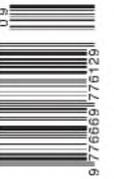


MusicWeek

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NEWS THRILLING EXPERIENCE

Behind the scenes at the British Music Experience



UNEARTHED MERCURY CASTS LOTT

All-singing and dancing teen star Pixie Lott lands Bebo online mini-series



FEATURES WHO IS THE INDUSTRY LEADER?

Music Week's 50-year industry award shortlist

Government prepares the ground for official position on copyright term extension

UK to declare on 70 in term battle

Copyright

By Robert Ashton

THE INDUSTRY'S PRIZE OF COPYRIGHT TERM EXTENSION is finally within its grasp as the Government prepares to throw its considerable weight behind the issue in Europe by declaring the official British position – supporting “around 70 years” – within days.

As the European Directive on term reaches its final stages in the European Council and the European Parliament, Culture Secretary Andy Burnham reveals that he and his Government colleagues will shortly present the UK case for term combined with a proposal about how to work the session fund to reward musicians.

The length of term being proposed by Burnham obviously falls short of the 95-year extension suggested by Internal Market Commissioner Charlie McCreevy last year and backed by some countries, notably France and Germany.

And some lobbyists believe that pitching 70 years into the debate at this late stage could confuse the issue in Brussels.

However, Burnham says he believes 70 years is the best



compromise necessary to ensure the success of the Directive: some of the EC's 27 countries, notably Holland, are taking an anti-term approach. “Essentially countries are polarising. Some are for 95 years, some are not. We feel this compromise moves the issue forward,” says Burnham, adding that the UK's position as the biggest music producing country in Europe gives him muscle when he is negotiating with his European

counterparts. “I think this is the opportunity for Britain to show leadership and also reconcile the conflicting positions. In Europe people do listen because we do carry considerable weight.”

As part of Britain's position, the music industry is also expected to provide Burnham with solutions for establishing and administering the session fund proposed by McCreevy to reward non-featured artists.

With Britain backing extension, Burnham is hopeful that the UK music industry will finally get its wish after nearly a decade of campaigning. “Andy has fought a blinder,” says one high-ranking executive. “He has encouraged other (Government) departments to see the benefit for performers.”

However, there are still no guarantees. “It is not a done deal,” concedes Burnham. “There is a lot of work to be done and it still needs all hands to the pumps.”

As part of a new five-point plan for the industry, which includes extension, Burnham says he is hoping to harness the new US administration in his fight against illegal downloaders because he is convinced an international solution is necessary. “We can develop principles and turn them into an international system, particularly with the US,” he suggests.

The UK Intellectual Property Office is expected to publish a discussion paper this week on how to work the Rights Agency, mooted by Minister for Communications Stephen Carter in his recent Digital Britain report. Burnham hopes one of its roles will be to help bring the ISPs and music industry closer.

Twenty names in the frame for anniversary award



LEGENDARY BEATLES MANAGER BRIAN EPSTEIN, Island Records founder Chris Blackwell and 19

Entertainment's Simon Fuller are among the contenders for a special *Music Week* award to recognise the most influential UK-based industry executive of the past five decades.

The trio are part of a shortlist of 20 names competing for the honour, which will be given out at the *Music Week* Awards on April 8 to mark the 50th anniversary of the magazine.

Executives from across the five

decades and covering everything from record labels and artist management to live and retail appear on the shortlist, which has been drawn up by an eight-strong panel of some of the business's most experienced figures.

Names from the past on the list include the hugely-influential Maurice Oberstein, who ran CBS and then PolyGram, Led Zeppelin manager Peter Grant, Decca founder Sir Edward Lewis and Mickie Most, one of the UK's most successful record producers and RAK Records founder.

They appear alongside contemporary names on the shortlist

such as UMGI chairman and CEO Lucian Grainge, Syco founder Simon Cowell and Beggars co-founder Martin Mills.

Epstein is joined among the 20 by Sir George Martin who, as head of Parlophone in 1962, famously signed The Beatles, while another former Parlophone head, Tony Wadsworth, who went on to run the whole of FMI UK & Ireland and is presently BPI chairman, makes the cut.

A former BPI chairman, Rob Dickins, also figures, as do RSO founder Robert Stigwood and Ready Steady Go producer and artist manager Vicki Wickham.

They are joined by Zomba co-founder Clive Calder, the architect of one of the most celebrated deals in music industry history when he sold his company to Bertelsmann.

The live music sector is represented by concert promoter Harvey Goldsmith and Glastonbury creator Michael Eavis, while the retail sector is acknowledged by former HMV executive Brian McLaughlin and Virgin founder Richard Branson, also behind one of the most successful UK record companies of all time.

Judges on the panel included AIM chairman and CEO Alison Wenham, MMF CEO Jon Webster, UK Music

chairman Andy Heath and The Agency Group's CEO Neil Warnock.

Music Week editor Paul Williams, who oversaw the judging, says, “To try to come up with a definitive list of the 20 most influential UK music industry executives of the past 50 years is virtually an impossible job because there are so many other names than those selected that could have made the grade. However, the judges have come as near as is possible to create such a list, which properly represents *Music Week*'s 50 years by spanning different eras and different disciplines.”

● See feature on p14

News

THE PLAYLIST



KIDBASS FEAT. SINCERE
Goodgirls Love Rudeboys
Relentless

A huge single, all over iXtra and other specialist radio, this is a track with staying power at club level, and the commercial appeal to cross over. (single, April 20)



THE ENEMY
No Time For Tears
Warner Bros.

A rousing chorus and loose production give this song the edge to make a big impact at UK radio. A band forging their own stylistic path forward. (single, April 13)



YEAH YEAH YEAHS
Zero
Geffen

A glorious return by the Yeah Yeah Yeahs, who continue to break new ground. A shining example of a career band at a time when there are very few of them about. (single, April 6)



ASHER ROTH
I Love College
Island

Originally based around Weezer's Say It Ain't So, the debut single by Roth is the missing link between Eminem and a hot summer's day. (single, April 20)



BRIDES
Carcinoma
Visible Noise

In the tradition of Faith No More, this young Brighton group deliver an infectious ferocity and commercial appeal in equal measure. We predict big things indeed. (single, March 16)



EXAMPLE
Girl Can't Dance
MOS

Now signed to Ministry Of Sound, Example has found his voice here. Sampling the riff from David Bowie's Jean Genie this is big, dancefloor-savvy pop with a big hook. (single, June)



FIGHTSTAR
Mercury Summer
Search & Destroy

Already enjoying Radio One support courtesy of Colin Murray and Sara Cox, Mercury Summer is a big, guitar-driven pop song that provides a refreshing alternative to the synth-driven pop. (single, April 13)



T2 FEAT. MICHELLE ESCOFFERY (pictured)
Come Over
Powerhouse

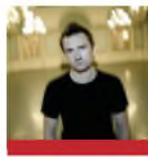
A slight departure from the bass-driven sound of his mega-hit Heartbroken, Come Over offers a more housey leaning from UK producer T2. (single, April 6)



DEPECHE MODE
Wrong
EMI

Bearing the hallmarks of earlier hits such as Personal Jesus, Wrong is classic Depeche Mode that will delight their loyal fan base. (single, April 13)

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



SIGN HERE

Fairwood Music Publishing has signed **Noel Hogan**, best known as the guitarist and co-writer with The Cranberries.

Sunday Best Records has signed **Ebony Bone**. The label will release a single this summer.

Mercury Records has signed **The Airborne Toxic Event**, with the group's album to be steered through Island Def Jam in the US.

Announcement of Music Week Awards shortlist sees M

Duffy and Take That PR

Awards

THE PR CAMPAIGNS behind the two biggest albums of 2008 have been pitched against one another in the shortlist for this year's Music Week Awards.

MBC PR's campaign for Duffy - led by Barbara Charone - and Polydor's campaign for Take That's The Circus - led by Richard Dawes - go head to head in the PR Campaign of the Year category at the 2009 awards. They are joined in what is set to be one of the most

intriguing categories by Run Music's Ben Harris (for Neon Neon), Bella Union's Duncan Jordan (for Fleet Foxes) and Some Friendly's Sophie Williams (for Ladyhawke). A full list of all nominations is below and is also available from the dedicated Music Week Awards site at www.musicweekawards.com.

Meanwhile, in the Artist Marketing Campaign of the Year category, it is a major label square off, with Island nominated for Paul Weller's 22 Dreams, Sony Music

getting the nod for AC/DC's Black Ice and The Script, Polydor in the running for Elbow's The Seldom Seen Kid and Parlophone up for Coldplay's Viva La Vida.

The list of nominations was announced last week, with winners to be announced at the Music Week Awards, which take place on Wednesday, April 8 at London's Grosvenor House Hotel.

4Music has now come on board for the awards, joining names such as Peacock, PPL, Nielsen Music Control, Delga Press, Skyscraper

Music Week Awards Shortlist 2009



REGIONAL PROMOTIONS TEAM OF THE YEAR

- Columbia Records
- EMI Music
- Mercury Records
- Polydor Records
- RCA Label Group

NATIONAL PROMOTIONS TEAM OF THE YEAR

- Atlantic Promotions
- Columbia Records
- Hungry & Woods
- Polydor
- RCA Label Group

REGIONAL RADIO STATION OF THE YEAR

- 102.5 Clyde 1
- 97.4 Rock FM
- BBC Radio Kent
- London's Heart 106.2
- Radio City 96.7

NATIONAL RADIO STATION OF THE YEAR

- BBC 6 Music
- BBC Radio 2
- BBC Radio 1
- Classic FM
- Planet Rock

MUSIC VENUE OF THE YEAR

- The O2
- O2 Academy Brixton
- O2 Academy Leeds
- O2 Shepherd's Bush Empire
- Roundhouse

PR CAMPAIGN OF THE YEAR

- **Barbara Charone** from MBC PR for Duffy: The Rise of Little Big Voice
- **Richard Dawes** from Polydor Records for Take That Album Launch 2008
- **Ben Harris** from Run Music for Neon Neon
- **Duncan Jordan** from Bella

- Union for Fleet Foxes
- **Sophie Williams** from Some Friendly for Ladyhawke

ARTIST MARKETING CAMPAIGN OF THE YEAR

- **Sarah Boorman & Warul Islam** from Universal Island Records for Paul Weller's 22 Dreams
- **Darina Connolly, Steve Milbourne and Matthew Reynolds** from Sony Music Entertainment for AC/DC's Black Ice
- **Liz Goodwin** from Polydor for Elbow's The Seldom Seen Kid
- **Claire O'Brien** from Parlophone for Coldplay's Viva La Vida
- **Ben Townley** from Sony Music Entertainment for The Script

CATALOGUE MARKETING CAMPAIGN OF THE YEAR

- **Sue Armstrong & Andy Street** from Universal for Paul Weller

- At The BBC
- **Stephen Kersley** from Music Distribution for Proper Folk

- **Will Nicol and Haydn** from Sony Music Entertainment for Michael Jackson
- **Rachael Paley** from Records for Stereophonics Decade In The Sun
- **Elyse Taylor** from Simplyred.com for The Greatest Hits 2

MUSIC SALES FOR OF THE YEAR

- [PIAS]
- Proper Music Distr
- Sony Music
- Universal Music

DISTRIBUTOR OF T

- Arvato Bertelsman
- Consolidated Inde
- Music Box Leisure
- Proper Music Distr
- Sony DADC

Selectadisc store succumbs to

SELECTADISC OWNER PHIL BARTON has spoken of his deep-seated fears for Britain's independent music retailers after he was forced to pull the plug on his legendary Nottingham indie record store.

Selectadisc, which operates from a central Nottingham site, will now close at the end of March, after being run for several years at a loss. The news follows *Music Week* revealing last week that the number of independent retail stores in the UK has fallen by a quarter in the last year to just 305 outlets.

Barton, who also owns Sister Ray in London, says that he could no longer afford to keep the shop open. "I am not happy about it. My music career started in this shop 25 years ago," he says.

"The shop hasn't been profitable for a long time but we have struggled



on. But there comes a time when you can't keep on doing it anymore."

Barton explains that high overheads - particularly city centre rent - falling music sales and the credit crunch have all contributed to the shop's demise.

And he paints a bleak picture of the state of Britain's independent music retail sector. "There are five or six key independent names in this country. Unless you own your own building it is incredibly difficult to get the trade that you need to make



GIG OF THE WEEK

What: Marmaduke Duke
When: Wednesday, March 4
Where: Heaven, London
Why: Simon Neil of Biffy Clyro and JP Reid of Suciopero bring their conceptual rock to London.

MBC and Polydor go head to head in showdown

and Mhop Digital, as sponsors.

Box TV head of marketing Melissa Pine says, "4Music is dedicated to bringing the best of music programming and content to UK viewers.

"We believe in helping audiences discover new music and actively look to champion this whenever and wherever we can. So when an opportunity arose to sponsor the annual Music Week Awards, there was never any doubt that we had to be involved.

"The awards have a prestigious

history and are uniquely placed to highlight all the achievements that the music industry has made over the past year. Being involved in these awards is even more relevant for us this year as we not only launched 4Music, Box TV's leading channel, but have also seen it rise through the ratings to become the UK's number one music TV destination."

Tickets are now on sale for the awards. Visit musicweekawards.com, ring Kirsty Barker on 020 79218364 or email kirsty@musicweek.com.

MUSIC RETAIL BRAND OF THE YEAR

- Amazon.co.uk
- HMV
- Play.com
- Rough Trade

MUSIC RETAIL STORE OF THE YEAR

- Avalanche, Glasgow
- Fopp, Covent Garden, London
- Rough Trade East, London

DIGITAL ACHIEVEMENT OF THE YEAR

- Bacardi Online Music Influencers - Espionage
- Lost Tunes - Universal Music Catalogue
- Nokia Comes With Music, www.music.nokia.com
- Omnifone
- Songkick.com

MUSIC & BRAND PARTNERSHIP OF THE YEAR

- Bacardi & Groove Armada -

Euro RSCG KLP

- The Nokia Green Room - Whizz Kid Entertainment
- Orange RockCorps
- RoAR (Rock Against Racism) - Bauer Media
- The Secret World of Sam King - Universal Music & Bebo
- Vodafone TBA & Vodafone Live Music Awards

MUSIC SYNC OF THE YEAR

- Barclaycard - Waterslide, The Bellamy Brothers - "Let Your Love Flow" (Larry E. Williams), Arlon Music
- Barclaycard - Waterslide - Leap Music/Minder Music
- John Lewis Christmas 2008 Campaign - Sony/ATV Music Publishing
- Boots - Here Come The Girls - Sugababes - Universal Music
- Rexona's Upside Down / Gabriella Cilmi's Sweet About Me - Warner/Chappell Music Publishing

Figures reveal creditors' shortfall

Accounts shed light on Pinnacle's £3.2m debts

Distribution

By Ben Cardew

THE FULL EXTENT OF PINNACLE'S DEVASTATING COLLAPSE has come to light, with accounts revealing that the failed distributor owes around £3.2m to 571 creditors.

Administrator BDO Stoy Hayward, which was appointed to Pinnacle last December, has sent out a statement to creditors, in which it reveals that the company owes £3,184,714.71 in total.

Notable creditors include Ace Records, which is owed £19,855.23, Arvato Services (£39,957.67), 2 Entertain Management (£39,504.45), EMI (£870,103.76), FatCat (£23,569.65), Proper (£39,356.59) and Universal (£351,932.50).

There was some good news for Pinnacle's unsecured creditors - typically the last to be paid when a company enters administration.

The report notes, "On present information, the administrators believe that a significant distribution will be payable to the company's non-preferential creditors in due course, after the claims of the preferential creditors have been settled in full."

However, BDO did not give specifics as to a payout, explaining, "The administrators are not in a position to provide at this time non-preferential unsecured creditors with a full indication of the potential return at this juncture as further realisations are expected in relation to the collection of the company's book debts as well as the unencum-

bered stock, motor vehicles and other chattel assets [office furniture etc]."

The report paints a fascinating picture of Pinnacle's collapse: in 2006 the company reported an operating profit of £1.18m on a turnover of £32.48m. However, the wheels started to come off following the MBO from Bertelsmann in January 2008.

The report reveals that working capital funding had not been secured prior to the MBO, although management concluded that financing would be raised shortly thereafter.

This turned out not to be the case: both working capital and investment funding were not forthcoming and Pinnacle management entered into talks with Bertelsmann to renegotiate elements of the MBO.

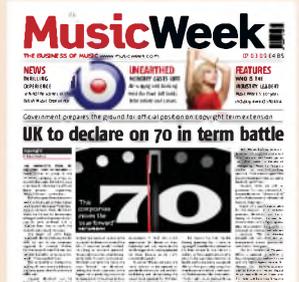
In September 2008 an agreement was reached with Bertelsmann whereby deferred dividends of £1.6m and loans of £2.3m were written off.

Pinnacle management then failed to deliver the budgeted sales, due to a combination of the decrease in physical sales, an inability to restructure the Windsong wholesaling operation and lack of funding to meet the costs of restructuring. This led to the company being placed into administration.

BDO initially tried to rescue the company as a going concern, but this proved impossible and the company was wound up. BDO will now sell off stock and other assets to pay back creditors and Pinnacle will be placed in liquidation.

ben@musicweek.com

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its losses

the business profitable," he explains. "Privately people are very, very concerned, even the ones that have got a good niche."

Barton predicts a limited future for independent stores. "I think there will be a last-man-standing thing," he says. "There will be a core of curiosity shops. They will be selling vinyl, CD, DVD, second hand and memorabilia. And there will be the core ultra specialists."

Barton was in the news last October, when he bought London's Sister Ray out of administration.

He stresses that Sister Ray is run as a separate business to Selectadisc, adding, "Since coming out of administration Sister Ray is in a better position than it was. We have managed to rein in costs and we are now operating on a month-to-month basis."

PRs targets Texas branding

PRs FOR MUSIC IS BUILDING on its recent rebranding with a drive to cement new partnerships - starting at SXSW.

The society has had a presence at the Austin, Texas, festival for the last few years, but membership development director Myles Keller says he wants to massively "ramp up" his organisation's involvement by creating a series of partnerships.

There will be four key elements to PRs for Music's involvement next month: one ambitious tie-up is with The Bedford in Balham, with the venue's music director Tony Moore recreating London's famous pub in the heart of Austin.

