion / Loverush Digital
18	DOMAN & GOODING	Runnin' / Positiva
19	CHRIS LAKE FEAT. NASTALA	If You Knew / Rising
20	JENNIFER HUDSON	If This Isn't Love / RCA
21	JJOY FEAT. MARCELLA WOODS	Me To You / Loverush Digital
22	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times / 3 Beat Blue
23	DEAN COLEMAN FEAT. DCLA	I Want You / Yoshitoshi
24	IDA MARIA	Oh My God / RCA
25	AMY STUDD	Nice Boys / 19 Recordings
26	KID CUDI VS. CROOKERS	Day 'N' Nite / Data
27	JAZMINE SULLIVAN	Dream Big / Columbia
28	JOHN DAHLBACK FEAT. BASTO!	Out There / Loaded
29	ERCOIA FEAT. DANIELLA	Every Word / Cayenne
30	KURD MAVERICK	Blue Monday / Data
31	NATURAL BORN GROOVES	Candy On The Dancefloor / 3 Beat Blue
32	MADCON	Liar / RCA
33	BRITNEY SPEARS	Circus / Jive
34	DAMIEN S VS. LOVESPIRALS	This Truth / Loverush Digital
35	SYIVESTER	You Make Me Feel (Mighty Real) / Fantasy
36	BART B MORE VS OLIVER TWIZT	Finally / Hed Kandi
37	MICHAEL WOODS	Natural High / Diffused
38	ALESHA DIXON	Breathe Slow / Asylum
39	TIMMY VEGAS & BAD LAY-DEE	Another Dimension / Eye Industries
40	VARIOUS	Dance Nation (Sampler Part 1) / Hard2beat

Commercial pop Top 30

Pos	ARTIST	Title / Label
1	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love / Data
2	SYIVESTER	You Make Me Feel (Mighty Real) / Fantasy
3	TAYLOR SWIFT	Love Story / Mercury
4	EMMA DEIGMAN	Tell Your Mama / Storm
5	BRITNEY SPEARS	Circus / Jive
6	RASMUS	Living In A World Without You / Island
7	N-TRANCE	Nothing Lasts Forever / AATW
8	VANESSA HUDGENS	Sneakernight / Hollywood
9	MIKE MELANGE FEAT. ALAN CONNOR	Let Your Love Flow / Liberty City
10	LEMAR	Weight Of The World / Epic
11	KATE RYAN	Ella Elle La / AATW
12	VARIOUS	Dance Nation (Sampler Part 1) / Hard2beat
13	ALESHA DIXON	Breathe Slow / Asylum
14	CAHILL	Sexshooter / 3Beat Blue
15	THE MADAME PROJECT	Chemistry / 141A Management
16	TAH MAC	Lavish Lifestyle / Tahmac Entertainment
17	GARY GO	Wonderful / Decca
18	SAINT ETIENNE	Method Of Modern Love / Heavenly
19	METRO STATION	Shake It / Columbia
20	HITTY FEAT. KIG FAMILY	Head Shoulders Knees & Toes / AATW
21	FREEMASONS FEAT. HAZEL FERNADES	If / Loaded
22	BEYONCE	Single Ladies (Put A Ring On It) / Columbia
23	PUSSYCAT DOLLS	Whatcha Think About That / Interscope
24	SNEAKY SOUND SYSTEM	I Love It / 14th Floor
25	EMPIRE OF THE SUN	Walking On A Dream / Virgin
26	ANNABEL FEAT. MR. KAOS	Sometimes / Street Beatz
27	NIGHTSTYLERS FEAT. MARCELLA WOODS	Nobody's Fool / MWR
28	JORDIN SPARKS	One Step At A Time / Jive
29	RUDENKO	Everybody / Data
30	ENRIQUE IGLESIAS	Tired Of Being Sorry / Interscope

Purple pop patch for Data as Show Me Love ascends



Showing the love:
DJ Steve Angello

A FAMILIAR TITLE RETURNS TO THE TOP of the Upfront and Commercial Pop club charts this week in the form of Show Me Love. Credited to Steve Angello & Laidback Luke feat. Robin S, it is the latest chart-topper in the current purple patch of the Data label, and combines elements of Steve Angello and Laidback Luke's underground hit Be, and a newly-recorded version of Show Me Love by Robin S.

It tops the charts more than 15 years after Robin S's original Show Me Love, which also reached number one in new mixes in 1997, 2002, 2006 and last May.

Another mix of Show Me Love reached number two on the Upfront chart as recently as November when promoted alongside several mixes of another Robin S classic, Luv 4 Luv.

It is the end of an era on the Upfront club chart. This week's chart is the first in which Eric Prydz's Pjanoo has NOT featured since March 15 last year. The track topped the chart last August and went on to become a big retail success, reaching number two on the OCC sales chart and selling more than 156,000 copies. It spent 50 weeks in the Top 100 of the Upfront chart, beating the previous record 39-week residency of actor David Naughton's disco smash Makin' It in 1979.

There is no change at the top of the Urban chart, where Beyonce's Single Ladies (Put A Ring On It) enjoys a sixth straight week at the summit, while upping its margin over The Pussycat Dolls/Missy Elliott collaboration Whatcha Think About That - number two for the fourth week in a row - to 29.7%.