The pub, known for discovering and developing new talent, will stage three nights of music at the 200-capacity Creekside at the Hilton Garden Inn, with six acts - they



include The Proclaimers, Nate James and Honey Ryder - playing each night.

"We've given Tony a few quid and we get some branding in there. We've also suggested a few names to him," says Keller. "Tony is mounting a giant photograph of The Bedford outside the venue so people will effectively be playing in front of the pub."

Another link-up is via Bauer with PRs for Music co-hosting magazine parties for *Kerrang* and *Q* on March

19 and 21 respectively. Again the society has pitched five bands - all PRs members - to perform at The Wave and The Parish on the town's famous 6th Street.

In another link-up, PRs for Music is for the first time at SXSW jointly hosting - with Ascap - a panel on licensing, which will be moderated by *Music Week* contributor Susan Butler. "We want to make more people aware that PRs is out there and can work for them online and on a pan-European basis," adds Keller. "Long term we want to do more events like this that work for everyone."

PRs will also be supporting the usual Brits at SXSW endeavours with UK Trade and Investment and through the PRs Foundation, which is providing £60,000 this year to help fund the acts playing abroad, including at the Texas music showcase.

News

Editorial Paul Williams



A PERMANENT EXHIBITION TO THE UK'S COUNTLESS MUSIC ACHIEVEMENTS has been longer coming than a new Guns N' Roses album. Now it is here, though, the British Music Experience will not disappoint.

This week's launch in The O2's Bubble will finally provide a fitting physical showcase to an industry that Britain has been a world leader in for more than four decades and, as evidenced by last month's Grammy Awards, is in particular rude health artistically at present. There are not many industries these days where you can say the UK is still so successful.

Our arrival at this point comes after a frustrating, cumbersome journey that included the dreadful National Centre for Popular Music in Sheffield (hardly fitting for a city that has produced so many great artists) and the absurdity of

The BME has finally given us a fitting showcase for British music

having a UK music hall of fame television show without an actual hall of fame. And why it has taken more than 20 years since the US launched its own hall of fame in Cleveland to get to this position is baffling, to say the least.

But, most importantly, we are here at last – and what we have is quite spectacular.

The BME works because it appeals on so many levels and to so many different types of people. If your thing is staring, open-mouthed in awe, at some amazing artefacts from the past 65 years, from David Bowie's Station To Station suit and his handwritten lyrics to Five Years to all manner of instruments once played by musical gods, this will appeal to you.

But for those who prefer to get more directly involved, from physically playing the instruments to learning the steps of a dance, there will be plenty on offer, too. It says a lot about just how much there is going on that an average visit to the BME is predicted to last around 90 minutes, but if you took in everything you would need two weeks.

This new attraction has thankfully learnt some lessons from the now-abandoned hall of fame TV show, whose history text book seemed to have had the first few chapters ripped out of it, with little reference to a pre-Beatles world beyond honouring Cliff Richard.

A whole section of the BME is devoted to 1945 to 1962, with a rightful spotlight thrown on too-often-overlooked British rock 'n' roll pioneers such as Joe Brown, Billy Fury and Marty Wilde.

At the other end of the spectrum it avoids being an exhibition simply about celebrating the past (although that is a crucial element) by ensuring that the present and possible future figures, too. At different times there will be artists playing, while a future wall near the end of the tour ensures the narrative goes beyond even the present day.

At this launch stage the BME is by no means perfect and some visitors will conclude there are some gaps in its history-telling or the wrong emphasis on some artists, genres or trends.

An obvious fault is not enough representation of the impact of overseas, particularly American, black acts, or the success of home-grown black artists. But something like the BME cannot be expected to get everything exactly right from day one and what matters most is that there is now a home where the public can take in the many, varied achievements of UK popular music since 1945. It will have every opportunity to mould and improve its offering, but even at this pre-opening stage it can be said this is a worthy salute to a great British industry.

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:

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

YES 75% NO 25%

THIS WEEK'S QUESTION:

Will the British Music Experience prove a success?

To vote, visit www.musicweek.com

Launched this week, the British Music Experience reveals

Past, present and future: an

Heritage

By Paul Williams



THE ARTEFACTS ARE IMPRESSIVE ENOUGH – from Marc Bolan's guitar and Queen's bass drum to Dusty Springfield's dress – but when the British Music Experience opens its doors at The O2 next week, do not expect a dusty old museum.

As a sneak preview reveals, the BME's emphasis instead is on interactivity and bringing the past 65 years of British music history alive, with visitors being given the chance not just to look at the vast number of exhibits but to take part in activities from playing a selection of instruments to learning the steps of a famous dance.

"It's not a museum," stresses curator Paul Lilley. "Because music means so much to people and evokes emotion the BME had to be active and alive and engaging. That's why we went down more of the experience route to engage people and to bring out some of that emotion of the music."

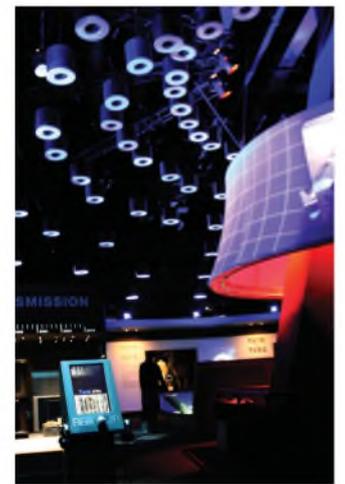
But that does not mean the Experience is not brimming with some amazing artefacts, thanks to the generosity of music companies and the artists themselves, including Keith Richards who has lent a £750,000 guitar, and Kate Bush, who has provided the red shoes made famous by her 1993 album of the same name. In all, around £5m worth of memorabilia has been lent to the BME, which organisers estimate would take you two weeks to get round if you were to read, watch, listen to and activate everything in it.

The exhibition, which is officially launched this Thursday and opens to the public next Monday, has been curated by Paul Lilley, while its director of curatorial affairs Bob Santelli brings with him a background that includes being the recently-opened Grammy Museum's executive director as well as previously serving as president of the Rock and Roll Hall Of Fame Museum.

There has also been notable input from a number of well-known



BME's seven "edge" zones each cover a different musical era from 1945 to the present day



industry figures including Harvey Goldsmith as BMF chairman, former Warner UK and BPI chairman Rob Dickins and *The Word* magazine editor Mark Ellen.

What they have helped to create should satisfy even Pete Townshend, who famously complained back in 2005 – when the UK Music Hall of Fame was simply an awards ceremony – of the ludicrousness of there not being a hall of fame home operating alongside it. Now there is, providing customers an overview of UK music history from 1945 to the present day and even beyond.

"I'm so proud that the UK is getting something that it deserves to celebrate its musical heritage," says Lilley. "Britain has got a remarkable musical heritage and I'm chuffed that people can come to the BME and learn about it and enjoy it."

Central to the exhibition, which is housed in The O2 Bubble, is the core area including interactive displays looking at music radio and TV down the years and a computerised DJ box where visitors can flick through virtual record sleeves and call up what are billed as the 60 most important dance records of all time.

Elsewhere, a giant floor display comprises an electronic map of the UK where visitors can, according to Lilley, activate "even the most obscure village" to find out the famous music births and incidents that happened there.

Leading off from the core area are seven "edge" zones, with each covering a period in music.

The first, spanning 1945-1962, is typical of these zones, comprising a series of memorabilia glass displays and interactive elements, including

...is an environment that takes it beyond the realms of the museum

Experience fully worthy of UK talent



Viewpoint: Rob Dickins, BME consultant



“Most of us have a timed door of entry that focuses specific and particularly formative times of our life on to certain musical styles.

What books, museums and exhibitions allow us to do is to dig deeper and with music – like any form of culture – the how, why and wherefore can be not only fascinating and stimulating but also enjoyable and fun.

The evolution of British popular music from 1945 is an eccentric mix of folk music, music hall, art school, counter-culture and Caribbean immigration shaken with liberal amounts of jazz, big bands, blues, R&B, soul, country and rock from the United States into a heady cocktail of something multi-faceted but peculiarly British.

It is this kaleidoscope of colours which we bring to light at the British Music Experience with, just to mention a few examples, the translation of US country blues via skiffle to the beat boom of the early Sixties; the socio-musical diversity during the Thatcher years; the evolution of glam to punk then back again to new romantics; the rise of DJ culture alongside the dance crazes through the generations, the Twist to disco, mod to Macarena

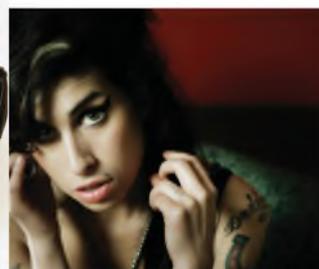
and the ‘pop star’ culture of the turn of this new century.

The tensions between the creative team of myself, Bob Santelli, Paul Lilley, David Roberts and Mark Ellen have led through several hours of wonderfully enjoyable discussions and arguments to the detailed formation of many great exhibits.

Land, the BME’s designers and their software teams of Clay, Iso and Simple have brilliantly pushed the envelope of the museum/gallery experience to a new frontier.

Rock ‘n’ roll literally comes alive on stage as an emotional experience and BME’s exit show underlines this, but in the words of Grace Slick, ‘Remember what the dormouse said.....feed your head.’”

Rob Dickins is formerly Warner Music UK and BPI chairman



Brown to Back To Black: pop figures such as Joe Brown (pictured with Billy Fury), David Bowie, Duran Duran and Amy Winehouse are represented in various platforms at the BME

what is described as a “fantasy dinner party” where users can call up recorded video discussions on different musical topics.

The footage in this zone, for example, takes in the likes of Joe Brown and Chris Barber discussing skiffle, while appropriate talking heads can be heard in the other zones pontificating on the likes of punk, Merseybeat and Live Aid.

At the other end of the timescale, the Anatomy of a Pop Idol display in the 1993-2009 zone explores the names behind stars such as songwriter Cathy Dennis and photographer Jill Furmanky.

Across the other zones, all the big British music names, genres and trends are represented through artefacts, words, music and video imagery, typically all linked together, so you can not only look at Dusty’s dress in a glass case but watch a film of her performing in it, too.

Along the way you will wander past Keith Richards’ guitar, Elton John’s glasses, David Bowie’s suit and an interactive look at music’s response to the Thatcher years, via

the likes of Robert Wyatt’s cover of Shipbuilding to the exuberance of Duran Duran’s Rio.

But where many visitors may well spend the most time is in the Gibson Room, where they can learn to play musical instruments through the instructions of a virtual KT Tunstall and others and go into a musical booth to record a vocal.

“This is The British Music Experience. It’s OK to look at Marc Bolan’s guitar, but we want to give people the opportunity to play,” says Lilley.

And, if playing or singing is not your thing, you can always opt for the Dance The Decades area to learn the steps from a virtual instructor of the likes of the Birdie Song or the Macarena.

Music industry figures have already played a huge part in getting the BME off the ground, but post-opening organisers will be looking for that industry involvement to actively continue.

A key area here will be its education room, which will target school-children with talks on subjects

including music piracy and journalism, but which Lilley says also aims to have industry figures dropping in to share their wisdom on areas such as A&R and marketing.

“The education programme is a key one for us, not only in terms of school groups coming in but also doing masterclasses and Q&As with people,” says Lilley. “At the end of the day, the BME has been created for two people: it’s been created for the fan, but it’s also been created for the industry as well.”

Appropriately, the BME starts to reach its conclusion with The Future, a five-minute holding area before the big finale, where a constantly-updated video future wall takes in new technology, emerging artists and new events.

As Lilley notes, “We wanted to bring it right up to date. The idea of the future wall is to try to predict the next big thing – hopefully in six months’ time when the next Arctic Monkeys come along people will say, ‘I saw them first at the BME.’”

Then it is on to the final part where the visitor finds themselves among a virtual sea of people at a

big live music event. “You leave very buoyed up, very excited,” says Lilley. “It leaves the hairs standing on the back of your arms.”

This area will also provide a space for the industry for gigs and showcases, conferences, dinner events and more, all helping to ensure that the BME is not only about the UK’s rich music past, but the present and the future, too.

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PRS For Music for BME

PRS For Music has been announced as the exclusive music industry sponsor of the British Music Experience.

Within the BME, the organisation will greet visitors with a “songwriting connections” display highlighting UK songwriters on rotating 42-inch rotating screens, while an exhibit called the Anatomy of a Pop Star will link how writers and publishers earn money to copyright and royalties. PRS for Music is also involved in the BME’s education programme.

News in brief

● IFPI chairman and CEO **John Kennedy** has taken the stand in the Pirate Bay case, outlining the “significant damage to the music industry as a whole” that the service is causing. The founders of the filesharing site went on trial earlier this month in Sweden for copyright theft. Kennedy said that The Pirate Bay had eroded legitimate music sales, harmed the environment for legitimate services, damaged the marketing plans of music companies and disrupted the flow of investment into new music.

● Organisers of **Record Store Day** in the UK have announced a fresh batch of exclusive releases to go on sale by participating retailers at the April 18 event. They are: Domino Recordings’ vinyl-only compilation *Blood On The Tracks*; Jesus Lizard – *inch: The Touch And Go* singles collection; a *Tortoise/Trans Am/White Hills* 12-inch and exclusive seven-inches from Tom Waits and Booker T Jones.

● Independent download store **eMusic** has announced a tie-up with Facebook, allowing users to share information about their musical tastes via their Facebook profile. eMusic subscribers will be able to log in using Facebook Connect and publish their eMusic activities on their Facebook profile, share album ratings, personal reviews, album and artist links.

● **MSHK** (formerly Ministry Of Sound), has issued a High Court writ against various parties connected to digital marketing and e-commerce services company Trinity Street, which ceased trading last week.

● Former Pinnacle Records managing director and Sanctuary CEO **Joe Cokell** has joined Cooking

Vinyl/Essential Music and Marketing as director of business development. The newly-created position is part of the company’s plans to grow the business via acquisition and licensing of master recordings and music publishing rights.

● Kings Of Leon, The Killers, Snow Patrol and Blur have been confirmed at headliners at the 2009 **T In the Park** festival.

● Voters have just have one week left to select their national and regional pluggers of the year ahead of next month’s Radio Academy-held **Radio & Music Forum 2009**.

● Polydor president Ferdy Unger-Hamilton has announced the promotion of **Neil Hughes** to senior director of promotions for Polydor. Hughes has worked for Polydor for eight years, including a six-year spell six as director of promotions.

● Kraftwerk, Massive Attack, MGMT and Fleet Foxes have been announced for the 2009 **Bestival**. The festival takes place on September 11-13 at the Robin Hill Country Park on the Isle Of Wight.

● **RSK Entertainment** is to move its physical distribution from Arvato to Trilogi from the end of April.

News media

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Music Control

TV Airplay chart Top 40



Lily Allen

This	last	Artist	Title	Label	Plays
1	1	LILY ALLEN	The Fear	Regal	535
2	2	ALESHA DIXON	Breathe Slow	Asylum	508
3	1	TINCHY STRYDER	Take Me Back	Island	488
4	3	PUSSYCAT DOLLS	Whatcha Think About That	Interscope	450
5	5	KID CUDI VS. CROOKERS	Day 'N' Nite	Data	440
6	8	KINGS OF LEON	Use Somebody	Hand Me Down	402
7	20	LADY GAGA	Poker Face	Interscope	401
8	10	SHONTELLE	T-Shirt	Universal	396
9	NEW	T.I	Dead & Gone	Atlantic	351
10	6	LADY GAGA	Just Dance	Interscope	344
11	9	N-DUBZ	Strong Again	AATW	335
12	7	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	333
13	11	TAKE THAT	Up All Night	Polydor	300
14	21	THE SATURDAYS	Just Can't Get Enough	Fascination	264
15	21	THE KILLERS	Spaceman	Vertigo	262
16	13	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	Polydor	259
17	25	TAYLOR SWIFT	Love Story	Mercury	257
18	36	K.I.G. FAMILY	Heads Shoulders Knees & Toes	Island	249
19	12	ALL-AMERICAN REJECTS	Gives You Hell	Geffen	242
20	17	THE PRODIGY	Omen	Take Me To The Hospital	235
21	16	NE-YO	Mad	Def Jam	230
22	19	JORDIN SPARKS	One Step At A Time	Jive	207
23	27	BEYONCE	If I Were A Boy	Columbia	203
24	32	CHIPMUNK	Chip Diddy Chip	Alwayz	201
24	34	SEPTEMBER	Can't Get Over	Hardbeat	201
26	14	U2	Get On Your Boots	Vertigo	200
26	29	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope	200
28	15	KEVIN RUDOLF FEAT. LIL WAYNE	Let It Rock	Island	192
29	RE	KELLY CLARKSON	My Life Would Suck Without You	RCA	190
30	NEW	T.I FEAT. RIHANNA	Live Your Life	Atlantic	188
30	NEW	LEMAR	Weight Of The World	Epic	188
32	18	BRITNEY SPEARS	Circus	Jive	185
33	29	RUDENKO	Everybody	Data	175
34	25	JASON MRAZ	I'm Yours	Elektra	170
35	33	MADCON	Liar	RCA	169
35	39	THE TING TINGS	We Walk	Columbia	169
35	NEW	JENNIFER HUDSON	If This Isn't Love	RCA	169
38	40	MILEY CYRUS	Fly On The Wall	Hollywood-Polydor	159
38	NEW	THEORY OF A DEADMAN	Hate My Life	Roadrunner	159
40	31	AKON	Right Now	Universal	150

© 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

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



Debut album to appear as covermount before release

Mongrel hope Indy's pedigree attracts fans

Press

By Ben Cardew

IN A FIRST FOR THE UK MUSIC INDUSTRY, *The Independent* plans to covermount a debut album from a major rock group.

This Saturday's Indy will come bundled with a CD of Mongrel's album *Better Than Heavy*.

The album will then be released on March 9 for sale in a traditional manner by label Wall Of Sound, including a CD release pairing the original album with a dub version mixed by Adrian Sherwood. Wall Of Sound will also retain the rights to sell the album internationally.

The Independent claims that this is the first time a band has agreed to give away copies of its debut album with a national newspaper.

"It took about three minutes for the band to agree to it," reveals *Independent* deputy editor Ian Birrell, who got to know Mongrel and Reverend And The Makers frontman Jon McClure through the Africa Express collective, which Birrell co-founded with Damon Albarn. "Up to now, most of the CDs given away by newspapers have been old material. This is something quite different; a group at the start of their career making a lot of big waves."