Kate Ryan is the third highest climber on the Upfront chart and highest new entry on the Commercial Pop chart



Sneaking up: Vanessa Hudgens' Sneakernight climbs 15 places into the Commercial Pop top 10

Cool cuts Top 20

Pos	ARTIST	Title
1	FRIENDLY FIRES	Skeleton Boy
2	KATE RYAN	Ella Elle La
3	JOHN DAHLBACK FT BASTO!	Out There
4	YUKSEK	Tonight
5	SYLVIA TOSUN & LOVERUSH UK	5 Reasons
6	GHETTYS	Sing 4 Me
7	DJ SNEAK VS HERVE	Droppin Kisses
8	FAITHLESS FT CASS	Music Matters
9	SEAMUS HAJI & ATFC FT KC FLIGHTT	Speaker
10	DT8	Destination
11	ELEZE	Teardrop
12	LAZEE FT NEVERSTORE	Hold On
13	E.L.G.	Amplifier/Pink Bird
14	BENASSI V BOWIE D.J.	
15	LA ROUX	In For The Kill
16	FREELAND	Under Control
17	CARLO DALL' ANESE & FABIO CASTRO	Monday
18	REDROCHE FT LAURA KIDD	Give U More
19	FERRY CORSTEN	Made Of Love
20	DIRTY LAUNDRY	Hate Me



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



Brits crown Kings for a third time

ITV'S TELECAST of the 29th Brits Awards proceedings at London's Farks Court last Wednesday attracted an audience of more than 5m.

In recent years, the **Brits effect** on the chart is not as pronounced as it once was but it can still deliver a powerful boost to nominees, winners and performers alike, as this week's charts prove, with Kings of Leon, Duffy, Elbow, Coldplay and the Pet Shop Boys among the beneficiaries.

The biggest winners are **Kings Of Leon**. The feuding Followill family won awards for Best International Group and Best International Album, and performed latest single Use Somebody. As a result, their Only By The Night album received a 56% boost week-on-week, selling 67,001 copies – enough for it to return to the top of the album chart. It is the third time at number one for the album, which debuted there last October, and returned to pole position in January. Current single Use Somebody received an even bigger – 94.8% – boost, and surges 12–3 on sales of 32,941 copies. It is the highest chart placing for the track since it peaked at number two 10 weeks ago. The first single from the album, Sex On Fire, also rallies, jumping 19–14 on sales of 15,707. It has sold 564,940 to date, compared to Use Somebody's 392,384.

In the wake of her three Brits awards (for Best British Female Solo Artist, Best Album and Best Breakthrough Act), **Duffy's** Rockferry leaps 19–4, with sales

increasing 96.9% to 30,888. The album – released on March 3 last year – has now sold 1,837,689 copies, and moves into 30th place in the list of best-selling albums of the 21st century.

It is not always the winning that matters – taking part can pay dividends too. **Coldplay** were nominated for four Brit awards but came away with none. Their Viva La Vida single (which they performed on the night) rebounds 45–27 (9,908 sales) on its 36th week in the chart, while the Viva La Vida Or Death And All His Friends album achieves its highest chart placing for 23 weeks, climbing 31–15 (13,164 sales). Meanwhile Elbow, who won the Best British Group award over Coldplay, jump 23–5 with The Seldom Seen Kid (17,892 sales), which equals the position in which it debuted and peaked 48 weeks ago.

Seasick Steve was a nominee for best international male. He didn't win but TV and press coverage of the veteran bluesman and some attractive pricing (£3.99 at HMV.com, £3 at Tesco, and £3 for download at 7digital) helped his current album I Started Out With Nothin' And I Still Got Most Of It Left to a big 24–9 leap on sales of 15,135, equalling its debut/peak position of 20 weeks ago.

The Ting Tings won nothing either but performed with Estelle, and their We Started Nothing album rockets to a 28-week high, jumping 33–8 (15,983 sales).

The **Pet Shop Boys'**

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,623,276	1,590,471
prev week	2,611,939	1,860,155
% change	+0.4%	-14.5%

Last week	Compilations	Total albums
Sales	366,078	1,956,549
prev week	538,163	2,398,318
% change	-32.0%	-18.4%

Year to date	Singles	Artist albums
Sales	21,975,804	13,776,330
vs prev year	15,570,489	14,034,451
% change	+41.1%	-1.8%

Year to date	Compilations	Total albums
Sales	3,209,663	16,985,993
vs prev year	3,647,217	17,681,668
% change	-12.0%	-3.9%

Compiled from sales data by Music Week

Outstanding Contribution To Music award saw the veteran duo perform a medley of hits, prompting their PopArt compilation to re-enter the chart at number 19 (11,176 sales), easily beating the number 30 position in which it debuted and peaked in 2003.

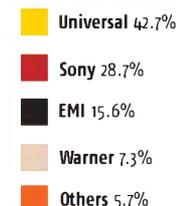
Miley Cyrus also has a TV-fuelled leap. The 16-year-old fluffed the lyrics of Fly On The Wall on Ant & Dec's Saturday Takeaway but endeared herself to viewers, with the result that the single jumps 44–16 (14,614 sales), while parent album Breakout – number 10 last September – rebounds 70–30, with sales up 114.7% at 7,672, lifting its career tally to 206,203.

In other chart news, **Lily Allen** was never troubled on the singles tally, where The Fear secures a fourth week at number one on sales of 45,629 and is now the longest-running number one since Katy Perry's I Kissed A Girl last August/September, though her It's Not Me, It's You album slips 1–2 following Kings Of Leon's surge, on sales of 45,555.

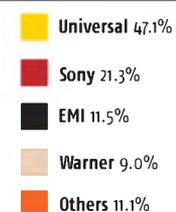
After a bright start, helped by **Morrissey's** appearances on Jonathan Ross and – more unexpectedly – The One Show, Years Of Refusal sold 39,203 copies to debut at number three. Morrissey's 11th solo Top 10 album, it had a bigger opening week than his Greatest Hits album, which debuted at number five on sales of 27,873 last February but fell far short of both his last two studio albums, Ringleader Of The Tormentors, which opened at number one on sales of 63,709 in April 2006; and You Are The Quarry, which secured a number two debut on sales of 74,995 in May 2004.