"I want people to hear the message and the music. How else would I be able to get lots of



Newshounds: Wall Of Sound will release Mongrel's debut to retail on March 9

politicised black and Asian kids in to the homes of half a million people?" explains McClure, who previously caused a spat with Wall Of Sound by giving away demos of new Reverend And the Makers songs.

Grand Union Group managing director David Bianchi, who manages Mongrel, explains that "around 50%" of the recording costs for the album have been covered by this deal, while *The Independent* has also paid the PRS For Music fees.

"What we are doing is bypassing the need to spend £250,000 on marketing," Bianchi adds. "We are doing it without putting musicians in debt and putting record companies in debt. This is an excellent route to market for an excellent project."

"People pay millions of pounds for the exposure that we are getting here," adds McClure.

Additionally, Bianchi and McClure have convinced *The Independent* to press up an extra 100,000 copies of the album, with a view to doing a giveaway with a newspaper in Caracas. This will coincide with the band's plans to visit Venezuela's capital to record with president Hugo Chavez.

Bianchi says that the plan always was to give away the debut Mongrel album, with a view to exposing the music to the widest possible audience. However, he is adamant that the next Reverend And The Makers album will follow "a traditional route to market".

As for *The Independent*, Birrell reveals that the paper is already in talks with a number of other bands interested in following Mongrel's strategy.

"It will bring new people to the music and I hope it will bring new readers to the paper. The more copies we sell, the better for us both," he says. "There is the danger that it just gives us a pick up for that day. But I hope that people will come to the paper who don't normally buy it and some of them will continue to."

Mongrel are McClure and Joe Moskow from Reverend And The Makers, former Arctic Monkeys bassist Andy Nicholson, Babyshambles guitarist Drew McConnell, rapper Lowkey and various guest vocalists.

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Media news in brief

● Oasis won best British band at last week's **NME Awards**, but it was their old rivals Blur who stole the spotlight, with their first public performance since announcing their reformation. The band's singer Damon Albarn was joined on stage by guitarist Graham Coxon, who left the band in 2002, for a performance of Parklife album track *This Is A Low*. Other performers on the night included Godlike genius award winners The Cure, who played a short greatest hits set, outstanding contribution winners Elbow and Glasvegas, who duetted with Florence And The Machine on a cover of *Suspicious Minds*.

● **ABC** is to launch a new industry report detailing the issue-by-issue circulation details of more than 200 consumer magazines. The twice-yearly report will appear on March 12



and will sit alongside the ABC's regular half-year results. The move comes as a response for calls of increased transparency of reporting consumer magazines.

● The BBC recorded more than 1m red-button views of **Elbow's** recent Radio Two live session with the BBC Concert Orchestra, a number it says is its biggest to date. The concert took place at Abbey Road studios on

January 17 and was then screened on the red button and online for seven days from January 31. BBC managing editor TV platforms John Denton says, "These figures show that audiences love the on-demand interactivity that the red button service can provide. We're pleased that we've been able to take this incredible performance to an even wider audience."

Charts: colour code

■ Highest new entry
■ Highest climber

■ Audience increase
■ Audience increase +50%

Airplay analysis Alan Jones

Take That rule the airwaves



Take That

GREATEST DAY – the first single from Take That's current album *The Circus* – spent four weeks at number one on the airplay chart last November/December but has fallen rapidly in the past four weeks in tandem with the rise of follow-up *Up All Night*, which has climbed 45-23-5-3-1. It is one of only three songs aired by more than 100 radio stations on the 142-station Music Control panel last week, the others being Lily Allen's *The Fear* (number one for the past five weeks) and – less predictably – Daniel Merriweather's *Change*, which nevertheless ranks a comparatively lowly 42nd overall.

Although given significant radio support on the Continent, Seal's version of the James Brown classic *It's A Man's Man's Man's World* peaked at number 36 on the airplay chart in the UK in January. Its failure to attract more support does not seem to have damaged his *Soul* covers set, which has sold upwards of 350,000 copies since November. Nevertheless, he must be hoping for better things for second single, a cover of the Curtis Mayfield hit *It's Alright* – and it is off too a good start this week, debuting at number 43, with support from a clutch of early believers including Smooth FM, Magic 105.4 FM and, most

importantly, Radio Two.

The Prodigy's previous new single, *Girls*, was released in 2004 and was a limited success – it achieved a sales peak of number 19, but it had little staying power and spent just four weeks in the chart, selling 22,000 copies. Its slow sales were duly noted by radio, and it achieved a peak airplay chart placing of number 125.

More than four years on, the band are back in vogue, with a number one album and a successful single in *Omen*, which reached number four on the sales chart last week and, after a cautious start, is struggling to make progress on radio, but could yet win over programmers. Amazingly, 66 of 74 stations which aired it a fortnight ago played it just once (presumably on chart shows) with 25 plays on Radio One earning it more than 90% of its total audience. Many stations are still wary of it, with stations giving it double-digit support now including Xfm 104.9, Kerrang! 105.2, Absolute Xtreme and Nation Radio. However, after jumping to number 31 last week, it now moves to number 33. TV is much kinder to the videoclip of the track, which ranks 20th on the TV airplay chart, and received upwards of 30 plays on NME TV, Flaunt, MTV Dance and MTV2.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist	Title (Label)	Total plays	Plays % + or -	Total Aud (m)	Aud % + or -
1	3	5	17	TAKE THAT	Up All Night Polydor	1786	26.49	63.26	23.07
2	1	13	5	LILY ALLEN	The Fear Regal	2935	2.05	61.62	-19.63
3	5	7	10	ALESHA DIXON	Breathe Slow Asylum	2275	6.31	53.78	24.87
4	2	13	6	LADY GAGA	Just Dance Interscope	2157	0	50.89	-6.12
5	6	6	13	BEYONCE	Single Ladies (Put A Ring On It) Columbia	1879	-3.59	49.46	15.86
6	10	5	2	TAYLOR SWIFT	Love Story Mercury	1245	28.62	43.39	21
7	8	1		JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings Polydor	2447	0	37.73	0
8	12	6	8	SHONTELLE	T-Shirt Universal	1754	13.6	37.55	10.9
9	11	1		TINCHY STRYDER	Take Me Back Island	963	0	33.93	0
10	4	6	20	U2	Get On Your Roots Vertigo	680	1.27	32.09	-28.7
11	21	4	9	PUSSYCAT DOLLS	Whatcha Think About That Interscope	1014	7.3	30.1	23.21
12	7	9	33	PINK	Sober LaFace	2014	-2.71	29.46	-30.14
13	9	6	34	GARY GO	Wonderful Decca	1345	-1.54	28.83	-25.6
14	25	1		T.I	Dead & Gone Atlantic	875	0	28.18	0
15	35	2	12	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle Interscope	468	-0.43	27.6	40.39
16	24	5	1	KELLY CLARKSON	My Life Would Suck Without You RCA	1109	16.61	27.25	15.66
17	15	12	27	THE SATURDAYS	Issues Fascination	2089	-11.97	26.75	-15.59
18	19	4		ANNIE LENNOX	Shining Light RCA	799	9	26.2	-0.72
19	37	2		PET SHOP BOYS	Love Etc Parlophone	218	98.18	25.39	32.93
20	23	7	23	BRITNEY SPEARS	Circus Jive	1043	-5.53	25.34	5.98
21	18	4	58	THE TING TINGS	We Walk Columbia	392	18.79	24.91	-6.35
22	16	17	7	KINGS OF LEON	Use Somebody Hand Me Down	1598	2.44	24.87	-13.83
23	13	24	41	GIRLS ALOUD	The Promise Fascination	1370	-9.27	24.63	-26.12
24	42	2	46	LEMAR	Weight Of The World Epic	608	9.34	23.36	34.56
25	44	3	45	CHASE & STATUS FEAT. KANO	Against All Odds Ram	57	7.55	22.62	37.93
26	20	26	74	JENNIFER HUDSON	Spotlight RCA	1598	-4.14	22.56	-8.96
27	27	20	32	BEYONCE	If I Were A Boy Columbia	1605	-6.09	22.25	-1.2
28	22	3	25	N-DUBZ	Strong Again A&W	244	2.52	21.79	9.09
29	30	3	35	MGMT	Time To Pretend Columbia	394	-12.79	21.7	-0.69
30	25	5	64	EMPIRE OF THE SUN	Walking On A Dream Virgin	329	-5.46	21.22	-8.18
31	NEW	1	55	KINGS OF LEON	Revelry Hand Me Down	325	0	20.81	0
32	NEW	1	30	AKON	Beautiful Universal	531	0	19.68	0
33	31	4	11	THE PRODIGY	Omen Take Me To The Hospital	235	8.29	19.66	-7.83
34	36	18	31	KATY PERRY	Hot N Cold Virgin	1077	-3.84	18.67	-3.86
35	33	23	22	THE KILLERS	Human Vertigo	1027	-20.57	18	-15.09
36	NEW	1		SEPTEMBER	Can't Get Over Hard2beat	324	0	17.74	0
37	43	2		THE SATURDAYS	Just Can't Get Enough Fascination	872	35.61	17.42	4.5
38	41	18	67	THE SCRIPT	Break Even Phonogenic	1205	-0.66	17.17	-1.89
39	28	11	54	GIRLS ALOUD	The Loving Kind Fascination	1435	-12.5	17.16	-21.89
40	34	28	26	COLDPLAY	Viva La Vida Parlophone	950	-8.92	16.54	-19.12
41	26	14	43	LEONA LEWIS	Ruin Sync	1303	-13.02	16.52	-27.61
42	17	8	48	DANIEL MERRIWEATHER	Change J	1605	-9.17	16.42	-42.69
43	NEW	1		SEAL	It's Alright Warner Brothers	72	0	16.26	0
44	48	3		FLO-RIDA	Right Round Atlantic	532	1.72	16.2	4.99
45	NEW	1	42	KATY PERRY	Thinking Of You Virgin	615	0	16.19	0
46	NEW	1		SHENA	Can't Stop The Rain No Prisoners	30	0	16.08	0
47	NEW	1		STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love Data	609	0	16.06	0
48	NEW	1		THE SCRIPT	Talk You Down Phonogenic	525	0	16	0
49	45	9	18	KID CUDI VS. CROOKERS	Day 'N' Nite Data	732	2.95	15.98	-1.54
50	40	20	52	TAKE THAT	Greatest Day Polydor	1140	-19.09	15.91	-12.77

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-112 Century FM, 102.4 Magic FM, 103.2 Power FM, 105.4 Century FM, 115.4 Kiss 106.5, 116.3 Bridge FM, 116.6 Loop FM - Liverpool, 123.4 2FM, 123.5 3FM, 123.6 4FM, 123.7 5FM, 123.8 6FM, 123.9 7FM, 124.0 8FM, 124.1 9FM, 124.2 10FM, 124.3 11FM, 124.4 12FM, 124.5 13FM, 124.6 14FM, 124.7 15FM, 124.8 16FM, 124.9 17FM, 125.0 18FM, 125.1 19FM, 125.2 20FM, 125.3 21FM, 125.4 22FM, 125.5 23FM, 125.6 24FM, 125.7 25FM, 125.8 26FM, 125.9 27FM, 126.0 28FM, 126.1 29FM, 126.2 30FM, 126.3 31FM, 126.4 32FM, 126.5 33FM, 126.6 34FM, 126.7 35FM, 126.8 36FM, 126.9 37FM, 127.0 38FM, 127.1 39FM, 127.2 40FM, 127.3 41FM, 127.4 42FM, 127.5 43FM, 127.6 44FM, 127.7 45FM, 127.8 46FM, 127.9 47FM, 128.0 48FM, 128.1 49FM, 128.2 50FM, 128.3 51FM, 128.4 52FM, 128.5 53FM, 128.6 54FM, 128.7 55FM, 128.8 56FM, 128.9 57FM, 129.0 58FM, 129.1 59FM, 129.2 60FM, 129.3 61FM, 129.4 62FM, 129.5 63FM, 129.6 64FM, 129.7 65FM, 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News media

Radio playlists

Radio One

A list:

Akon Feat. Kardinal Offishall & Colby O'donis Beautiful; Alesha Dixon Breathe Slow; Eminem Feat. Dr Dre & 50 Cent Crack A Bottle; Friendly Fires Skeleton Boy; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Revely; Lily Allen The Fear; Mgmt Time To Pretend; N-Dubz Strong Again; Pussycat Dolls Whatcha Think About That; September Can't Get Over; Shontelle T-Shirt; Snow Patrol If There's A Rocket Tie Me To It; T.I. Feat Justin Timberlake Dead & Gone; Take That Up All Night; The Prodigy Omen; Tinchy Stryder Feat. Taio Cruz Take Me Back; U2 Get On Your Boots

B list:

Chipmunk Chip Diddy Chip; Flo-Rida Right Round; Just Jack Embers; Katy Perry Thinking Of You; Ladyhawke Paris Is Burning; Metro Station Shake It; Noisettes Don't Upset The Rhythm; Oasis Falling Down; Red Light Company Arts & Crafts; Roysopp Happy Up Here; Scouting For Girls Keep On Walking; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; The Saturdays Just Can't Get Enough; The Script Talk You Down; The Wombats My Circuitboard City; White Lies Farewell To The Fairground

C list:

Bon Iver Skinny Love; Dan Black Alone; Doves Kingdom Of Rust; Jack Penate Tonight's Today; K.I.G. Family Heads Shoulders Knees & Toes; Lady Gaga Poker Face; Lemar Weight Of The World; Nickelback I'd Come For You; Peter Bjorn & John Nothing To Worry About

1-Upfront:
Hockey Too Fake; In Case Of Fire The Cleansing; La Roux In For The Kill; Perempay & Dee In The Air; The Gaslight Anthem Great Expectations

Radio Two

A list:

Annie Lennox Shining Light; Empire Of The Sun Walking On A Dream; Glen Campbell These Days; Jon Allen In Your Light; Jools Holland I Went By; Karima Francis Again; Pet Shop Boys Love Etc; Seal Its Alright; Take That Up All Night; Taylor Swift Love Story

B list:

Alain Clark Father And Friend; Jennifer Hudson If This Isn't Love; Laura Izibor Shine; Lemar Weight Of The World; Lionel Richie Just Go; Lunik Everybody Knows; Shena Can't Stop The Rain; Sugarland All I Want To Do; U2 No Line On The Horizon; Will Young Let It Go

C list:

Barry Manilow Open Arms; Colin Blunstone The Ghost Of You And Me; Keane Better Than This; Kings Of Leon Revely; Melody Gardot Who Will Comfort Me; Nickelback I'd Come For You; The Script Talk You Down

Capital

A list:

Alesha Dixon Breathe Slow; Beyonce Single Ladies (Put A Ring On It); James Morrison Feat. Nelly Furtado Broken Strings; Katy Perry Hot N Cold; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lily Allen The Fear; Pink Sober; Shontelle T-Shirt; T.I. Feat Justin Timberlake Dead & Gone; Taylor Swift Love Story; The Script Break Even

B list:

Akon Beautiful; Beyonce Halo; Calvin Harris I'm Not Alone; Doman & Gooding Runnin; Flo-Rida Right Round; Katy Perry Thinking Of You; Kid Cudi Vs. Crookers Day 'N' Nite; Lady Gaga Poker Face; Pussycat Dolls Whatcha Think About That; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; Take That Up All Night; The Saturdays Just Can't Get Enough; The Script Talk You Down; Tinchy Stryder Feat. Taio Cruz Take Me Back

Absolute

A list:

Coldplay Life In Technicolor II; Doves Kingdom Of Rust; Kings Of Leon Sex On Fire; Kings Of Leon Use Somebody; Mgmt Kids; Mgmt Time To Pretend; Snow Patrol Crack The Shutters; Snow Patrol If There's A Rocket Tie Me To It; The Killers Spaceman; U2 Get On Your Boots

B list:

Elbow One Day Like This; Fleet Foxes Mykonos; James Morrison Feat. Nelly Furtado Broken Strings; Lily Allen The Fear; Oasis Falling Down; Starsailor Tell Me It's Not Over; The Script Talk You Down; White Lies To Lose My Life

Galaxy

A list:

Alesha Dixon Breathe Slow; Beyonce Single Ladies (Put A Ring On It); Kid Cudi Vs. Crookers Day 'N' Nite; Lady Gaga Let's Dance; Lady Gaga Poker Face; Lily Allen The Fear; Ne-Yo Mad; Pink Sober; Pussycat Dolls I Hate This Part; Pussycat Dolls Whatcha Think About That; Shontelle T-Shirt; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; T.I. Feat Justin Timberlake Dead & Gone; The Saturdays Issues; The Saturdays Up; Tinchy Stryder Feat. Taio Cruz Take Me Back

B list:

Britney Spears Circus; Calvin Harris I'm Not Alone; Doman & Gooding Runnin; Eminem Feat. Dr Dre & 50 Cent Crack A Bottle; Flo-Rida Right Round; Jennifer Hudson If This Isn't Love; Kelly Clarkson My Life Would Suck Without You; Kevin Rudolph Let It Rock; Outsiderz Keep This Fire Burning; Pink So What; T.I. Feat. Rihanna Live Your Life; The Saturdays Just Can't Get Enough

Xfm

Daytime list:

All-American Rejects Gives You Hell; Coldplay Life In Technicolor II; Doves Kingdom Of Rust; Empire Of The Sun Walking On A Dream; Franz Ferdinand No You Girls; Franz Ferdinand Ulysses; Friendly Fires Skeleton Boy; Glasvegas Flowers & Football Tops; Hockey Too Fake; Keane Better Than This; Kings Of Leon Revely; Kings Of Leon Use Somebody; Ladyhawke Paris Is Burning; Mgmt Time To Pretend; Noisettes Don't Upset The Rhythm; Oasis Falling Down; Red Light Company Arts & Crafts; Scouting For Girls Keep On Walking; Snow Patrol If There's A Rocket Tie Me To It; Starsailor Tell Me It's Not Over; The Enemy No Time For Tears; The Killers Spaceman; The King Blues Save The World, Get The Girl; The Maccabees No Kind Words; The Prodigy Omen; The Rifles Romeo & Juliet; The Ting Tings We Walk; The Virgins Teen Lovers; The Wombats My Circuitboard City; U2 Get On Your Boots; U2 No Line On The Horizon; White Lies Farewell To The Fairground; White Lies To Lose My Life

Bea Ballard to look away from charts for TV success

Former BBC head plans to light up music television

Television

By Ben Cardew

BEA BALLARD, THE FORMER creative head of BBC Entertainment and creator of TV shows such as *One Night With Robbie Williams*, is developing the Holy Grail of music TV: a modern *Top Of The Pops*-style programme aimed at a young audience.

Ballard, who left the BBC last year to start 10 Star Entertainment, says she believes there is "definitely" scope for a TV format with music and performance at its heart, despite what is sometimes seen as a lack of music programming on mainstream TV.

The former Parkinson producer's current projects in development are likely to be format-driven – as with previous creations *How Do You Solve A Problem Like Maria?* and *Any Dream Will Do* – while some will be talent-driven, as with *One Night With Robbie Williams*, winner of a Silver Rose of Montreux award for best international music programme.

Most intriguingly, Ballard believes there is room for new music programming which reflects younger tastes and consumption habits and that is not necessarily chart-based.

"Music is so key to attracting a younger audience, which is what broadcasters want," she says. "We



"Music is so key in attracting a younger audience, which is what broadcasters want"

BEA BALLARD, 10 STAR ENTERTAINMENT

haven't seen a high-profile music programme since *Top Of The Pops*. But the reality is that people consume music differently now. Young people are not buying singles in the way they used to.

"But what is interesting is there is every sign that music is as important in people's lives as ever. The way that people are able to consume music

right now with iPods and iTunes means that it is ever-more-present in their lives. There are opportunities with how we reflect that in TV programming. That is the type of music programming that doesn't exist at the moment. That is very interesting and I am developing formats in that area."

Ballard explains that she does not think a chart-based model works any more because of the way that the music audience has changed, but adds, "The idea of a regular music show in a peak slot that captures what people are into at that time – there is definitely a gap for that, which I am working on."

Ballard did not give a timeframe for the first 10 Star programming to appear on our screens, but she does reveal that she has been meeting with all major broadcasters, as well as a number of key artists and record companies.

10 Star Entertainment is backed by FremantleMedia, home of TV formats such as *Idols* and *Got Talent*.

Working alongside Ballard are David Morgenstern, who ran the Format Entertainment team in BBC Entertainment, and George Morton, whose development experience includes stints as head of factual entertainment development at Two-Four and development producer at BBC Entertainment Events.

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Press explore covermount alternatives

NME AND THE GUARDIAN are testing the water with digital offerings that could ultimately replace the covermounted CD.

IPC title *NME* has signed a deal with ad-supported service We7 to offer *NME.com* users free listens of tracks by artists they cover.

The offering is now live and initially covers 500 acts that are key to the *NME* readership as shortlisted by *NME Radio*. A special widget will appear alongside any stories relating to the 500 artists, enabling users to access an assortment of songs by them on a streaming basis.

NME.com will receive a share in the ad revenue generated by the tracks while, with an estimated 4m unique monthly users coming to *NME.com*, We7 stands to benefit from the extra reach.

NME.com editor David Moynihan says, "Dwell times are getting more and more important, as is the frequency of visits. This deal with We7 enables us to boost our offering to advertisers; the longer users stay on the pages, the better it is for advertisers."

Meanwhile, *The Guardian* secured an exclusive UK deal to offer U2's new album *No Line On The Horizon* on a streaming basis from February 22, a week ahead of its physical release.

Readers of *The Guardian* had to download the Spotify software first but could then access the album directly themselves. The newspaper had the exclusive access link to the album until last Thursday and it was made available to all UK Spotify users the following day.

Asked if initiatives such as these would negate the need for costly CDs in the future, Moynihan says, "It depends. Covermounts and digital giveaways are two very different creatures. But they are obviously related."

As many titles see their readership migrate online, these offerings will be key to holding readers' attention, meaning digital will be an essential tool in ensuring loyalty and working as a means of attracting new readers the way covermounts have done in the past.

"Audio and video are going to become more expected and more normal across websites," says Moynihan. "The written word will always have a role to play, but today audio and video are going to explode even more."

News digital

Music industry is harnessing the networking power of hit blogging website

Music embraces the Twitter revolution



Analysis

By Eamonn Forde

MICRO-BLOGGING SITE TWITTER

launched three years ago but only really exploded into the public consciousness over the last six months.

While celebrity evangelists such as Stephen Fry and Jonathan Ross have been key in driving the popularity of the site, it is becoming increasingly important for the music industry, too.

Many musicians are active on the site, seeing it as a new way to interact with their fans. But the more interesting developments have been happening in the wider Twitter eco-system, with a variety of new services and tools bringing music discovery to the platform.

In music terms, this is giving Twitter a massive head start on Facebook, the social network that



is arguably most in its sights. Just as iTunes, the iPod and iPhone have created new opportunities for outside developers, so too has Twitter.

A recent Pew Internet & American Life study found that Twitter users are typically younger and more mobile than the average internet user. This represents a

hugely important demographic that lies outside of the reach of traditional media and presents enormous opportunities for music.

Twitter recently secured a third round of funding to the tune of \$50m (£34.5m) and the focus this year will be on monetising the model.

Embracing the inner twit key Twitter music services

Twisten FM

Developed by GrooveShark, Twisten FM allows the user to crawl Twitter for music-related postings, create a short link to a track you like and add to status updates. Clicking on the link will then send users to a GrooveShark player where they can hear the song. It even has a sub-retailer strand where, if you click through and buy a track, a royalty cut goes to the artist/label, a cut goes to the person who uploaded it and a cut goes to GrooveShark.

Song.ly

This service allows users to create links around MP3s sourced from the web, embedding the file in a player within your browser. The file has to be hosted online somewhere, and the service will not let you upload tracks as an anti-piracy measure. However, the legality of some hosted MP3s online the user could, in theory, link to, is questionable.

Twiturm.com

Designed more with the bedroom musician in mind, Twiturm claims to offer a single destination for the storing, streaming and posting of music on Twitter, turning the

music into a flash widget, without having to link to other sites or players. The site does, however, have a legal disclaimer that says, "Twiturm is not intended to be used as a place to share music that you didn't create and we hope users don't abuse the site. Twiturm is not for their music, it's for your music." This is fine in theory, but not necessarily in practice. The only file format it currently supports is MP3.

Last Tweet

A widget that displays the cover artwork of the last tracks a user played via Last.fm. Clicking on a particular cover supplies the user with extra information about that artist or song and pushes through the song details to Twitter.

Twt.fm

Technically not sitting within Twitter, Twt.fm operates through the Last.fm application programming interface. The user types in a selected artist or song and their Twitter name and Twt.fm creates a 'lookalike' page within the individual's Twitter page. The service can locate music streams or let the user submit an MP3 link or YouTube link.

Tweetj

Tweetj is built around discovery and has (in the US) a click-through purchase option to Amazon. Users include a tweetj tag in their tweets when listening to music and they are immediately fed into a public playlist that others can use to discover music.

WiiZZZ

Based entirely on discovery, WiiZZZ aggregates all songs being posted and shared on Twitter on a given day and then pushes 10 random selections to you. Users do not get to see the track or artist names, merely play buttons. It also, via blogging site The Hype Machine, lists the 10 most-blogged-about acts on a given day.

See also: TwittyTunes; Play Twitter

People to follow on Twitter:

@MusicWeekNews

The day's news in one handy feed

@lilyroseallen

Follow Lily Allen's tour and keep up to date with her ongoing 'tweet war' with US gossip writer Perez Hilton.

@skinnermike

The Streets man treats every event and thought as worthy of tweeting about.

@TheWordMagazine

The Word loves interactivity, so it and its readers exchange links, YouTube gems and Spotify playlists daily.

@popjustice

Especially worthwhile for its increasingly legendary In The Post section, where it dissects that morning's post.

@calvinharris

The Scottish DJ and producer is a rabid user of Twitter and talks about his music, the music he loves, the business and pretty much everything else.

@jimmyeatworld

Jimmy Eat World have thrown their all into Twitter and recently linked from their own site to follow their US tour, giving over dedicated pages to each show.

@diplo

US DJ/producer/songwriter leaves no corner of his life or mind un-Tweeted.

Digital news in brief

● A study by ISP Tiscali has found that 46% of online users access peer-to-peer services. It also revealed that 75% of those polled are fully aware of what is legal and what is illegal in their online activities. Some 83% stated they would still buy music in some form in the future, with three-quarters projecting they would spend £10 each month.

● Apple has launched **Indie Spotlight** on iTunes, which gives particular focus and store space to independent music.

● Lily Allen's *The Fear* is the first number one of the Official Charts Company's new **mobile downloads chart**. The chart is based on full-track downloads to mobile in the UK.

● Strategy Analytics research has found that UK broadband users prefer **Amazon** to Apple for downloading music (26% compared to 23%) and video content (16% compared to 11%).

● **Interscope Geffen A&M** has partnered with Kyte to offer dedicated iPhone applications for five of its acts - Lady Gaga, Pussycat Dolls, Soulja Boy, All American Rejects and Keri Hilson. The free apps contain video content, ads, click-throughs to music/merchandise and community elements. Kyte's iPhone Apps Framework will be rolled out to other acts and labels.

● **Eminem's publishing company FBT Productions** is taking Universal Music Group to court over \$1.6m (£1.1m) in alleged underpaid digital royalties.

● Depeche Mode will be the first act to issue an **iTunes Season Pass**. For \$18.99 (£13.33), US fans will get the band's new album *Sounds Of the Universe* when it is released in April, as well as exclusive content such as singles, videos and remixes. The Season Pass model has been used by iTunes for TV shows in the past.

● **Pinch Media** has found that fewer than 5% of Apple App Store customers are actively still using apps a month after downloading them. A concurrent study by ABI Research found that 16.5% of smartphone users spent between \$100-\$499 (£70 to £450) each on apps in 2008.

● **EMI/Capitol Records** has filed a lawsuit against music search engine Seepod. This comes after Warner Music filed a suit against the service in January.

● **Warner Music Central Europe** has signed a deal for its content to be distributed through the MyVideo.de video platform in Germany, Austria and Switzerland.

● New **U2** album *No Line On The Horizon* was accidentally added early to Getmusic.au by Universal Australia ahead of release and then spread to P2Ps. A similar problem befell Kelly Clarkson's new album *All I Ever Wanted* when it appeared temporarily on iTunes Norway before its release.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£249,900	CLUBLAND LIVE SECC	10,130	DF Concerts
£185,225	CLUBLAND LIVE AECC	7409	DF Concerts
£92,167	SCOUTING FOR GIRLS Hammersmith Apollo, London	4,982	Live Nation
£90,520	SCOUTING FOR GIRLS Brixton Academy, London	4,893	Live Nation
£84,910	SCOUTING FOR GIRLS Ricoh Arena, Coventry	4,852	Live Nation
£74,014	PENDULUM RDS, Dublin	2,597	MCD
£72,670	WILL YOUNG Royal Concert Hall, Nottingham	2,236	Live Nation
£70,818	SCOUTING FOR GIRLS Hammersmith Apollo, London	3,828	Live Nation
£69,907	WILL YOUNG City Hall, Sheffield	2,151	Live Nation
£67,047	TOM BAXTER Academy, Dublin	3,208	MCD
£63,000	EXTREME Astoria, London	2,000	Live Nation
£61,750	WILL YOUNG Guildhall, Portsmouth	1,900	Live Nation
£56,355	WILL YOUNG New Theatre, Oxford	1,734	Live Nation
£53,309	KID ROCK Olympia, Dublin	1,092	MCD
£50,480	PENDULUM Kings Hall, Belfast	2,524	MCD
£49,062	RAZORLIGHT Olympia, Dublin	1,593	MCD
£47,695	DUFFY Olympia, Dublin	1,612	MCD
£46,624	THUNDER Astoria, London	1,984	Live Nation
£39,459	THUNDER Civic Hall, Wolverhampton	1,879	Live Nation
£39,000	JAMES MORRISON Shepherds Bush Empire, London	2,000	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 23-30, 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

Audience developers TLM to research online database

Nottingham Arena puts Members up for analysis

Venues

By Gordon Masson

NOTTINGHAM'S TRENT FM ARENA is aiming to build a better relationship with its customers after recruiting audience development agency TLM to analyse the venue's online database The Members Club.

In a bid to add to the arena's eight consecutive years of growth, management are seeking to learn more about their customers via in-depth audience research.

Set up by former sales and marketing director Julie Warren two years ago, The Members Club database has more than 120,000 members and provides the venue with an important tool to market events.

Now employed as a marketing consultant for the venue, Warren recognises that further analytical work is required to identify audience trends and buying habits. "The work undertaken by TLM has been invaluable," states Warren. "They have analysed the data, identifying the types of individuals in the Members Club, their ticket-buying habits and their interests. We have learnt a considerable amount from this analysis



Drilling down: The Trent FM Arena's database holds details of more than 120,000 members

and will utilise these findings in future communications.

"It is important in today's market that we reach the right people at the right time. Targeted marketing has always delivered the best results and [TLM's] work has allowed us significant insights into the buying habits of our customers."

TLM director of analytics Mick Collopy adds, "This project proved that analytics for the music industry works – both [the arena] and promoters alike have now got a great opportunity to use TLM's insights to maintain higher marketing response rates, improve the customer experience and increase ticket sales."

The digital age has allowed the live music industry to increase the reach of promo campaigns through online sales, customer relations management, email and social networking, but Collopy believes that unless such initiatives are linked, promoters and venues are in danger of bombarding customers with messages. As a result, TLM uses its technology to establish the most relevant avenues for each customer.

"Companies that embrace analytics and realise it's an essential part of their long-term marketing strategy will emerge the winners through this recession," concludes Collopy.

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Viewpoint: Graham Burns Chairman, Association of Secondary Ticket Agents



“THERE HAVE BEEN SO MANY false dawns in the debate about secondary ticketing that you could almost hear the yawns from commentators – and indeed the ticketing industry itself – when Sports Minister Gerry Sutcliffe announced a Department for Culture Media and Sport consultation on the market.

But this time, I and the members of the Association of Secondary Ticket Agents (ASTA) are optimistic that we are in sight of a resolution which could pave the way to a modernisation of the

ticketing business which will not only benefit music fans and event-goers, but also the event industry itself.

There are three main reasons to believe that this time a breakthrough might be possible:

- The decision by the Concert Promoters' Association (CPA) to launch its own secondary ticketing platform.

The CPA has long been the sworn enemy of the secondary market, but now even the CPA's Rob Ballantine acknowledges "the secondary market is here to stay". Recognising the realities of the changing market place has to be key to dealing with them. We don't yet know enough to say how effective a platform OfficialBoxOffice.com will be, but the fact they have done it at all speaks volumes about how the debate has moved on.

- The furore from Bruce Springsteen and his fans over the links between primary ticket seller Ticketmaster and its US secondary business TicketsNow has cast

a welcome spotlight on the worrying lack of transparency in the way some primary sellers have attempted to co-opt the secondary market for their own ends. US music fans have made it plain that they consider this unacceptable and have put down a line in the sand which we should all take note of.

“The ticketing debate has been characterised by name-calling and a land-grab mentality which has done the entire business a disservice...”

- The way in which the DCMS has framed its consultation explicitly recognises the right of the secondary market to exist and, therefore, will hopefully bring all parties to the table in a manner which is constructive and delivers the best possible solution for the consumers who ultimately pay all of our salaries.

Of course, it could all go wrong. The ticketing debate so far has

been characterised by name-calling and a land-grab mentality which has done the entire business a disservice.

ASTA members are independent operators who can't afford such ideological posturing. We will work with whoever we have to to deliver a result that works.

We were early supporters of

the Resale Rights Society proposal that would have ensured a kite-mark scheme to ensure consumers are protected, at the same time as sharing some of the proceeds of the secondary market with artists and event organisers.

We still feel that approach has much to commend it.

In the meantime, we have moved ahead to ensure ASTA members offer the levels of consumer protection which our customers have a right to expect.

We have been particularly outspoken on the need for pan-industry action to clamp down on the fraudsters who pose as ticket agents. To date we have been hamstrung in these efforts by the insistence of many event owners and promoters that all secondary ticketing is somehow illegitimate. Hopefully, we are now over that stage and can work together to nail the real fraudsters who are robbing our customers and bringing the name of the whole business into disrepute.

Over the coming weeks, a key part of our response to the DCMS will be to reach out to brokers, exchanges, promoters and trade associations right across the live events business to seek out common ground in an attempt to meet the challenge which Government has thrown down to us.

The challenge the Government has set us is clear – to put the back-biting of the past behind us, to step up to the plate and deliver a world-class ticketing service to the UK consumer."

Summer Sundae to raise new act ante

Festivals

By Gordon Masson

THE ORGANISERS OF SUMMER SUNDAE WEEKENDER

have announced they will be expanding its capacity and booking a host of top-name acts for this year's festival.

The Streets will headline the independent Leicester event's Friday, August 14 opening night, while The Charlatans close out the Saturday and The Zutons and Bon Iver will share top billing for the final night on August 16.

Now in its ninth year, Summer Sundae Weekender has carved out a reputation as a champion of emerging talent. Past festivals have seen performances by the likes of Kate Nash, The Young Knives, Kasabian and Amy Winehouse, with organisers keen to maintain that support for up-and-coming acts in 2009.

"We have six stages at Summer Sundae and have increased our capacity by 1,000 to 7,000 per day this year," says festival director Richard Haswell. "Our Rising stage caters for emerging talent, but we've got a good track record at identifying acts who are just on the cusp, so it's usually mobbed. Last year we had Noah and the Whale for instance, and before that we had Jamie T just as he went big."



Summer Sundae Weekender

For this summer the festival has lined up emerging talent such as Beardyman, First Aid Kit, Baddies and The Kabedies.

"Our lead booker is Rob Challice at Coda Agency, but the whole festival is a collaborative effort," adds Haswell. "We had a huge sales spike on the day we announced the headliners and I have to say that we are delighted by the encouraging response that we've had from agents, which I believe is true across the festival scene this year."

Haswell adds that through the support of the agents he has been able to announce headliners six weeks earlier than usual. He says, "The talk among us festival organisers is that this is really helping us with sales in a year when a lot of people might not be going abroad for their holiday and are looking for alternative ways to have fun closer to home."