Australian duo **Empire Of The Sun** enjoy contrasting fortunes on the singles and albums charts with their debut releases. Their Walking On A Dream album enters the chart at number 21 on sales of 10,751

ARTIST ALBUMS



SINGLES



copies but despite simultaneous digital and physical (seven-inch coloured vinyl) release and garnering plenty of radio and club play, the title track sold only 2,374 copies and is the week's 95th biggest-seller.

With Just Dance at number two on the singles chart (36,803 sales) and being joined in the Top 20 by second single Poker Face (up 22–15, 15,175 sales), The Fame by **Lady GaGa** surges 13–7 (17,104 sales).

Valentine's Day over, there are precipitous falls for UB40's Love Songs album (down 3–27, 8,790 sales) and Luther Vandross's

Lovesongs (4–26, 9,069 sales).

The compilation chart started the week with R&B Lovesongs 2009 in pole position but the Mamma Mia! soundtrack and Mash Up Euphoria both took turns at number one before the Brit Awards 2009 sampler took control, jumping 9–1 on sales of 16,914 copies.

Physical (12-inch and CD) release helps The Prodigy's Omen to jump 8–4 (32,276 sales), becoming the veteran dance act's highest charting single since Breathe reached number one in 1996.

Shontelle's T-Shirt single maintains its momentum, climbing 10–6 (23,821 sales) – the fourth straight week it has improved.

Despite opening the Brits, and securing simultaneous release on seven-inch, CD and download, **U2's** Get On Your Boots manages only a number 12 debut (20,314 sales) – the lowest for a regular single by the group since 1997, when If God Will Send His Angels debuted and peaked at number 12. Get On Your Boots is the band's 40th hit in all, but needs to improve if it is to be their 12th in a row to make the Top 10.

It was not until 2003 that a **Russian act** – fake lesbians tAtu – made the UK charts but since then dance acts PPK and A-Team have both charted. The latest club act from the country to make a breakthrough is Rudenko, whose Everybody debuts this week at number 24 (10,575 sales). Perhaps surprisingly, Dima Bilan, who won the Eurovision title for Russia last year with Believe, failed to chart here with the song. Although Russian acts are rare chart visitors, the title Everybody is not – this is the 10th different chart hit with that title, eight of them dance tracks which have charted in the last 17 years.

The combined impact of the Brits and the half-term holiday last week was not enough to prevent album sales from **falling 18.4%** week-on-week to 1,956,549. That is 6.63% below same-week 2008 sales of 2,095,563. Singles sales inched up 0.4% week-on-week to 2,623,276 – 38.27% above same week 2008 sales of 1,897,189.

International charts coverage Alan

Lily puts on global showing

NOT JUST A SENSATION AT HOME

Lily Allen's second album It's Not Me, It's You emulates its UK success by debuting at number one in Canada and Australia. It is Allen's first number one album in both countries – her debut Alright, Still peaked at number 21 in Canada and number seven in Australia. It's Not Me, It's You sold a very respectable 35,000 to take pole position in Australia but a rather more weedy 8,000 in Canada. Its best territory in sales terms, however, was the US,

where it debuts at number five on first week sales of 70,000 – a little more than twice the 34,000 sale which Alright, Still achieved when debuting and peaking at number 20.

Other territories in which It's Not Me, It's You fares well this week are: Ireland (number three), Switzerland (number six), New Zealand (number nine) and Belgium (number nine). It does not do quite so well in Finland (number 14), Austria (number 21), Norway (number 28) or the Netherlands (number 33).

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 KINGS OF LEON Only By The Night	£7.99	£7.99	£8.93	£7.97
2 LILY ALLEN It's Not Me, It's You	£8.99	£8.95	£8.93	£8.98
3 MORRISSEY Years Of Refusal	£8.99	£8.95	£8.93	£8.98
4 DUFFY Rockferry	£7.99	£6.99	£8.93	£6.98
5 ELBOW The Seldom Seen Kid	£8.99	£6.99	£8.93	£4.98

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	1	LIY ALLEN The Fear / Regal
2	2	LADY GAGA Just Dance / Interscope
3	12	KINGS OF LEON Use Somebody / Hand Me Down
4	10	THE PRODIGY Omen / Take Me To The Hospital
5	3	ALESHA DIXON Breathe Slow / Asylum
6	9	SHONTELLE T-Shirt / Universal
7	4	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
8	6	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor
9	30	PUSSYCAT DOLLS Whatcha Think About That / Interscope
10	5	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back / 4th & Broadway
11	7	BEYONCE Single Ladies (Put A Ring On It) / Columbia
12	11	THE SATURDAYS Issues / Fascination
13	13	PINK Sober / LaFare
14	20	THE KILLERS Human / Vertigo
15	14	BEYONCE If I Were A Boy / Columbia
16	27	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
17	8	KID CUDI VS. CROOKERS Day 'N' Nite / Data
18	28	KINGS OF LEON Sex On Fire / Hand Me Down
19	18	BRITNEY SPEARS Circus / Jive
20	17	KATY PERRY Hot N Cold / Virgin
21	19	LEONA LEWIS Run / Syco
22	24	GIRLS ALOUD The Promise / Fascination
23	NEW	GARY GO Wonderful / Decca
24	NEW	U2 Get On Your Boots / Vertigo
25	21	GIRLS ALOUD The Loving Kind / Fascination
26	16	JASON MRAZ I'm Yours / Elektra
27	23	JENNIFER HUDSON Spotlight / RCA
28	39	COLDPLAY Viva La Vida / Parlophone
29	29	DANIEL MERRIWEATHER Change / Columbia
30	NEW	TAYLOR SWIFT Love Story / Mercury
31	35	TAKE THAT Up All Night / Polydor
32	22	NE-YO Mad / Def Jam
33	25	TAKE THAT Greatest Day / Polydor
34	15	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
35	NEW	LADY GAGA Poker Face / Interscope
36	32	THE SATURDAYS Up / Fascination
37	26	THE SCRIPT Break Even / Phonogenic
38	34	PINK So What / LaFare
39	RE	DUFFY Mercy / A&M
40	NEW	MILEY CYRUS Fly On The Wall / Hollywood-Polydor