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Hooked On Music snares capital talent

LONDON-BASED PROMOTER

Hooked On Music has launched a residency programme aimed at helping young acts get a foothold in the capital.

Hooked on Music's Tom Rose has expanded from promoting gigs at the 50-capacity room above Canal 125 just 18 months ago to hosting a range of showcases at venues including 93 Feet East, The Fly and The Big Chill House.

The latter venue has now become the base for the Hooked On Music Residency, which Rose says will give some of the UK's best up-and-coming artists a foothold on the ladder to success via the opportunity to play four showcases across two months.

He adds, "Not only do they get to play, they also curate the whole show and are given complete freedom on choosing their favourite support acts to encourage them to stamp as much of their personality on the shows as possible."

Hooked on Music pays all its acts for playing the showcases, but entry to the residency is free. Rose explains, "The idea is to give the bands a home, where they can build a solid London fanbase over a period of months, rather than the usual showcases, where they just turn up, play and go home."

The first two bands to take up the residency at the 400-capacity Big Chill House are Manchester outfit the Tim and The Sam Band and Kent musician Jono McCleery, who has recently signed to Ninja Tune.

"The residencies kicked off in mid-February and I'm delighted to report that they've been quite a success so far," adds Rose. "Both acts have been able to increase their fanbases, and by playing regularly at the venue over a couple of months, the word-of-mouth is helping them to attract members of the music industry to see them."



Sam, playing it again: Tim and The Sam Band at their Hooked On Music residency

Escape takes shape

PLANS ARE COMING TOGETHER for this year's Great Escape festival's live music programme, with organisers already promising a 25% hike in attendees and top-line acts such as Kasabian and British Sea Power confirmed among the strongest line-up in the event's four-year history.

The May 14-16 conference and trade show will once again be based at Brighton's Thistle Hotel, while venues around the city will host showcase gigs.

"Last year we had about 2,500 delegates and members of the press and, at this moment in time, we're about 25% ahead of where we were last year in terms of registrations, which is very encouraging given the economic situation," says The Great Escape organiser Martin Elbourne.

Elbourne and his team have already confirmed Kasabian, Little Boots, British Sea Power, Cage The Elephant, Mongrel and The Pipettes for the event, where around 300 acts will vie for the attention of some of the music industry's top decision makers.

In a conscious effort to include talent in the conference part of The

Great Escape, an artist village is being created for the first time. "We want to help artists and students who are just entering the music business, so the artist village will be geared to educating bands about various aspects of the business, how to promote themselves and where to earn money," adds Elbourne.

The split between UK and international acts is about 50-50. "We consciously make an effort to try and pick only those acts that we think will work in the UK. For instance, there's an artist called Sophie Hunger that the Swiss Export Office has decided is the only act they are sending this year, while we have a country focus on New Zealand who are sending seven or eight acts."

Indeed, Commonwealth countries such as New Zealand, Australia and Canada now tend to favour The Great Escape as the only showcase event in Europe that their music export offices will assist bands to attend. Adding to that flavour, this year's event will also see a contingent of four Indian acts, who producer John Leckie has been working with.

Tixdaq Ticket resale price chart

pos	prev	artist	av price	dates
1	1	MADONNA	£178	4
2	3	DEPECHE MODE	£139	1
3	4	TINA TURNER	£128	12
4	2	BOB DYLAN	£109	7
5	5	ERIC CLAPTON	£108	6
6	10	KINGS OF LEON	£100	5
7	NEW	ENRIQUE IGLESIAS	£99	2
8	8	BEYONCE	£98	11
9	7	AC/DC	£96	5
10	14	BRUCE SPRINGSTEEN	£95	3
11	9	LIONEL RICHIE	£95	11
12	15	SIMPLY RED	£86	11
13	11	TAKE THAT	£85	18
14	18	PINK	£82	23
15	13	BRITNEY SPEARS	£81	8
16	NEW	BOYZONE	£73	10
17	17	COLDPLAY	£73	3
18	19	THE SPECIALS	£71	11
19	NEW	GIRLS ALOUD	£70	28
20	NEW	JAMES MORRISON	£69	9

tixdaq.com - Live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	2	TAKE THAT
2	1	GIRLS ALOUD
3	4	THE KILLERS
4	NEW	KINGS OF LEON
5	NEW	BEYONCE
6	10	COLDPLAY
7	NEW	PINK
8	NEW	ENRIQUE IGLESIAS
9	NEW	VARIOUS
10	6	FALL OUT BOY
11	NEW	PET SHOP BOYS
12	NEW	BLINK 182
13	NEW	VARIOUS
14	NEW	THE SPECIALS
15	15	OASIS
16	NEW	MORRISSEY
17	7	METALLICA
18	19	SNOW PATROL
19	NEW	PRODIGY
20	NEW	ELBOW

hitwise

Live news in brief



● The United States Congress held two separate hearings last week to discuss the proposed **Live Nation/Ticketmaster** merger. Both companies' CEOs appeared before the Senate Judiciary Committee, along with fellow executives such as JAM Productions chairman Jerry Mickelson. The deal was also scrutinised by the House Subcommittee on Courts and Competitive Policy as the anti-trust investigation process got under way.

● The **Gaymers Camden Crawl** has announced the first set of acts for this year's April 24-25-held event. Brakes, Datarock, Foy Vance, General Fiasco, Lion Club, Patrick Wolf, The Von Bondies and VV Brown are among the early names confirmed, with organisers expecting to book about 150 acts in total. Around 40 venues are to take part, including local favourites The Roundhouse, Koko, Electric Ballroom, Dingwalls, Underworld, Barfly, Dublin Castle, The Monarch, Purple Turtle and St. Michaels Church.

● The **Norfolk & Norwich Festival** has confirmed Philip Glass, Ute Lemper, Dawn Upshaw and Wendy Cope among a host of acts to appear at the May 1-16 event. The festival is promoting its classical music programme as one of its strongest elements this year, with Nicola Benedetti, the Tallis Scholars, the Retrospect Ensemble and the Philharmonia Orchestra with soloist Jennifer Pike (the youngest ever winner of BBC Young Musician of the Year Award) all set to perform. Also booked for the two-week event are jazz sensations Gwilym Simcock, Andy Sheppard, Tomasz Stańko, Claire Martin and Ian Shaw.

● Glastonbury Festival has confirmed **Bruce Springsteen** will be its Saturday night headliner, as rumoured over recent months. "I'm so pleased that Bruce Springsteen has agreed to come to Worthy Farm for the first time," says promoter Michael Eavis. "He's one of the all-time rock legends and I'm confident that this will be one of our best shows ever." Among other acts confirmed to play the sold-out June 24-28 festival are Franz Ferdinand.

News publishing

"Flash mob" ad for T-Mobile spawns medley album

UMTV tees up soundtrack

Advertising

By Chas de Whalley

THE ONLINE-ONLY RELEASE TODAY (Monday) by UMTV of T-Dance – the soundtrack to T-Mobile's spectacular Life's For Sharing TV commercial – could mark a shift in the way record companies, publishers and brands work together to rekindle public interest in classic catalogue items.

Early morning commuters were filmed with 350 dancers in a "flash mob" event at London's Liverpool Street Station for this ad, which was first screened on January 15 during Channel 4's Celebrity Big Brother. The medley music track is made up of eight timeless tracks spanning 40 years – Shout (Lulu), The Only Way Is Up (Yazz), Don't Cha (The Pussycat Dolls), Get Down On It (Kool and The Gang), My Boy Lollipop (Millie), Since You've Been Gone (Rainbow), Do You Love Me (The Contours) plus a version of Johann Strauss' Blue Danube waltz.

While 30-second executions of the film are still being broadcast round the country, the full-length version has also received more than 5m hits on a T-Mobile-dedicated You Tube channel, which also offers humorous clips featuring celebrities such as Kelly Brook, Peter Crouch and Mr Motivator showcasing the Liverpool Street dance steps.

Ben Bleat of Howling Monkey, music consultant to T-Mobile's ad agency Saatchi and Saatchi, was



responsible for sourcing the material and securing the sync licences.

He believes UMTV's decision to release the T-Dance medley as a digital single (with an accompanying mini album) could mark the return of novelty records like those by Stars On 45 and Jive Bunny, which proved so popular in the Eighties.

"Many of today's teenagers have never heard some of these tracks just as I'd never heard the rock 'n' roll-era titles on the Jive Bunny singles," he says, pointing out that My Boy Lollipop, which peaked at number two in 1964, has returned to the reggae download charts since the T-Mobile ad has been aired.

Saatchi and Saatchi went to Universal as the single source of all the recorded copyrights after a successful partnership last year when The Feeling were placed in a Toyota ad.

For Universal's director of film and TV licensing Marc Robinson the T-Mobile project was a nerve-racking challenge. "Most adverts we work on have already been shot or

they know the title or the genre they want," says. "On this one we were clearing eight pieces of music for a commercial that was going to be shot one day and broadcast the next – and where they didn't finalise the tracklisting till the night before."

EMI, Universal, Peermusic and Notting Hill were the only publishers with copyrights in the final film. "My colleague Nick Oakes and I worked very closely with Ben and Saatchi to prepare 10 titles which fitted the context and the dance routines," says EMI's head of media licensing Steve Hills. "In the end we got four, but because they were all what we call catalogue titles, clearing them was a much smoother process than if they'd been by current writers."

According to Universal's head of advertising and sponsorship Emma Trant, the rationale behind releasing the medley as a single is not simply to rack up online sales in a marketplace where public interest in digital compilations is on the increase.

"It's part of the 360-degree relationship we have with T-Mobile," she explains. "Our music and videos are available through their portal while we can hook their campaign into our fanbases and artist websites and deliver more eyeballs."

OFFICE MOVERS AND SHAKERS

Gabriella Cilmi



PRS For Music Top 10: Most played songs in premises*



Pos	ARTIST	Song / Writer	Publisher
1	COLDPLAY	Viva La Vida	Guy Berryman, Mark Buckland, Will Champion, Chris Martin Universal
2	GABRIELLA CILMI	Sweet About Me	Miranda Cooper, Brian Higgins, Tim Powell, Tim Larcombe, Nicholas Cole, Gabriella Cilmi EMI, WarnerChappell
3	KID ROCK	All Summer Long	Matthew Shafer, Robert Ritchie, Edward King, Gary Rossington, Ronnie Van Zant, Warren Zevon, Leroy Marinell, Robert Wachtel WarnerChappell, Kobalt, Universal, Imagem, Finchley
4	SARA BAREILLES	Love Song	Sara Bareilles Sony/ATV
5	DUFFY	Warwick Ave.	Aimee Ann Duffy, Francis White, James Hogarth Dalmation/EMI/Universal
6	THE SCRIPT	The Man Who Can't Be Moved	Daniel O'Donoghue, Mark Sheehan, Andrew Frampton, Stephen Kipner Stage Three, Imagem, EMI
7	WILL YOUNG	Changes	Eg White, Will Young Universal, Sony/ATV
8	SHARLEEN SPITERI	All The Times I Cried	Jon McElhone, Sharleen Spiteri EMI
9	LEONA LEWIS	Better In Time	Jonathan Rotem, Andrea Martin Sony/ATV, IQ
10	TAKE THAT	Rule The World	Mark Owen, Howard Donald, Jason Orange, Gary Barlow EMI, Sony/ATV, Universal

* general premises = offices, hotels, etc. Survey covers summer 2008 period
Source: The Performing Right Society – www.prs.co.uk

Had you spent any time in a hotel lobby or office over the summer of 2008, odds are it would have been to the tune of Coldplay's Viva La Vida.

The single shot to the top of the chart for most-played songs in general premises over the period, ahead of competition from Gabriella Cilmi and Kid Rock. The chart comes from more than 7,000 surveys conducted by PRS For Music last year, which involved visiting various businesses across the UK and logging their music usage. The data is then incorporated into radio census data to estimate what has been publicly performed.

Other artists making an impression on the chart include Sara Bareilles whose debut single, Love Song, is at four, while Duffy's Warwick Avenue is at five. The lead single from Will Young's latest album also performed well, hitting the chart at seven.

Jeremiah jumps for Sony/ATV

SONY/ATV HAS CONCLUDED A GLOBAL PUBLISHING DEAL

with Jonathan Jeremiah, securing the Brit talent ahead of his debut album release later this year.

Jeremiah, who was one of four artists *Music Week* tipped for success in 2009, is currently nearing completion of his debut album, Fool In Love, which is being mixed in New York by Jimmy Douglas – recording engineer for albums by The Rolling Stones, Foreigner and, more recently, Timbaland.

Bearing the hallmarks of artists such as James Taylor, Cat Stevens and Nick Drake, Jeremiah's debut is entirely self-penned.

Machine Management CEO Iain Watt co-manages Jeremiah with Romany Leach. He says amid the tough competition for Jeremiah's signature, Sony/ATV was able to offer a proactive approach to getting his music heard.



"One of the key reasons we signed to Sony/ATV is their approach to working his music from day one. Jeremiah's music is eminently syncable, and it was great to have a passionate sync team who could present us with a plan to start working on the music immediately, rather than when the music was on the radio, as normally happens," says Watt.

Jeremiah's creative contact at Sony/ATV is head of A&R Ian

Ramage. The singer is signed for recordings to Island, which is planning a late 2009 release for his debut. The first single, as yet untitled, will be released in May, ahead of summer live dates.

Pictured concluding the deal are left to right: Ian Ramage (Sony/ATV), Iain Watt (Machine Management), Jonathan Jeremiah, Romany Leach (co-manager) and Rak Sanghvi (Sony/ATV).

Bug acquires Stein scores

ONE OF THE WORLD'S LARGEST independent music publishers, Bug Music, has further bolstered its roster with the purchase of Perma Music, the cult film music catalogue of composer Ronald Stein.

Under the terms of the deal, Bug Music has acquired the global rights to Stein's catalogue of scores to more than 100 feature films spanning the course of his career, which began at American International Pictures in the 1950s.

There, Stein scored a host of movies that enjoy B-movie cult status today, including Roger Corman's *Attack of the Fifty Foot Woman*, Francis Ford Coppola's *Dementia 13* and Richard Rush's *Psych-Out*. Stein continued to work with Coppola and Rush until he passed away in 1988.

The Perma Music catalogue will be managed by Bug Music's Los Angeles-based production library division Selectracks.



Cult composer:
Ronald Stein

Bug Music president David Hirshland says the deal is a coup for the Bug Music catalogue. "The music of composer Ronald Stein is iconic. Stein visualised a truly unique range of musical elements writing across a variety of genres, themes, emotions and ambience. His music continues to withstand the test of time."

News

Mercury has a Lott on its plate

UNEARTHED

MERCURY IS TO BOLSTER ITS TRADITIONAL LAUNCH EFFORTS for British teenager Pixie Lott with the creation of an innovative online platform that will introduce the star to teen audiences.

The major has teamed up with JJ Stereo to create a six-part mini-series that will debut on Bebo during late March, starring Lott as herself, in a role that mirrors her own life as she records her debut album and prepares to launch a pop career.

Mercury marketing manager Shyamala Tharmendiran says the show – called *The Whole Lott: The Pixie Diaries* – will follow the format of online mini-series such as *Kate Modern*, which have proved a hit with teen audiences. “Pixie comes from a stage school background herself so she can act, she can dance, she can sing, so it felt natural to utilise her talents,” she says.

With a cast list of industry heavyweights behind her, Lott already has a strong lead over her competition in the pop stakes.

Originally signed to Island Def Jam by Antonio “LA” Reid aged just 16, she is managed by David Sonenberg and the US-based

Pixie Lott

Cast list

Management

David Sonenberg,
Georgina
McAvenna, William
Derella, DAS

Publicity

Lauren Hales,
Mercury

A&R

Joe Kentish,
Mercury

Marketing

Shyamala
Tharmendiran,
Mercury

Radio

Rob Pascoe &
Mark Rankin,
Mercury

TV

Helena McGeough
& Alex Lane,
Mercury

Agent

Mike Greek, CAA

Digital

Mitchell

Shymansky &

Charlie Baillie,
Mercury

Online press

Katerina Marka,
Mercury



management team at DAS Communications – home over the years to artists including Meat Loaf, The Fugees, John Legend and the Black Eyed Peas. She re-signed via Mercury UK last year and will now be steered through the Interscope infrastructure Stateside.

Mercury A&R manager Joe Kentish has A&Red the debut

album and says the heavyweight cast behind the star helped to secure a stellar line-up of songwriting talent.

“We have been working on the album for the past year, taking our time, and really have focused on sourcing the very best pop songs we could,” he says.

Some of those names include

Grammy-nominated songwriter Toby Gad, Pete Zizzo, who has co-written songs for Avril Lavigne, Jennifer Lopez and Vanessa Carlton, Lady GaGa hitmaker Red One and Greg Kurstin, who co-wrote and produced Lily Allen’s current album, *It’s Not Me, It’s You*.

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ON THE WEB THIS WEEK

SELECTADISC TO CLOSE

Notts woe: “This is such a shame. I’ve spent many a happy hour in Selectadisc over the years, the staff were always the epitome of helpfulness. It leaves a hole in this city.”

IFPI’S KENNEDY TESTIFIES IN PIRATE BAY CASE

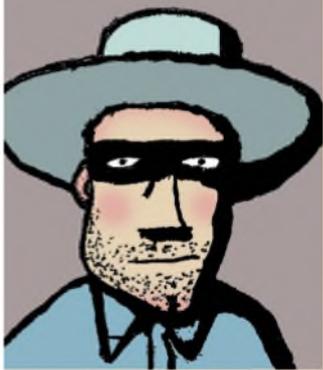
The Grim Reaper: “Kill them!! Then bring on the trumpets...”

BRITS ATTRACTS 5m VIEWERS BUT AUDIENCE DOWN ON 2008

Bob Grace: “I’m not surprised the ratings were down. The lack of expertise by the record business to develop new UK talent these days led to literally scrapping the barrel to find candidates. America is still miles ahead in leading the way forward with genuine talent.”

Alex: “Neither am I surprised... Where the hell was the young and hugely revitalised UK indie rock scene that has been making big inroads chartwise and Stateside. Instead we were inflicted with enforced theatrical cabaret antics.”

Dooley's Diary



The EMI balcony's magical mystery tour

A FAMOUS BEATLES LANDMARK is on the move again. The balcony on the Fab Four were photographed on at **EMI's Manchester Square headquarters** for their debut album *Please Please Me* in 1963 is now set to transfer across to Wrights Lane as part of EMI Records' move into the Kensington building. It will, of course, be the second time the balcony – which also cropped up on the covers of the 1962-66 and 1967-70 retrospectives – has gone travelling. It was first relocated to its present home of Brook Green when Manchester Square shut in 1995. As an EMI spokeswoman notes, “It’s obviously a very important part of Beatles history and EMI history...” Taking place at Brixton Academy for the first time, **the NME Awards** proved fertile ground for fame-hunting last week, with **Grace Jones spied dancing exuberantly** on a chair to The Cure, The Killers walking around in a distinctly non-pop star fashion, half of Girls Aloud walking the red carpet likes pros and BPI chairman Tony Wadsworth sharing a table with Pete(r) Doherty. What they talked about, we can only imagine. Meanwhile, **Music Week's** man on the ground (literally) bumped into up-and-coming singer **La Roux**, for which we can only apologise. The night was its usual boozy fun, although host **Mark Watson** was sadly inaudible to the large part of the audience and **Oasis were**

roundly booed for winning the best British band gong. Meanwhile, **Calvin Harris**, who has a long-standing spat with the magazine, tweeted a number of deliciously bitter messages after his Dizzee Rascal collaboration *Dance Wiv Me* won best dancefloor filler. “What kind of award ceremony has you win an award yet still doesn’t invite you?” Harris wrote, quickly followed by.

“Would you have loved *Dance Wiv Me* with no music? When’s the last time an accapella got to no.1? Fucking *Caravan Of Love*.” A good, if slightly bitter, point Calvin... So, whose recorded voice will be the first to greet listeners on their entry into the soon-to-open **British Music Experience** in The O2 Bubble? Take a bow please, Lauren Laverne.....

Music Week had the good fortune to interview Reverend And the Makers/Mongrel frontman **Jon McClure** last week and it proved an enlightening experience. McClure revealed that Mongrel are off to Venezuela to record with president Hugo Chavez, apparently using Chavez’s famous UN speech where he called George Bush “the devil

himself”. Catchy! McClure, who told us “**I despise a large proportion of the music industry**”, also put the knife into recorded music again, calling it “virtually worthless”... **Amy Macdonald's plans for global domination** continued smoothly last week with a victory at the Echo awards in Germany. After her performance she received a handwritten note from U2, inviting her to



come backstage and meet her “number one fans”. She is pictured with the band (left)... The music industry has never been shy of beef but on this occasion it’s not being kept behind closed

doors. **Epic president Nick Raphael** will be stepping into the boxing ring at Kensington Town Hall for the second time on April 17, to take on **Mags Revell from Metropolis**. If you fancy getting along to the bout, email:

thomas.paul@sonymusic.com. See you ringside!... Movement at Universal, where Island executive **Dan Keeling** has departed the company. The former Parlophone A&R man, who signed Coldplay, is currently weighing up options... **Culture Secretary Andy Burnham** was in fine fettle at the BPI’s reception for

young musicians last week. Still excited at his guest guitar-playing on *Teenage Kicks* with Feargal Sharkey and MP4, Burnham joked that he should have at least garnered a best guest appearance on guitar award at the recent Brits. The BPI’s Geoff Taylor wasn’t so sure. “I was there,” he reminded the minister... Burnham also revealed that there are some compensations in being a Government minister. When Burnham’s brother told him that a planned BNP march in Liverpool had caused the police to move a fixture involving their beloved team Everton, they wondered if there was anyone they knew who could do something about. Burnham thought to himself for a brief moment before the light-bulb moment: the football game is back on... Very sad news reached us last week when we heard about the death of journalist and our good friend **Mike McGeever**. Mike, who had written for the likes of *Music Monitor*, *Music & Media* and *Billboard* as well as *Music Week*, passed away at his home in Pottsville, Pennsylvania the previous Thursday. Our thoughts are with his family... Lastly, some good news and congratulations are in order for *Cooking Vinyl* who were yesterday (Sunday) set to score their first ever UK number one album thanks to The Prodigy’s *Invaders Must Die*. Well done!

Features

WHO IS THE INDUSTRY LEADER?

As Music Week celebrates its golden anniversary this year, a panel of industry experts gathered to come up with a list of the 20 most influential UK music industry figures of the magazine's past 50 years. Ahead of an ultimate winner being unveiled in April, we examine why these 20 people really matter

"What is not in doubt is that the score of wheelers and dealers here have in some way helped to shape the music industry we know today..."

MUSIC WEEK



Music Week anniversary

By Paul Williams

Since *Music Week* predecessor *Record Retailer* first appeared in August 1959 the UK music industry has changed immeasurably from being little more than a part of show business to a world-beating industry in its own right.

In those 50 years the business has produced some of the greatest artists of all time, from bands such as The Beatles and The Rolling Stones to mega-selling solo artists including Elton John and more recently Amy Winehouse.

But what about the executives who have helped to shape an industry that back at the tail-end of the Fifties still had artists doing summer seasons and panto?

It is, of course, a hugely-subjective question, but in this feature *Music Week* identifies 20 of the most important execs from every area of the industry, including record labels, artist management, production, retail and the live sector.

While there are inevitably many others who could make claim to be part of this exclusive list, what is not in doubt is that the score of wheelers and dealers here have in some way helped to shape the music industry we know today.

The list has been put together by a first-rate judging panel who combined have more than 200 years' experience of the industry between them (see box below).

Out of these 20, an ultimate winner will be honoured

at this year's Music Week Awards taking place at London's Grosvenor House Hotel on Wednesday, April 8 when they will be given a one-off reward as the most influential UK industry executive of the past 50 years.

Two hundred years of experience MW judging panel



Pictured above from left to right:

- Former Warner Music International corporate communications VP **Brian Southall** who, prior to a decade-and-a-half stint at Warner, spent 15 years at EMI.
- UK Music chairman and 4AD Music managing director **Andy Heath**, who has been in independent music publishing since 1971.
- PPL PR and corporate communications director **Jonathan Morrish**, whose career in the industry dates back to the 1970s, including a lengthy spell at CBS/Sony.
- **Nick Stewart**, who across three decades in the industry has worked at companies including Island, Sony BMG and Warner and now runs Nick Stewart & Associates.

- **Neil Warnock**, who started his career at the legendary Beatles home of NEMS Enterprises and is now The Agency Group CEO.
- Music Managers Forum CEO **Jon Webster**, whose industry career includes an extended period at Virgin, the BPI, and the launches of Now! and the Mercury Music Prize.
- Aim chairman and CEO **Alison Wenham**, who prior to starting the indie organisation in 1999 worked at BMG.
- **Adam White**, who before his current role of Universal Music Group International communications vice president had a career in business journalism covering the music industry, including periods at *Billboard* and *Music Week*.

ABOVE
To help celebrate Music Week's 50th anniversary, the award for the most influential UK music industry executive will be handed out at next month's Music Week Awards

CHRIS BLACKWELL

For a label that started out specifically recording Jamaican music, Island Records under Chris Blackwell blossomed into one of the most diverse record companies in history with a roster that incorporated everything from singer-songwriters such as Nick Drake, John Martyn and Cat Stevens, the reggae of Bob Marley, Third World and countless others to great rock acts such as Free and U2. It was a hell of a journey from Millie's My Boy Lollipop to the likes of Swordfishtrombones by Tom Waits.

All those names above just touch the surface of the acts Blackwell had success with on Island during its first three decades under his ownership, setting the benchmark not just for other UK independents during a period that also saw the rise of the likes of Chrysalis and Virgin (both of which Island distributed), but, for all record companies.

Island took music in new directions while offering a platform for some genres, most notably reggae, which figured as part of the company's expansion into movies, beginning with 1972's *The Harder They Come* featuring Jimmy Cliff.

Blackwell remained with the company after selling both Island Records and Island Music for £272m to PolyGram in 1989 but left in 1997 to form Palm Pictures. Nick Stewart, who worked for Island under Blackwell, says, "For nearly three generations of music lovers Chris Blackwell represented the litmus test of quality. In a business that is becoming incredibly devolved from dealing with artists, which are our bread and butter, Blackwell is the best I've ever seen in handling artists, having a vision for them, understanding their own particular vision and even their own foibles as well."

RICHARD BRANSON

For a man who would be the first to admit he is no expert on music, Richard Branson has had a far-reaching impact on many aspects of the music industry. For starters, music retailing would look very different without his contribution; that began with selling records out of the back of a car and peaked with the opening of landmark outlets such as Virgin Megastores in London's Tottenham Court Road and New York's Times Square.

Meanwhile, Virgin Records emerged in the Seventies as one of the great UK independents, building up a roster that included along the way the Sex Pistols, Culture Club, The Human League and The Rolling Stones.

"Whatever you think about him, he was doing the 360-degree model in 1973," says Jon Webster who worked for Virgin from 1975 to 1992, firstly in retail then at Virgin Records. "He did revolutionise retail. It was Virgin that first did co-op advertising, discounting, all that sort of stuff, and Virgin Records opened all their own companies abroad when everybody else was licensing in the Seventies. He led that. A&R was not his strong point, but he could look at what a band could achieve and whether we could take them on and develop them further."

CLIVE CALDER

It would have been hard to imagine that a record company which started its UK hit account in the medley-obsessed summer of 1981 with covers of vintage hits segued together - Tight Fit's *Back To The Sixties* - would a quarter of a century later be subject to the most incredible deal in music industry history.

South African-born Clive Calder, who co-founded

Zomba with Ralph Simon, was no ordinary industry executive but one who was as comfortable dealing with the financial figures as he was his company's musical output.

The Eighties were good to Zomba with its Jive recording roster including Billy Ocean and Samantha Fox, but the Nineties were exceptional as Backstreet Boys, 'N Sync and Britney Spears returned pop to the mainstream in the US and turned Zomba into the most successful independent on the planet. Thanks to a smartly-orchestrated deal on Zomba's part by Calder with minority shareholder Bertelsmann, the German media group ended up paying \$1.8bn for the company in 2002.

In comparison Bertelsmann sold its half share in the combined Sony BMG (obviously, including the Zomba assets) for \$1.2bn last year.

Steven Howard, who ran Zomba Music Publishing in the UK, says of Calder, "He has a unique grasp of the music as well as the business, more so than any other executive I'm aware of. He was equally at home in the studio as he was in the executive offices and was incredibly inspirational to work for."

SIMON COWELL

Simon Cowell's rise as a TV phenomenon and the number of acts he has broken through the medium since then has been so great that it is easy to forget just how successful he was long before anyone outside the music industry had ever heard of him. Even without the input of Pop Idol, American Idol, X Factor and Britain's Got Talent, his accumulation of hits is a staggering one with highlights including 14 UK number one singles achieved with Westlife (the only group with more are The Beatles), one of the UK's Top 10 singles of all time with Robson & Jerome and multi-platinum albums with both acts and many others.

Although what resulted divides opinions, his move since into television has opened up the industry to the public like never before and provided a new (or at least renewed) route to discovering and breaking artists, among them Kelly Clarkson, Leona Lewis, Paul Potts, Will Young and, most recently, Alexandra Burke.

Richard Griffiths, who worked with Cowell at BMG and whose Modest Management now handles Syco acts such as Burke and Lewis, says, "What people don't realise is his incredible attention to detail in the creative process, right down to the minutiae of every aspect of the final release, which drives producers mad and video directors mad, but ultimately it's one of the key reasons why he has been so successful.

"He is not concerned whether something is cool enough. He's only interested in success and doesn't mind if it's puppets or wrestlers or great singers."

ROB DICKINS

The only person on this list to be namechecked on a UK number one single, Rob Dickins always seemed destined for a career in the music business given a family background that included his booking agent brother Barry (early clients included The Who and Jimi Hendrix) and father Percy, the man charged with compiling the UK's first-ever "hit parade" for the *NME*.

As a publisher with Warner his signings included the Sex Pistols and Madness, while a switch to the record company saw him run Warner UK for a staggering 15 years, breaking both Madonna and Prince in the UK along the way and enjoying success with domestic signings such as Simply Red. His immortalisation in Enya's chart-topping *Orinoco Flow* came four years into his reign, while in his final year in the job (1998) he oversaw both the year's biggest-selling single (Cher's *Believe*) and album (The Corrs' *Talk On Corners*).

MBC co-founder Barbara Charone, who worked with Dickins at Warner for a decade and a half, says, "Rob Dickins is an old-fashioned music executive in the best and truest sense of the word. His talent lies in the fact that, beyond all else, he is a fan, a believer in the magic of what we all do.

"His passion for music helped create a golden period at Warner Brothers and set an example of how to run a company, how to deal with artists and how to break new acts that is rarely repeated these days."

MICHAEL EAVIS

Few people now remember Stackridge, a British folk and progressive rock band who reached a peak in the early 1970s. But in the story of Michael Eavis they played a critical part. Back in 1970 and with little fanfare they both opened and closed the first ever Glastonbury Festival, setting in motion an event that grew from a close-knit gathering attended by about 1,500 music fans to what is now one of the world's biggest and most famous music festivals.

The one consistent in all these years has been Eavis. In tandem with his day job as a farmer, he has been overseeing the festival from day one (firstly with wife Jean and then after her death in 1999, daughter Emily) and steered the event's transition from an independently-organised festival to the involvement of Mean Fiddler (now Festival Republic).

Under Eavis, the festival has grown from an event little known by the wider public into a national institution (as, arguably, has Eavis himself) and, as crowded as the UK festivals calendar has become, is still the one that sets the benchmark for the rest.

BBC Music Entertainment creative head Mark Cooper, who has been covering Glastonbury for the Beeb for more than a decade, says, "Glastonbury festival is the personal creation of Michael and now Michael and Emily. It's on his land in a wonderful and truly evocative landscape and he's utterly committed to it remaining a unique celebration of great music and alternative culture. There's nothing quite like it anywhere else in the world and working with Michael since BBC TV joined Radio One at Glastonbury in 1997 has been one of the great joys of my working life."

BRIAN EPSTEIN

When a curious Brian Epstein wandered into a heaving Cavern Club one lunchtime to check out a local band his life changed forever - then the rest of the world followed. As their manager Epstein played a vital part in The Beatles' success. Although he left the music to the band themselves, his contribution to other parts of their career helped to turn The Beatles from heroes in Liverpool to fulfilling Epstein's claim that they would be bigger than Elvis.

He modelled them into a professional-looking and behaving act and, through his music store business, he had the industry contacts to secure for them what they ultimately craved - a record deal. Landing slots on Ed Sullivan and the Shea Stadium gigs were just two landmark events he achieved for his "boys", while he also built up a successful

"The festival has grown from an event little known by the wider public into a national institution (as, arguably, has Eavis himself)"

"We've fucking had it now..."
**JOHN LENNON ON HEARING OF
BRIAN EPSTEIN'S DEATH**

Features



roster of other acts, including Cilla Black, Gerry & the Pacemakers and Billy J Kramer & The Dakotas. In his unique way, John Lennon neatly summed up Epstein's loss to the group when he prematurely died aged 32 in 1967: "We've fucking had it now."

Neil Warnock, who worked for Epstein's NEMS Enterprises, describes the Beatles manager as, "the first entrepreneur/manager to actually develop an artist on a worldwide basis". He says, "He was the first manager to put a rock band in major movies. He was the first manager to create a line of merchandise throughout the world. What he achieved hasn't ever been surpassed."

SIMON FULLER



Last May, on the eve of receiving the MMF's Peter Grant award at its Roll of Honour, Simon Fuller revealed to *Music Week* his inspiration as an artist manager had been Brian Epstein. Just days later he found himself surpassing a chart feat by his hero – and one

that never looked like being broken – when his acts filled an unprecedented 17 places on the Hot 100; Epstein had managed 14 back in 1964. It was another example of just how far Fuller had come since his teenage years putting on bands on Hastings Pier.

As modern artist managers go there are few in the league of Fuller whose roster has grown beyond music clients including Cathy Dennis, Annie Lennox and Will Young to include other stars such as David Beckham and Claudia Schiffer.

The difference he can make to his artists is perhaps best illustrated by the comparison of the Spice Girls' career before and after they ditched him as manager.

The Spice Girls represented a new peak for him in the US, until American Idol, which eight seasons in remains US TV's number one show, breaking countless acts and helping to reshape television there just as its forerunner Pop Idol did in the UK.

"He's a very smart businessman," says CMO Management founder Chris Morrison who backed Fuller with an office and a salary in his early days as a manager. "He made great choices as partners, myself included, and then went into partnership with Ingenious and then SFX and he's been very successful and, most of all, he's honourable. He recognises the fact there's a difference between legal and moral rights."

HARVEY GOLDSMITH



Back in the mid-Sixties Harvey Goldsmith had two main reasons for going to university: to study applied pharmacy and enjoy the supposedly great social life. However, when he turned up at Sussex University he discovered the social life was virtually non-existent, prompting him in true Goldsmith style to take up the matter with the president of the student union who, in turn, then challenged him to do something about it. So he did, booking emerging acts such as Fleetwood Mac and the Moody Blues, beginning what would be a career that would turn him into the most celebrated concert promoter in the country.

That fame beyond the industry owes much to the events of July 13, 1985 – Live Aid – roughly the midway point of a four-decade run, which along the way has taken in a number of other high-profile charity events, while the countless big acts he has worked with over the years have ranged from the likes of Led Zeppelin, The Rolling Stones, The Who and Bruce Springsteen to Nigel Kennedy and Pavarotti. Kevin Wall, who founded Live

Earth and worked with Goldsmith on events including Live 8, says, "Harvey Goldsmith is a national treasure and one of the greatest impresarios of our time. With tremendous integrity and vision, he transcended the promoter business and created some of the world's most iconic live global events."

LUCIAN GRAINGE



As mentors go, Lucian Grainge has had some great ones: among them, Maurice Oberstein, Roger Ames and these days Doug Morris. But the Universal Music Group International chairman and CEO is definitely his own man, overseeing an empire that

makes him the most powerful music executive outside North America and one which boasts some of the biggest music artists in the world, including such UK talent as Duffy, Take That and Amy Winehouse.

It is now 30 years since a 19-year-old Grainge made a call to Obie asking for a job, one which has taken him from being a talent scout at publisher April Music/CBS to the most successful UK-based music executive of his generation.