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

Rock albums Top 10

This	Last	Artist Title / Label
1	1	NICKELBACK All The Right Reasons / Roadrunner (CIN)
2	6	GUNS N' ROSES Chinese Democracy / Black Frog/Geffen (ARV)
3	3	PARAMORE Riot / Fueled By Ramen (CINR)
4	2	GUNS N' ROSES Greatest Hits / Geffen (ARV)
5	5	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CINR)
6	4	LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
7	7	NICKELBACK Dark Horse / Roadrunner (CIN)
8	8	AC/DC Black Ice / Columbia (ARV)
9	10	DISTURBED Indestructable / Reprise (CIN)
10	RE	IRON MAIDEN Somewhere Back In Time / SMI (C)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	16	VARIOUS Brit Awards 2009 - The Year In Music / Sony Music (ARV)
2	NEW	VARIOUS Mash Up Euphoria - Mixed By The Cut Up / Ministry (ARV)
3	3	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
4	7	OST Mamma Mia / Polydor (ARV)
5	6	VARIOUS Ultimate NRG 4 / A&W/UMTV (ARV)
6	1	VARIOUS R&B Lovesongs 2009 / RCA/Rhino (ARV)
7	NEW	VARIOUS War Child - Heroes / Parlophone (C)
8	5	VARIOUS Saturday Night Club Classics / Ministry (ARV)
9	RE	OST High School Musical 3 - Senior Year / Walt Disney (C)
10	13	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
11	14	VARIOUS Now That's What I Call Music 71 / SMI Virgin/UMTV (C)
12	11	VARIOUS The Sound Of Bassline 2 / Ministry (ARV)
13	4	VARIOUS Ultimate Boy Bands - The Love Songs / Sony Music/UMTV
14	2	VARIOUS Steve Wright's Sunday Love Songs - From / Universal TV (ARV)
15	NEW	VARIOUS Dark Was The Night / 4AD (PIAS)
16	15	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
17	10	VARIOUS The Definitive Burt Bacharach Collection / Rhino/Universal (TBC)
18	RE	OST Twilight / Atlantic (CINR)
19	18	VARIOUS R&B Collection / UMTV (ARV)
20	RE	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (C)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	BON IVER Blood Bank / Jagjaguwar (PIAS)
2	2	FRANZ FERDINAND Ulysses / Domino (PIAS)
3	NEW	SCHOOL OF SEVEN BELLS I am undernodisguise / Full Time Hobby (PIAS)
4	4	OASIS I'm Outta Time / Big Brother (PIAS)
5	9	SEASICK STEVE It's All Good / Bronzerat (PIAS)
6	NEW	WAVVES So Bored / Young Turks (PIAS)
7	NEW	ANTONY & THE JOHNSONS The Lake / Secretly Canadian (PIAS)
8	6	IDA MARIA Oh My God / RCA (ARV)
9	NEW	BROKEN RECORDS If The News Makes You Sad Don't Watch It / Young Turks (PIAS)
10	8	XAMPLE FT LOMAX Contra / Ram (SR0)

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	EMPIRE OF THE SUN Walking On A Dream / 4AD
2		VARIOUS Saturday Night Club Classics / Ministry
3		VARIOUS Anthems 2: 1991-2009 / Ministry
4		SANTOGOLD Santogold / Atlantic
5	RE	THE PRODIGY Their Law - The Singles 1990-2005 / XL
6		CHASE & STATUS More Than Alot / Rain
7		FAITHLESS Forever Faithless - The Greatest Hits / Cheeky
8		VARIOUS The Sound Of Bassline 2 / Ministry
9		PENDULUM In Silico / Warner Brothers
10		VARIOUS Above & Beyond - Anjunadeep 01 / Anjunadeep

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

Key

■ Highest new entry ■ Highest climber

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Jones



The Fear - the first single from It's Not Me, It's You - has only topped the chart in the UK so far, but has made the Top 10 in Ireland (number five), Australia (number eight) and Japan

(number nine in the international Top 20). In the US and Canada, where it debuts at 91 and jumps 91-48 respectively, it is being overshadowed by album track F**k You, which debuts

at number 68 in America and number 22 in Canada.

Allen is just one of four UK acts in the Top 10 of the US album chart last week - Grammy success helps massive rebounds for Robert Plant's Raising Sand collaboration with bluegrass queen Alison Krauss (up 69-2), Coldplay's Viva La Vida Or Death & All His Friends (31-8) and Adele's 19 (27-10). The Grammy effect is much lesser elsewhere, though Coldplay's album rebounds 24-14 in Australia, and 25-9 in Canada.