Grainge plays a simple game of dealing in the right artists, right executives and hits.

"I like uncomplicated," he told *Music Week* last year and that "uncomplicated" approach has paid off with Universal UK progressively growing each year during his seven and a half years in charge, including enjoying a stunning 37.0% albums market share in 2006. Since landing the UMGI job he has been able to transfer his skills onto an international platform, with great effect, although, as big as the jobs and domain keep getting, for Grainge he still remains a talent scout at heart in the hunt for that next hit.

Bob Geldof, whose band the Boomtown Rats were signed to Grainge's brother Nigel's Ensign label, says, "Lucian has all the instincts of the classic music industry great. He was the geek in school obsessing over obscure bands, producers, songs. Music is not a business to him, it is a necessity to his life. Why he's successful is because he can talk exhaustively with callow, surly, spotty gits just down from Derby or somewhere to sign their contract in his office. Music is his DNA. A master."

PETER GRANT



Bouncer, doorman, wrestler and actor – including appearances in Dixon Of Dock Green and The Benny Hill Show – Peter Grant had already lived quite a life long before he started giving record company executives sleepless nights. As an artist manager, he set the template for those that followed him, a point emphasised by the Music Managers Forum deciding to name its outstanding contribution award at its Roll of Honour after him following his death in 1995.

His part in Led Zeppelin's success cannot be overstated, negotiating with Atlantic Records to ensure that it was he and the band that came out on top, while pushing the group forward as a live proposition that secured their place as one of the world's biggest acts and refusing to compromise their albums by releasing singles.

"Peter Grant changed things," says Music Managers Forum CEO Jon Webster. "He was the one who said to Atlantic, 'If I don't deliver a record to you you're fucked but I can still go on the road' and that's what happened until they sorted the royalty rate out. It was recognising the potential power of a big act. He turned the world upside down in that way. He was the first modern manager."

SIR EDWARD LEWIS



Morrissey's signing to Universal last year came with one proviso – he wanted his releases to be issued on the Decca imprint. The demand by Morrissey, who during his Smiths days had been famously photographed carrying a copy of Decca artist Billy Fury's *Halfway To Paradise* album, was the most blatant expression yet of his affection for a British record company that had come closer than any during the Sixties of giving EMI's UK roster a run for its money.

Under Lewis, who had founded the company back in 1932, it preceded even EMI in latching onto the rock 'n' roll boom, having on its books the UK's first star of the era Tommy Steele and putting out Lonnie Donegan's landmark skiffle hit *Rock Island Line*.

"Lucian has all the instincts of the classic music industry great... Music is in his DNA. A master..."

BOB GELDOF

There were a few mistakes along the way (turning down The Beatles was not the best day at the office), although the roster at one time did include The Rolling Stones, Small Faces and Moody Blues.

Following Lewis's death in 1980 the company was sold to PolyGram and ultimately became part of Universal. Tony Hall, who worked for Decca from 1954 to 1967, describes him as a "very astute businessman".

"He knew how to get good people to work with him and got this incredible loyalty from everybody who worked for him," says Hall who warmly remembers Lewis as having "charisma in his own chain-smoking way".

"My recollection of him now is having a cigarette dangling from his lips and all the ash going down one lapel and probably a glass of red wine in one hand," he recalls.

BRIAN McLAUGHLIN



HMV famously opened what was for years the UK's biggest and most famous music store at 363 Oxford Street in 1921. When a young Portsmouth man called Brian McLaughlin joined his local HMV store as a sales assistant in 1968, not a huge amount of progress had been made in the intervening 47 years. Sure, other stores had been added to the portfolio, but there had not been a major leap forward.

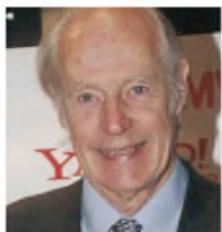
The next generation of bosses, including McLaughlin, changed all that, helping to mastermind an expansion of the chain that turned it from being a specialist in select areas to having stores in more than 200 locations in the UK and Ireland.

Appointed HMV UK managing director in 1987 to head this expansion, McLaughlin a decade and a half later was at HMV Group as COO now working his magic internationally for HMV as well as assuming responsibility for its book chain Waterstone's.

In these turbulent times for bricks-and-mortar music retail, the fact HMV alone remains a powerhouse on the high street is due in no small part to what McLaughlin achieved with the business over many decades. And when it came to deal negotiations many label heads can testify what a colossus he was.

"The Brian McLaughlin story is a true rags-to-riches tale of hard work and occasional bloody-mindedness without taught leadership," says Nick Stewart.

"He was particularly astute in learning from good managers in his early days and applying all that to turn HMV into the premiere music retailer in this country."

SIR GEORGE MARTIN

In the year *Record Retailer* first appeared George Martin was head of EMI's most unfashionable label, Parlophone. While Norrie Paramor at Columbia had Cliff & the Shadows, Martin's mainstays were classical, baroque, show tunes and comedy acts. But within three years Parlophone transformed into the hottest label in the land after he took a chance on signing The Beatles, despite other parts of EMI having turned them down.

It was the perfect union of young, talented, inquiring minds and an older head with a stunningly eclectic musical background. Nothing came near his Beatles achievements (whose achievements did?), but he scored a number of chart-toppers with other acts on Brian Epstein's roster, while his supposed retirement in 1997 was marked by producing no less than the biggest-selling single of all time, Elton John's *Candle In The Wind* 1997.

Tony Wadsworth, who was managing director of Parlophone prior to taking charge of EMI UK & Ireland in 1998, says, "Because he led Parlophone in the early Sixties I always thought of him as very inspirational when I was running Parlophone because he set the standard and that standard was producing the greatest catalogue of pop music there ever was. But over and above that he is a gentleman and such a great human being as well. He's got every reason to be arrogant but he's the exact opposite."

MARTIN MILLS

In 1977 Martin Mills was at the forefront of the UK's emerging independent music scene launching, with Nick Austin, Beggars Banquet. More than three decades later, while many other famous indie record companies have come and gone, Mills is still there, a father figure to the indie scene but also one of its most successful operators.

Now solely owned by Mills, Beggars Group, as it is known these days, presently operates across the four groups of 4AD, Matador Records, Rough Trade Records and XL Recordings with bases now additionally in several overseas territories, including the US.

Besides his company's musical contributions over the past 30-plus years, stretching from Beggars' first chart-topping artist Gary Numan to XL's Grammy-winning Adele, Mills has also been at the heart of pushing the independent cause, being present at the births of AIM in 1999, IMPALA in 2000 and the Worldwide Independent Network (WIN).

AIM chairman and CEO Alison Wenham says, "For the music industry, Martin is quiet, but he makes himself heard in every corner of the industry, and is renowned for one of the sharpest brains, one of the fairest minds, one of the best. From a licence deal at Midem in 1977, he has built a huge family of Beggars around the world. But he gets up every morning for the same reason - he just loves what he does, and it shines through."

MICKIE MOST

As a record producer Mickie Most was so highly rated that in the Grammy Awards held the year after The Beatles broke America like no act had ever done before (or since), it was his name that appeared on the producer of the year award, not George Martin's. But his place on this list is more than just down to production work that put him at the forefront of the British Invasion of the Sixties in the US with the likes of The Animals, Donovan and Herman's Hermits. He also launched what in RAK Records and RAK Music Publishing turned into

an independent music industry giant of the Seventies. And, long before Simon Cowell moved from an exec in the background to a TV star, Most became the record executive the public knew thanks to his panellist role on ITV talent show *New Faces*.

Songwriter Nicky Chinn, who with Mike Chapman wrote countless hits for RAK acts such as Mud and Suzi Quatro, says Most was a pioneer in many ways. "He was the first major independent producer we had in the UK," he says. "There was Joe Meek, but he didn't have a load of hits like Mickie did. And I think he was the first creative producer to operate his own record company. Mickie was also a sensational businessman - I know that because I had to negotiate with him myself."

MAURICE OBERSTEIN

There were the dogs, of course - Charlie, Jimmy and Eric - and the hats. He was ruthless, argumentative, funny and sometimes annoying, but in his own way Maurice Oberstein changed the face of the UK music industry like no other. The New Yorker, who first arrived in Britain in 1965 to launch CBS Records' UK operation, grew CBS into the dominant force in the UK music industry during the Seventies and early Eighties thanks to a combination of US superstars and homegrown talent including The Clash, Sade and Wham!.

When he left in 1985 to join PolyGram as CEO he smartly persuaded *Music Week* to combine the company's different labels into one market share, effectively replacing CBS as the UK's biggest record operation overnight. But Obie, as the world knew him, was far more than a smart manipulator of figures. This was a man who many believed was a key architect of the modern music industry and an influence on countless careers, while helping to steer the business through so many significant developments, including the introduction of the CD and the relaunch of the Brits.

Universal Music Group International chairman and CEO Lucian Grainge, who landed his first industry job when he cold-called Oberstein, says, "Obie almost certainly invented the structure of the modern British music business as we know it, first at CBS, then at PolyGram. He wanted two divisions - one international and one domestic - and that's what he got! He brought the powerhouse concept of 52-weeks-a-year A&R to the UK, and he added unique flamboyance and showbiz to the industry."

ROBERT STIGWOOD

Robert Stigwood never did get to manage The Beatles, despite Brian Epstein making such protestations when he struck a deal with the Australian in early 1967 to combine their two companies. But in the following decade his charges the Bee Gees came closer than any UK act has to emulate the Fab Four's 1964 domination of the US charts in a calendar year when at one stage as writers in 1978 they had five simultaneous American Top 10 singles.

It was part of an unprecedented run that year by Stigwood's RSO, one largely powered by the impresario's move into movies, resulting in *Saturday Night Fever* and *Grease*. Earlier his management stable had included Cream, as a promoter RSO handled acts including Mick Jagger, Rod Stewart and David Bowie and he staged Evita and other big productions.

Robin Gibb says, "Robert was the spark to the flame. He was the champion we were looking for on

our return from Australia some 40 or so years ago. Undeniably a great visionary, just look at Eric Clapton on the one hand and Andrew Lloyd Webber and Tim Rice on the other. He revolutionised the Broadway and West End stage with shows such as *Jesus Christ Superstar* and *Evita*. In essence the music business evolved from many of his ideas as did musical theatre and it was his courage that could take things to the next level."

"Robert was the spark to the flame. He revolutionised the Broadway and West End stage..."

ROBIN GIBB ON ROBERT STIGWOOD

TONY WADSWORTH

There are very few record industry executives who spend most of their professional career with one company. But then Tony Wadsworth is no ordinary executive. In his 26 years at EMI he built up a reputation as not only one of the most approachable record company bosses, but one of the most successful, too, with Corinne Bailey Rae, Coldplay, Gorillaz, Radiohead and KT Tunstall among many UK-signed acts achieving international success during his reign.

From an artist perspective he was in a different league, too. For Kate Bush, for example, he was the point of contact within EMI. Since his departure from EMI in early January 2008, he has remained at the forefront of the UK music industry as BPI chairman.

CMO Management founder Chris Morrison, whose acts include Blur and Gorillaz, says, "Tony ended up as one of the best heads of a record company in Britain. With success he always gave the credit to his staff and he was always a very good people manager. What Damon [Albarn] and I really liked about Tony was that we could have an honest and frank conversation about the record company and we could play him leftfield music. He didn't pre-judge. It was, 'What a fantastic piece, we've got to work out how to market it.'"

"Obie almost certainly invented the structure of the modern British music business as we know it..."

LUCIAN GRAINGE

VICKI WICKHAM

Its motto "The weekend starts here" could equally have been "Modern music television starts here". Ready Steady Go changed the way popular music was covered on British TV into a more informal, hipper affair during its three-year run from 1963 to 1966.

Central to its success was producer Vicki Wickham who during this period was in the early throes of managing arguably UK music's finest female vocalist Dusty Springfield who herself hosted one of RSG's most memorable episodes - a Motown special that did more than anything to break the label and its artists in the UK.

Starting out in an industry dominated by men (as she is the only woman on this list, perhaps little has changed), Wickham also managed Labelle, Marc Almond, Holly Johnson and Morrissey. Adam White, who was part of the award's judging panel, says, "Vicki Wickham was typical of the inventive, energetic individuals who shaped the British music business. Because there were no rules, she made them up. Vicki influenced the look and style of music on TV for more than a generation and, with Dusty Springfield, her evangelism for the music of black America ensured its integration into the DNA of British pop music."

"Vicki influenced the look and style of music on TV for more than a generation..."

ADAM WHITE

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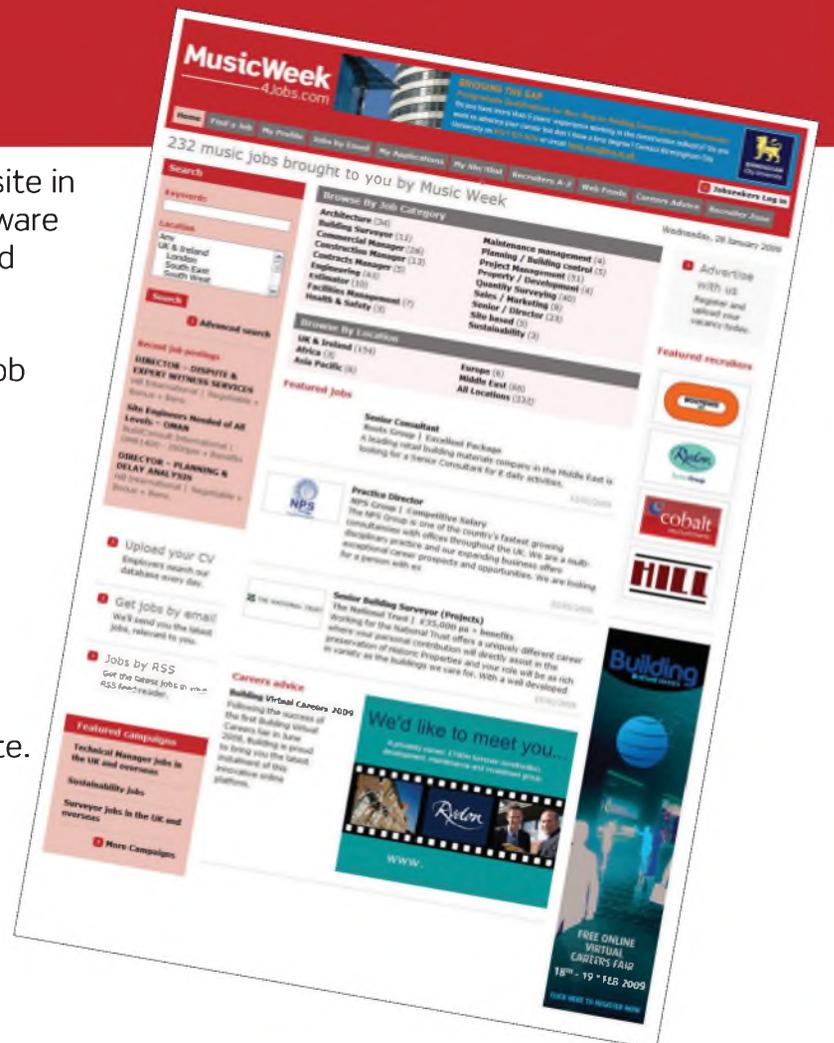
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Key releases

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

- **Kings Of Leon** Revelry (Hand Me Down)
- Previous single (chart peak): Use Somebody (2)
- **Annie Lennox** Shining Light (RCA)
- Previous single: Dark Road (58)
- **The Saturdays** Just Can't Get Enough (Fascination)
- Previous single: Issues (4)
- **Starsailor** Tell Me It's Not Over (Virgin)
- Previous single: Keep Us Together (47)
- **Take That** Up All Night (Polydor)
- Previous single: Greatest Day (1)
- **W Brown** L.E.A.V.E (Island)
- Previous single: Quick Fix (did not chart)
- **Will Young** Let It Go (RCA)
- Previous single: Grace (33)

Albums

- **David Archuleta** David Archuleta (RCA)
- Debut album
- **The BPA** I Think We're Gonna Need A Bigger Boat (Southern Fried)
- Debut album
- **Nikka Costa** Pebble To A Pearl (Stax/Universal)
- Previous album (first-week sales/total sales): can't never did nothin' (130/1,416)
- **Lindsay Lohan** Spirit In The Dark (Universal)
- Debut album
- **Loney Dear** Dear John (Parlophone)
- Previous album: Loney Noir (10/1,991)
- **Sarah McLachlan** Closer - The Best Of (RCA)
- Previous album: Fumbling Towards Ecstasy (223/901)



- **Neko Case** Middle Cyclone (Anti)
- Previous album: Black Listed (1/182)
- **Henry Priestman** The Chronicles Of Modern Life (Universal)
- Debut album
- **Shinedown** The Sound Of Madness (Atlantic)
- Previous album: Leave A Whisper (2/397)
- **U2** No Line On The Horizon (Mercury)
- Previous album: How To Dismantle An Atomic Bomb (200,939/1,238,272)
- **The Whitest Boy Alive** Rules (Bubbles)
- Previous album
- **Anthony Wright** Feet On The Ground (Palawan)
- Album album

Out next week

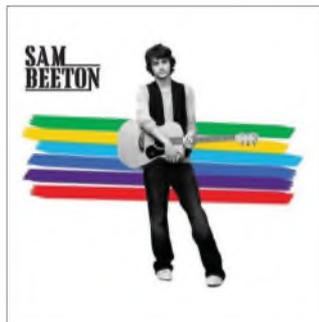
Singles

- **Beyonce** Halo (RCA)
 - **Dan Black** Alone (A&M)
- “Alone is a catchy three-and-a-half-minute burst of incessant modern pop, propelled by shifty disco drums, a snaking bass line and measured guitar squalls. Sadly, though, Black's vocal sounds strained at times,

sometimes letting down what could have been a neat single. However, he continues his upwards trajectory with a busy spring tour schedule, taking in Paris, London, Manchester, Glasgow and ending at Brighton's Great Escape festival on May 15.”

www.musicweek.com/reviews

- **The BPA Feat. Iggy Pop** He's Frank (Slight Return) (Southern Fried)
- **Chris Cornell** Part Of Me (Interscope)
- **Peter Doherty** Last Of The English Roses (Parlophone)
- **Hatcham Social** Murder In The Dark (Force 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)