Finally, the digital age has ushered in its fair share of unlikely

hits in Britain, and also does so abroad, including in Australia, where David Bowie's Life On Mars belatedly makes its chart debut this week. The track - a number three hit here in 1973 - surprisingly fell short of the Aussie list even though the singles issued immediately before and after it - The Jean Genie and Starman - made the grade. Life On Mars finally debuts this week at number 67, with downloads fuelled by the popularity down under of both the original BBC UK TV series of that name and the ABC American remake. Both use Bowie's song as their theme, hence its success.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / label / Catalogue number (Distributor)	
1	1	4	LILY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
2	2	8	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 17956062 (ARV)	
3	12	22	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down RR697412182 (ARV)	+50% SALES INCREASE
4	8	2	THE PRODIGY Omen (Howlett) EMI/Perfect Songs (Howlett/Hutton/Palmer) / Take Me To The Hospital H0SPCD502 (ESS)	+50% SALES INCREASE
5	3	7	ALESHA DIXON Breathe Slow (Southock & Karlin) EMI/Sony ATV (Schack/Karlin/Lilly/Valentine) / Asylum ASYLUMRCD (CIN)	
6	10	5	SHONTELLE T-Shirt (Wilkins) EMI/Image Three/Katecha/Sony ATV (Wilkins/Frampion/Katecha) / Universal (ATC0147583815 (ARV)	SALES INCREASE
7	6	13	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fsmith/Woodford) / Polydor 1792152 (ARV)	
8	7	14	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Music (Harrell/Nash/Stewart/Knowles) / Columbia RR697475032 (ARV)	
9	4	2	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) CC (Mathers/Young/Jackson) / Interscope (ATC014771332 (ARV)	
10	15	4	PUSSYCAT DOLLS Whatcha Think About That (Polow Da Don) Universal/EMI/Peer Music (Furmon/Elliott/Jones/Jamerson/Dean/Perry) / Interscope 1799050 (ARV)	SALES INCREASE
11	5	7	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fsmith) Chrysalis (Fsmith/Cruz) / 4th & Broadway 1797027 (ARV)	
12	New		U2 Get On Your Boots (Eno/Lanois) Universal (Clayton/Evans/Hewson/Mullen) / Vertigo 1798676 (ARV)	HIGHEST NEW ENTRY
13	9	6	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mesudji/Omishore) / Data DATA211CD5 (ARV)	
14	19	24	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down RR697352002 (ARV)	SALES INCREASE
15	22	6	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)	SALES INCREASE
16	44	3	MILEY CYRUS Fly On The Wall (Martin) Warner Chappell/CC (Lyrus/Pricel/Armatto/Karaoglu) / Hollywood - Polydor D000358212 (E)	+50% SALES INCREASE
17	30	2	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/magem (Harris/Timberlake) / Atlantic (AIC01479125 (CINR)	SALES INCREASE
18	17	12	BRITNEY SPEARS Circus (Dr Luke/Blanco) Warner Chappell/Kobalt (Gottwald/Kelly/Levin) / Jive RR697455282 (ARV)	SALES INCREASE
19	24	15	THE KILLERS Human (Price) Universal (Flowers/Keuning/Stoermer/Vanucci) / Vertigo 1789799 (ARV)	SALES INCREASE
20	11	9	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) CC (Rudolf/Garter Jr) / Island 1796243 (ARV)	
21	14	11	JASON MRAZ I'm Yours (Terefe) Finlage (Mraz) / Elektra AT030RCD (CIN)	
22	New		TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAIC0146484401 (ARV)	
23	18	5	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)	
24	New		RUDENKO Everybody (Rudenko) Bucks Music Group/CC (Rudenko/Barnes/Peris) / Data DATA213CD5 (ARV)	
25	New		GARY GO Wonderful (Go) Kobalt (Go) / Decca 4781659 (ARV)	
26	16	11	THE SATURDAYS Issues (Quiz/Larossi) Universal (Sturken/Rogers) / Fascination 1794029 (ARV)	
27	45	36	COLDPLAY Viva La Vida (Chris/Play/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone (AIC013R291476 (E)	+50% SALES INCREASE
28	25	9	N-DUBZ Strong Again (Fsmith/Robinson) Sony ATV (Fsmith/Robinson/Contostavlos/Contostavlos/Rawson) / AATW CAIC0147609821 (ARV)	SALES INCREASE
29	23	22	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Maxi/Perry) / Virgin VSCD1980 (E)	
30	20	8	PINK Sober (Danja/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Moore/Dioguadri/Hills/Araica) / LaFace 88697425072 (ARV)	
31	New		HONEY RYDER Fly Away (Goldust) Bug Music (Harwood/Keynes/O'mahony/O'mahony/Shone) / Honey Ryder GBWLF0800047 (TBC)	
32	26	16	BEYONCE If I Were A Boy (Gad) EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 88697471512 (ARV)	
33	13	3	DANIEL MERRIWEATHER Change (Ronson) CC (Merriweather/Blakemore) / Columbia 88697432662 (ARV)	
34	33	17	MIA Paper Planes (Diplo) Universal/Dominol/magem (Strummer/Jones/Simonon/Headon/Arupragasa/Pentz) / XL XLS96CD (PIAS)	SALES INCREASE
35	70	15	ELBOW One Day Like This (Potter/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)	HIGHEST CLIMBER
36	35	22	MGMT Kids (Fridmann) Universal (Goldwasser/Wanwyngarden) / Columbia 88697387482 (ARV)	SALES INCREASE
37	59	3	TAKE THAT Up All Night (Shanks/Take That) Universal/Sony ATVIEMI (Barlow/Owen/Orange/Donald/Norton/Weaver) / Polydor GBUM70816085 (ARV)	+50% SALES INCREASE
38	31	12	LEONA LEWIS Run (Ruben) Universal/Kobalt (Lightbody/Lunully/Quinn/McLellan/Archer) / Syco GBHMU0800023 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / label / Catalogue number (Distributor)	
39	58	18	GIRLS ALOUD The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	SALES INCREASE
40	27	19	THE SATURDAYS Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdhane/Wroldsen) / Fascination 1785660 (ARV)	
41	55	22	KANYE WEST Love Lockdown (West) EMI (West) / Roc-a-fella 1791479 (ARV)	+50% SALES INCREASE
42	40	3	THE KILLERS Spaceman (Price) Universal (Flowers/Keuning/Stoermer/Vanucci) / Vertigo CAIC0147319007 (ARV)	SALES INCREASE
43	38	10	GIRLS ALOUD The Loving Kind (Xenomania) Sony ATV/Warner Chappell (Tennant/Lowe/Copper/Higgins/Powell) / Fascination 1794885 (ARV)	
44	34	16	ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell) / Asylum ASYLUM6CDX (CIN)	
45	36	13	KANYE WEST Heartless (Kanye West/No I.D) EMI (West/Wilson/Bhasker/Mesudji/Yusef) / Roc-a-fella CAIC014530471 (ARV)	
46	32	11	NE-YO Mad (Stargate/Ne-Yo) Sony ATVIEMI (Eriksen/Hermansen) / Def Jam CAIC0145934636 (ARV)	
47	28	10	ALEXANDRA BURKE Hallelujah (Quiz/Larossi) Sony ATV (Cohen) / Syco RR697446252 (ARV)	
48	29	7	JORDIN SPARKS One Step At A Time (Jeberg/Cutfather/Nevill) Universal/Warner Chappell/CC (Jeberg/Cutfather/Nevill/Evans) / Jive GBCTA0700276 (ARV)	
49	61	17	MGMT Time To Pretend (Fridmann/Mgmt) Universal (Wanwyngarden/Goldwasser) / Columbia 88697235412 (ARV)	SALES INCREASE
50	63	5	KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin CAIC0147462343 (E)	SALES INCREASE
51	42	16	BRITNEY SPEARS Womanizer (Briscoe/The Outsyders) Sony ATVIEMI (Briscoe/Akinyemi) / Jive RR697409422 (ARV)	
52	62	13	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	SALES INCREASE
53	41	19	AKON Right Now (Akon/Tuinfert) Sony ATV/Talpa/Bucks (Thiam/Tuinfert) / Universal 1793596 (ARV)	
54	48	9	BELLAMY BROTHERS Let Your Love Flow (Gerhardt) Minder Music (Williams) / curb USBMG030006 (CIN)	
55	21	2	MORRISSEY I'm Throwing My Arms Around Paris (Finn) Warner Chappell/Sanctuary (McCrisey/Bocret) / Decca F20008 (ARV)	
56	54	9	AKON Beautiful (Akon/Jaylen zorn) ByeFall/Sony ATV/Regime/Colby O'One Man (Thiam/Wesley/O'Donoghue/Harrow) / Universal USUM70845927 (ARV)	SALES INCREASE
57	39	19	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) EMI/magem/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 8869748472 (ARV)	
58	Re-entry		THE TING TINGS That's Not My Name (De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)	+50% SALES INCREASE
59	37	6	THE FRAY You Found Me (Flynn/Johanson) EMI (Slater/King) / Epic RR697453612 (ARV)	
60	Re-entry		DUFFY Mercy (Bonker) EMI/Universal (Duffy/Bonker) / A&M 1761794 (ARV)	+50% SALES INCREASE
61	New		SWAY FEAT. AKON Silver & Gold (Sway/Akon) Sony ATV (Thiam) / Dcypa Productions CAIC0147196489	+50% SALES INCREASE
62	51	22	PINK So What (Martin) EMI/Kobalt (Moore/Maxi/Schuster) / LaFace 8869737772 (ARV)	
63	47	18	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperkz/Snakebite) EMI (Walden) / Maelstrom MAELCD100 (ARV)	
64	New		TEAM DEC Wake Me Up Before You Go Go (Tbc) Warner Chappell (Panayiotou) / ITV Music GBZWE0900002	
65	49	15	T.I. FEAT. RIHANNA Live Your Life (Just Blaze/Cane) EMI (Balan/Riddick/Harris/Smith) / Atlantic AT0325CD (CINR)	
66	57	17	PUSSYCAT DOLLS I Hate This Part (Jeberg/Cutfather) NCB/CC/Sony ATV/Warner Chappell (Hector/Hansen/Jeberg/Secon) / Interscope 1791558 (ARV)	
67	53	23	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATVIEMI/magem (Smith/Eriksen/Hermansen) / RCA CAIC0140886892 (ARV)	
68	New		THE KING BLUES Save The World, Get The Girl (Miles/Langer) CC (Fox/Isomary) / Island 1798070 (ARV)	+50% SALES INCREASE
69	69	30	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gottwald/Maxi/Dennis) / Virgin VSCD1976 (E)	SALES INCREASE
70	Re-entry		MADCON Beggin' (Crewe) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)	+50% SALES INCREASE
71	Re-entry		DUFFY Warwick Avenue (Hogarth) Universal/EMI/Dalmation (Hogarth/White/Duffy) / A&M 1766149 (ARV)	+50% SALES INCREASE
72	71	64	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)	SALES INCREASE
73	Re-entry		FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATVI/magem (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CINR)	
74	43	4	COLDPLAY Life In Technicolor II (Eno/Dravs/Simpson) Universal (Berryman/Buckland/Champion/Martin) / Parlophone R6766 (E)	
75	60	39	SAM SPARRO Black & Gold (Rogg/Faison) EMI (Rogg/Faison) / Island 1766841 (ARV)	

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- Beggin' 70
- Black & Gold 75
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- Breathe Slow 5
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- Everybody 24
- Fly Away 31
- Fly On The Wall 16
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- Hallelujah 47
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- Human 19
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- I'm Throwing My Arms Around Paris 55
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- Gold (400,000)
- Silver (200,000)
- As used by Radio One
- BPI Awards
- Katy Perry: Hot N Cold (gold)

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	2	22	KINGS OF LEON Only By The Night ★★ (Petraglia/King) / Hand Me Down 8869732721 (ARV)	+50% SALES INCREASE
2	1	2	LILY ALLEN It's Not Me It's You ● (Kurstin) / Regal REG151CD (E)	
3	New		MORRISSEY Years Of Refusal (Finn) / Decca 478435 (ARV)	HIGHEST NEW ENTRY
4	19	51	DUFFY Rockferry 5★3★ (Butler/Hoge/11th/Booker) / A&M 1756423 (ARV)	+50% SALES INCREASE
5	23	43	ELBOW The Seldom Seen Kid ★ (Potter) / Fiction 1748990 (ARV)	SALES INCREASE
6	9	13	THE KILLERS Day & Age 3★3★ (Price) / Vertigo 1785121 (ARV)	
7	13	6	LADY GAGA The Fame (Redon/Speice/Cowboy/Fukari/Klipschenbaum/Kierulff/Sc) / Interscope 1791747 (ARV)	
8	33	36	THE TING TINGS We Started Nothing ★ (De Martino) / Columbia 8869731342 (ARV)	+50% SALES INCREASE
9	24	16	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left ● (Seesick Steve) / Warner Brothers 256469411 (CIN)	SALES INCREASE
10	11	18	FLEET FOXES Fleet Foxes ★ (Fk) / Bella Union BELLA2CD67 (U)	
11	6	22	BETTE MIDLER The Best Of Bette ★ (Various) / Rhino 8122798931 (CINR)	
12	12	14	BEYONCÉ I Am Sasha Fierce ★ (Ganz/Tender/The Drem/Steigatel/Stewart/Various) / RCA 88697194922 (ARV)	
13	5	21	JAMES MORRISON Songs For You, Truths For Me ★ (Teiele/Robson/Taylor/Fedder/Shanks/White) / Polydor 1779250 (ARV)	
14	28	42	MGMT Oracular Spectacular ★ (Friedmann/Mgmt) / Columbia 88697195121 (ARV)	SALES INCREASE
15	31	37	COLDPLAY Viva La Vida 3★2★ (Enoi/Dievs/Simpson) / Parlophone 212140 (E)	SALES INCREASE
16	17	12	TAKE THAT The Circus 6★2★ (Shenks) / Polydor 1787444 (ARV)	
17	16	12	ALESHA DIXON The Alesha Show ● (Bonker/Higgins/Soulsbrock/Karlin/The Underdog/Vzr) / Asylum 5186510332 (CIN)	
18	15	6	ROGER WHITTAKER The Golden Age Of - 50 Years Of Classics ● (Various) / UMTV 5315478 (ARV)	
19	New		PET SHOP BOYS Popart - The Hits (Various) / Parlophone 4909309 (E)	
20	14	3	BUDDY HOLLY & THE CRICKETS The Very Best Of ● (Various) / UMTV 1797592 (ARV)	
21	New		EMPIRE OF THE SUN Walking On A Dream (Mayes/Empire Of The Sun) / Virgin 2354032PMI (E)	
22	18	17	PINK Funhouse (Various) / LaFace 88697406492 (ARV)	
23	22	90	RIHANNA Good Girl Gone Bad 4★3★ (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (ARV)	
24	7	4	BRUCE SPRINGSTEEN Working On A Dream (D'brien) / Columbia 8869740552 (ARV)	
25	8	2	THE FRAY The Fray (Johnson/Flynn) / Epic 88697102022 (ARV)	
26	4	3	LUTHER VANDROSS Love Songs (Various) / Sony Music 88697439152 (ARV)	
27	3	3	UB40 Love Songs (Various) / Virgin CDV3056 (E)	
28	26	12	THE SATURDAYS Chasing Lights ● (Belmaati/Cutcliffe/Quill/Larossi/Finksen/Woodford/N) / Fascination 1785979 (ARV)	
29	20	28	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	
30	70	25	MILEY CYRUS Breakout (Fields/Armato/James/Preven/Cutler/Wilder) / Hollywood - Polydor 8712353 (E)	HIGHEST CLIMBER
31	21	8	JASON MRAZ We Sing We Dance We Steal Things ● (Teiele) / Atlantic 7567897009 (CINR)	
32	10	3	LUCIANO PAVAROTTI The Duets (Various) / Decca 4781099 (ARV)	
33	34	22	KATY PERRY One Of The Boys ★ (Wells/Di Luke/Stewart/Ballant/Perry/Walker) / Virgin (A2042492 (E)	
34	37	41	ABBA Gold - Greatest Hits (Andersson/Llveeus) / Polydor 5170072 (ARV)	
35	30	5	OST Slumdog Millionaire (Various) / Interscope 1796869 (ARV)	
36	51	63	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down 8869737762 (ARV)	SALES INCREASE
37	42	16	GIRLS ALoud Out Of Control 2★ (Niggins/Xenomania) / Fascination 1790073 (ARV)	
38	41	49	ADELE 19 ★ (Abbiss/White/Kunson) / XL XLCD313 (PIAS)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	47	14	N-DUBZ Uncle B ★ (Fismith/N-Dubz) / AATW 1790382 (ARV)	SALES INCREASE
40	36	12	AKON Freedom ● (Akon/Various) / Universal 1792339 (ARV)	
41	39	47	ROBERT PLANT & ALISON KRAUSS Raising Sand ★ (Burnett) / Decca/Rounder 4759382 (ARV)	
42	29	58	LEONA LEWIS Spirit 9★2★ (McCr/Reem/Steigatel/Verde/Steinberg/Various) / Syco 88697025542 (ARV)	
43	55	73	SCOUTING FOR GIRLS Scouting For Girls 2★ (Gippen) / Epic 88697155192 (ARV)	SALES INCREASE
44	25	3	JAMES TAYLOR Covers (Taylor/O'donnell) / Hearmusic 7231076 (ARV)	
45	32	23	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Pelow Dan Don/Taylor/Various) / Def Jam 1774984 (ARV)	
46	New		VANESSA HUDGENS Identified (Jacoby/Armet/James/Reem/Glas/Kiriakou) / Hollywood - Polydor 5008712273 (E)	
47	67	17	SEASICK STEVE Dog House Music ● (Walc) / Bronzert BR04 (PIAS)	SALES INCREASE
48	54	18	U2 U218 Singles (Lilly/White/Eno/Landis/Lovine/Thomas/Rubin) / Mercury 1733541 (ARV)	
49	44	5	WHITE LIES To Lose My Life (Muller/Dingel) / Fiction 1793239 (ARV)	
50	27	3	THE VIEW Which Bitch (Morris/The View) / 1965 DLV058 (ARV)	
51	Re-entry		WILL YOUNG Let It Go ★ (White/Lipson/Spencer/Stannard/Hoves/Various) / 19/RCA 88697344442 (ARV)	+50% SALES INCREASE
52	56	92	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)	
53	50	12	BRITNEY SPEARS Circus ★ (Di Luke/Blanco/Sigsworth/Martin/Various) / Jive 88697406982 (ARV)	
54	49	16	ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788453 (ARV)	
55	Re-entry		KINGS OF LEON Aha Shake Heartbreak ★ (Johns/Angelic) / Hand Me Down 82816764102 (ARV)	
56	66	35	VAMPIRE WEEKEND Vampire Weekend ● (Batmangli) / XL XLCD318 (PIAS)	
57	53	13	KANYE WEST 8085 & Heartbreaks ● (West/Nn L.D./Shaker/Plain Pat/Various) / Roc-a-fella 1787279 (ARV)	
58	38	4	FRANZ FERDINAND Tonight: Franz Ferdinand (Carey/Franz Ferdinand) / Domino WIG205X (PIAS)	
59	59	19	PUSSYCAT DOLLS Doll Domination ● (Timbaland/Jenkins/Garrett/Pelow Dan Don/Danja/Vario) / Interscope 1784995 (ARV)	
60	60	15	GLASVEGAS Glasvegas ● (Costey) / Columbia GDWOW010 (ARV)	
61	57	97	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82816748522 (ARV)	
62	45	15	STEREOPHONICS A Decade In The Sun - Best Of 2★ (Jones/Lowe) / V2 1780699 (ARV)	
63	52	17	SNOW PATROL A Hundred Million Suns ★ (Lee) / Fiction 1785255 (ARV)	
64	63	87	AMY WINEHOUSE Back To Black 6★6★ (Ronson/Salaam/Emi.Com) / Island 173041 (ARV)	
65	New		NOTORIOUS B.I.G. Greatest Hits (Various) / Bad Boy 7567899914 (CINR)	
66	Re-entry		THE LAST SHADOW PUPPETS The Age Of The Understatement ● (Ferd) / Domino WIGCD208 (PIAS)	
67	65	16	BRUCE SPRINGSTEEN Greatest Hits 2★ (Various) / Columbia 4785552 (ARV)	
68	61	2	VAN MORRISON Astral Weeks Live At The Hollywood Bowl (N/A) / LMI 6934231 (E)	
69	71	31	ORIGINAL CAST RECORDING Mamma Mia (Andersson) / Polydor 5431152 (ARV)	
70	43	17	CELINE DION My Love: Essential Collection (Various) / Sony BMG 88697400492 (ARV)	
71	Re-entry		GUNS N' ROSES Greatest Hits ● (Various) / Geffen 9861369 (ARV)	
72	Re-entry		FRIENDLY FIRES Friendly Fires (Epworth/MacFarlane) / XL XLCD383 (PIAS)	
73	35	2	THE AIRBORNE TOXIC EVENT The Airborne Toxic Event (Mini Airborne Toxic Event) / Major Domo 82666311309 (EAC)	
74	48	2	ALL-AMERICAN REJECTS When The World Comes Down (Valentine) / Interscope 1796289 (ARV)	
75	Re-entry		THE KILLERS Hot Fuss 4★3★ (Seitzman/The Killers/Flowers) / Vertigo 9875385 (ARV)	

Official Charts Company 2009.

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

BPI Awards
Buddy Holly & The Crickets: Very Best Of (silver); Prodigy: Invaders Must Die (gold); Lily Allen: It's Not Me It's You (gold); Roger Whittaker: The Golden Age Of - 50 Years Of Classic Hits (gold); Fleet Foxes: Fleet Foxes (platinum)

Contratulations to all our BRIT Awards winners, performers and nominees

Kings of Leon

Hosts, James Corden, Kylie Minogue
and Matthew Horne

Katy Perry

Duffy

Florence and The Machine

Girls Aloud

U2

Pet Shop Boys

Coldplay

Ting Tings and Estelle

BRIT AWARDS
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DUFFY ROCKFERRY
A&M / UNIVERSAL MUSIC
MASTERCARD BRITISH ALBUM,
BRITISH FEMALE SOLO ARTIST
BRITISH BREAKTHROUGH ACT

ELBOW
FICTION / UNIVERSAL MUSIC
BRITISH GROUP

GIRLS ALOUD THE PROMISE
FASCINATION / UNIVERSAL MUSIC
BRITISH SINGLE

PAUL WELLER
ISLAND / UNIVERSAL MUSIC
BRITISH MALE SOLO ARTIST

IRON MAIDEN
EMI RECORDS / EMI MUSIC
BRITISH LIVE ACT

KINGS OF LEON ONLY BY THE NIGHT
HAND ME DOWN / SONY MUSIC
INTERNATIONAL ALBUM
INTERNATIONAL GROUP

KANYE WEST
DEF JAM / UNIVERSAL MUSIC
INTERNATIONAL MALE SOLO ARTIST

KATY PERRY
VIRGIN / EMI MUSIC
INTERNATIONAL FEMALE SOLO ARTIST

FLORENCE & THE MACHINE
ISLAND / UNIVERSAL MUSIC
CRITICS' CHOICE AWARD

BERNARD BUTLER
BRITISH PRODUCER OF THE YEAR

PET SHOP BOYS
PARLOPHONE / EMI MUSIC
OUTSTANDING CONTRIBUTION TO MUSIC