- **Oasis** Falling Down (Big Brother)
- **Katy Perry** Thinking Of You (Virgin)
- **September** Can't Get Over (Hardbeat)
- **Silversun Pickups** Panic Switch (Warner Brothers)
- **Snow Patrol** If There's A Rocket Tie Me To It (Fiction)

Albums

- **Sam Beeton** No Definite Answer (RCA)
 - **The Bishops** For Now (W)
 - **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)
 - **Laura Izibor** Let The Truth Be Told (Atlantic)
 - **Annie Lennox** The Annie Lennox Collection (RCA)
 - **Barry Manilow** The Greatest Songs Of The Eighties (Arista)
 - **Mastodon** Crack The Skye (Reprise)
 - **Mountains** Choral (Thrill Jockey)
- “Not immediately obvious as the perfect fit for Chicago label Thrill Jockey (home to Fiery Furnaces, Tortoise and Human Bell), Mountains' ability to gather an impressive toolkit of fragile electronic sounds, delicate guitar melodies and field recordings has won them fans in many camps. As the collection develops to take in washes of reverbed synths and distant feedback, it becomes obvious the duo have the ability to carve out a warmth and texture that crosses many boundaries. Taking their cue from the early Nineties' ambient scene, they update the blueprint with nods to folktronica, while drawing instant comparisons to artists on homespun UK label Moteer, including The Boats, Clickids and Aus. This is a dreamy yet solid effort that grows and grows with each listen.”
- www.musicweek.com/reviews
- **Busta Rhymes** B.O.M.B (Interscope)
 - **Faryl Smith** Faryl (UCI)
 - **Starsailor** All The Plans (Virgin)

- **Taylor Swift** Fearless (Mercury)
- **Vetiver** Tight Knit (Rella Union)

March 16

Singles

- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
- **Dizzee Rascal** G.H.E.T.T.O. (Nirtee Stank)



- **Future Of The Left** The Hope That House Built (4AD)
- **Goldie Lookin Chain** By Any Means Necessary (1983)
- **Hockey** Too Fake (Virgin)
- **Keane** Better Than This (Island)
- **Lil' Wayne** Prom Queen (Island)
- **Pet Shop Boys** Love Etc (Parlophone)
- **The Rakes** 1989 (V2)
- **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)
 - **Bell X1** Lights On The Runway (BellyUp)
- “With enough time having passed to erase the memory that Damien Rice was ever part of their line-up (in their former guise as Juniper), the band – like any Irish four-piece – will find it harder to shake off the inevitable

“new U2” pigeon-holing. This fourth album, and their first since leaving Island Records, clearly has the US in mind with its slick production – though Bell X1 have always had that – and yearning guitar pop that treads a similar path to Snow Patrol.”

www.musicweek.com/reviews

- **The Balky Mule** The Length Of The Rail (FatCat)
- **Bill Callahan** Sometimes I Wish We Were An Eagle (Drag City)
- **Alain Clark** Live It Out (Warner Bros)
- **Peter Doherty** Grace/Wastelands (Parlophone)
- **Filthy Dukes** Nonsense In The Dark (Fiction)
- **Karima Francis** The Author (Kitchenware)
- **Melody Gardot** My One And Only Thrill (UCJ)
- **Its A Buffalo** Don't Be Scared (Akoustik Anarchy)
- **Jay-Z** Blueprint III (Def Jam)
- **Bonnie Prince Billy** Beware (Domino)
- **Lionel Richie** Just Go (Mercury)



March 23

Singles

- **Alessi's Ark** Over The Hill (Virgin)
- **Animal Collective** My Girls (Domino)
- **Peter Bjorn & John** Nothing To Worry About (Wichita)
- **Chew Lips** Solo (Kitsune)
- **Clark Growls** Garden EP (Warp)
- **Dm Stith** Pity Dance (Asthmatic Kitty)
- **Flo-Rida** Right Round (Atlantic)
- **Jennifer Hudson** If This Isn't Love (RCA)

- **The Kills** Black Balloon EP (Domino)
- **Metro Station** Shake It (Columbia)
- **Noisettes** Don't Upset The Rhythm (Vertigo)
- **Tah Mac** Lavish Lifestyle (Tahmc Entertainment)



- **The Veronicas** Untouched (Warner Bros)
- **White Lies** Farewell To The Fairground (Fiction)
- **Wildbirds & Peacedrums** There Is No Light (Leaf)
- **Neil Young** Jonny's Magic (Reprise)

Albums

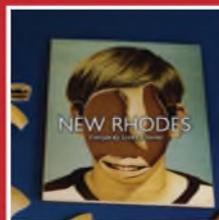
- **Iain Archer** To The Pine Roots (Black Records)
- **British Sea Power** Man Of Aran (Rough Trade)
- **Chris Cornell** Scream (Interscope)
- **Dan Deacon** Bromst (Car Park)
- **The Decemberists** The Hazards Of Love (Rough Trade)
- **DOOM** RORN LIKE THIS. (lex)

“A new long player from DOOM (nee MF Doom) is enough to give leftfield hip-hop fans the vapours. It certainly delivers; the album is mostly self-produced with DOOM's lyrics proving to be as fluid and dazzling as ever, darting from humorous and satirical to philosophical, and back again. He is joined by an impressive bunch of collaborators including Wu-Tang's Ghostface, Posdnuos from De La Soul and legendary producer Prince Paul. DOOM's strong delivery shines through, and this rides over crisp beats, eclectic hooks, and samples snaffled from the likes of ESG and the Midnight Express soundtrack.”

www.musicweek.com/reviews

THE PANEL

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



BRAD BARRETT (PLAYMUSIC PICKUP/ARTROCKER)

New Rhodes: Everybody Loves A Scene (Salty Cat)
New Rhodes have captured the essence of tight, spiky songwriting and wrapped it in pop melodies and billowing ambition. The progression from their debut is enough to suggest that they've hit upon their sound and given themselves room to move.



WILL MILLS (SHAZAM)

La Roux: In For The Kill (Scream's Let's Get Ravey remix) (Polydor)
Dubstep maestro Skream has taken In For The Kill down a wonderful dark alley, keeping the track almost a capella with subtle synths for half the track before dropping into a glorious half-time jungle/dubstep groove. This is an early contender for mix of the year.



CHRIS ROBERTS (UNCUT)

The Veils: Sun Gangs (Rough Trade)
Why The Veils aren't critically revered with the passion showered on lesser bands is a mystery of Bermuda Triangle proportions. Taking their inspiration from giants such as Patti Smith and Leonard Cohen, they pour their own personality into shapes last thrown this well by Echo And The Bunnymen at their peak.



MARTHA DE LACEY (LONDON LITE)

Official Secrets Act: The Girl From The BBC (One Little Indian)
Official Secrets Act's lyrical deftness is simplified with rollicking results here. Singer Thomas Burke repeats two lines about a moment of mutual fancying, leaving the unfurling of pre-emptive passion to an irresistibly riotous instrumental outro.

- **Higamos Hogamos** Higamos Hogamos (Dr Recordings)
- **Marissa Nadler** Little Hells (Kemado)
- **Papa Roach** Metamorphosis (Geffen)
- **Pet Shop Boys** Yes (Parlophone)
- **The Rakes** Klang (V2)
- **Royksopp** Junior (Wall Of Sound)
- **Dieter Schoon** Lablaza (Headspin)
- **Various** Kitsune Tabloid By Phoenix (Kitsune)

March 30

Singles

- **Alain Clark** Father And Friend (Warner Bros)
- **Doves** Kingdom Of Rust (Heavenly)
- **Just Jack** Embers (Mercury)
- **Lady Gaga** Poker Face (Interscope)
- **Lady Sovereign** So Human (Midget)
- **Psapp** I Want That (Domino)
- **Jasmine Sullivan** Dream Big (I)

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

- **India Arie** Chocolate High (Island)
- **Bat For Lashes** Daniel (Parlophone)
- **Franz Ferdinand** No You Girls (Domino)



- **PJ Harvey & John Parrish** Black Hearted Love (Island)
- **Razorlight** Rurberry Blue Eyes (Vertigo)
- **The Virgins** Rich Girls (Atlantic)
- **Yeah Yeah Yeahs** Zero (Polydor)
- **Zarif** Let Me Back (RCA)

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Bat For Lashes** Two Suns (Parlophone)
- **The Blockheads** Staring Down The Barrel (EMI)
- **Ciara** Fantasy Ride (IsaFace)
- **Doves** Kingdom Of Rust (Heavenly)
- **Escala** Escala (Syco)
- **Flo-Rida** Routes Of Overcoming The Struggle (Atlantic)
- **It Hugs Back** Inside Your Guitar (4AD)
- **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 (XI)
- **Profuse 73** Everything She Touched Turned Ampexian (Warp)
- **Sneaky Sound System** Sneaky Sound System (14th Floor)

Australia's Sneaky Sound System are megastars in their native market, but until now, have made only baby steps into the UK, despite an encouraging response from the British media. 14th Floor has released two singles by the group here to date; UFO – a Radio One weekend anthem – and Pictures, a Jo Whiley record of the week. Returning to headline Shepherd's Bush Empire on March 11, the dance-pop outfit will precede their debut album with new single, I Love It, on March 16, a song that holds the record for longest-charting single in Australian chart history.

www.musicweek.com/reviews

- **Sara Watkins** Sara Watkins (Nonesuch)

April 13

Singles

- **AC/DC** Anything Goes/Rig Jack (Columbia)
- **Bombay Bicycle Club** Always Like This (Island)

Having spent the better part of two years building their fanbase and developing a healthy repertoire, Bombay Bicycle Club feel like a band on the verge of delivering the song to really provide a spark for their fire. Always Like This is their first single for Island, and it could indeed be the one, but something tells us there are bigger things to come from this outfit. They will be touring throughout March and April.



- **The Days** Never Give Up (Atlantic)
- **The Enemy** No Time For Tears (Warner Brothers)
- **N-Dubz** Wouldn't You (AATW)
- **Tinchy Stryder** Feat. N-Dubz Number 1 (Island)

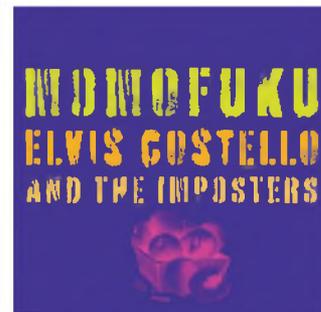
Albums

- **The Juan Maclean** The Future Will Come (DFA/Coop)
- **Papercuts** You Can Have What You Want (Memphis Industries)
- **Silversun Pickups** Swoon (Warner Brothers)
- **Soap&Skin** Lovetune For Vacuum (PIAS)
- **Twisted Wheel** Twisted Wheel (Columbia)
- **Wildbirds & Peacedrums** The Snake (Leaf)

April 20 and beyond

Albums

- **Alaska In Winter** Holiday (Regular Beat) (27/04)
- **Billy Talent** Billy Talent III (Atlantic) (08/06)



- **Camera Obscura** My Maudlin Career (4AD)
- **Elvis Costello** Momofuku (Mercury) (27/04)
- **Das Pop** Das Pop (Ugly Truth)
- **The Days** Atlantic Skies (Atlantic) (29/06)
- **Depeche Mode** Sounds Of The Universe (Mute) (20/04)
- **The Do A Mouthful** (Get Down!) (04/05)
- **The Enemy** Music For The Enemy (Warner Brothers) (27/04)
- **Esser** Braveface (Transgressive) (04/05)
- **Nathan Fake** Hard Islands (Border Community) (11/05)
- **Frankmusik** Complete Me (Island) (13/07)

- **Gallows** Grey Britain (Warner Brothers)
- **Hockey** Mind Chaos (Virgin) (18/05)
- **Junior Boys** Begone Dull Care (Domino) (11/05)
- **Kid British** You Alright (Mercury) (23/06)
- **King Creosote** Flick The Vs (Domino) (06/04)



- **Jeffrey Lewis & The Junkyard** 'Em Are I (Rough Trade) (20/04)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Daniel Merriweather** Love And War (Columbia) (27/04)
- **Paul Potts** Passione (Syco) (01/06)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Julian Velard** The Planeteer (Virgin) (01/06)
- **Various** Sonic Cathedral Classics vol. 1 (Sonic Cathedral) (20/04)

It probably won't have escaped your attention that there has been a shoegazing revival afoot. Sonic Cathedral has been its leading light, running both a club night and label showcasing a new generation of acts who pay homage to Slowdive et al. You have to take your hat off to the label: it would have been easy to go down the well-worn path of noisy guitars and mumbled vocals. Far more difficult – and a lot more interesting – is to take the route that Sonic Cathedral has embarked on, using shoegaze as a jumping-off point into a world of psychedelic pop oddity. That it has come off is a tribute to the label's imagination and guile.

www.musicweek.com/reviews

- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)
- **The Virgins** The Virgins (Atlantic) (20/04)
- **Yeah Yeah Yeahs** It's Blitz (Polydor) (31/05)

SINGLE OF THE WEEK

The Saturdays Just Can't Get Enough (Fascination)



The Comic Relief charity event is now in its 25th year, during which time it has scored 11 number one hits with the likes of Cliff Richard and The Young Ones, Spice Girls, Boyzone, Peter Kay and, more recently, The Proclaimers. Relative pop newcomers The Saturdays will be hoping to make it 12 this coming Sunday, with their cover of Depeche Mode's synth-pop single Just Can't Get Enough, which itself peaked at number eight in 1981. The girls will perform at the live event on Friday March 13, and the single has been B-listed at Radio One, Capital and Galaxy, and playlisted across the Heart Network.

ALBUM OF THE WEEK

U2 No Line On The Horizon (Mercury)



With a colossal reputation and near-mythological track record, U2 have not buckled under the weight of their own stardom, and instead delivered a solid and at times inspired 12th album that has won an almost clean spread of 4/5 review stars from Mojo, OMM, Uncut, The Daily Mail, The Sun and The Sunday Times. Their Brits performance, plus appearances on Friday Night With Jonathan Ross and The Culture Show, have reawakened the public thirst for the supergroup, while radio sessions for Zane Lowe, Chris Evans and Jo Whiley have served as appetisers for the Brian Eno, Danny Lanois and Steve Lillywhite-produced set.

Key releases

The public say Yes to Pet Shop Boys



THE PET SHOP BOYS' BRIT AWARD

For Outstanding Contribution To British Music resulted in an immediate and major increase in sales of their 2004 compilation PopArt, and has also focused attention on their upcoming album, Yes. A week ago, the set was ranked at the 10th most popular pre-release at HMV but fell short of the Top 20 lists supplied by Amazon and Play. This

week, it jumps to five at HMV, and debuts at five at Play and three at Amazon.

For the second time in four weeks, a TV ad campaign is responsible for an old song debuting at number one on the Shazam chart. Last month, Freestyle's Don't Stop The Rock thundered to the summit after being selected as the soundbed to Cadbury's Dairy Milk's new

'eyebrows' advert. This week, it is the 60th birthday of Adidas that brings a number one debut in the shape of the Pilooski mix of the old Frankie Valli & The Four Seasons single 'Beggin'. The track is being used in a variety of celebrity-stuffed TV commercials with playing times of 15, 30 and 60 seconds and a two-minute version for cinemas.

The Prodigy's new album Invaders Must Die has arrived to

positive press and is loaded with potential hits. First single Omen has been roaming around Last FM's Hype chart for a couple of weeks and ranks 15th this week, but it is overtaken by two other tracks from the album which debut in tandem at one and two on the chart. World's On Fire takes runner-up position, while Warrior's Dance is number one.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	KELLY CLARKSON	All I Ever Wanted	RCA
3	50 CENT	Before I Self-Destruct	Interscope
4	TAYLOR SWIFT	Fearless	Mercury
5	PET SHOP BOYS	Yes	Parlophone
6	GREEN DAY	21st Century Breakdown	Reprise
7	PETER DOHERTY	Grace/Wastelands	Parlophone
8	MASTODON	Crack The Skye	Reprise
9	ANNIE LENNOX	Annie Lennox Collection	RCA
10	RONAN KEATING	Songs For My Mother	Polydor
11	DOVES	Kingdom Of Rust	Heavenly
12	DEPECHE MODE	Sounds Of The Universe	Mute
13	PAPA ROACH	Metamorphosis	Polydor
14	VARIOUS	Now! 72	EMI/UMTV
15	STARSAILOR	All The Plans	Virgin
16	CHRIS CORNELL	Scream	Interscope
17	ROYKSOPP	Junior	Wall Of Sound
18	RADIOHEAD	The Bends (collector)	Parlophone
19	DANIEL MERRIN	Weather Love & War	Columbia
20	RADIOHEAD	OK Computer (collector)	Parlophone

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	MY BLOODY VALENTINE	Loveless	Sony BMG
2	TAYLOR SWIFT	Fearless	Mercury
3	PET SHOP BOYS	Yes	Parlophone
4	ANNIE LENNOX	Annie Lennox Collection	RCA
5	ESCALA	Escala	Syco
6	EMINEM	Relapse	Interscope
7	RONAN KEATING	Songs For My Mother	Polydor
8	SENSATIONAL ALEX HARVEY	Hot City	Major League
9	MY BLOODY VALENTINE	Isn't Anything	Sony
10	PEARL JAM	Ten	Epic
11	DOVES	Kingdom Of Rust	Heavenly
12	PETER DOHERTY	Grace/Wastelands	Parlophone
13	PET SHOP BOYS	Love Etc	Parlophone
14	GREEN DAY	21st Century Breakdown	Reprise
15	50 CENT	Before I Self Destruct	Interscope
16	MELODY GARDOT	My One And Only	Thrill UG
17	THE WHO	Sell Out	Polydor
18	STARSAILOR	All The Plans	Virgin
19	BLACK SABBATH	Paranoid	Sanctuary
20	W BROWN	Travelling Like The Light	Island

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	FRANKIE VALLI	Beggin'	sixsevenine
2	FLO-RIDA	Right Round	Atlantic
3	STEVE ANGELLO	Show Me Love	Data
4	KELLY CLARKSON	My Life Would... RCA	
5	DOMAN & GOODING	Runnin	Positiva
6	NOISETTES	Don't Upset The Rhythm	Vertigo
7	THE SATURDAYS	Just Can't...	Fascination
8	THE TING TINGS	We Walk	Columbia
9	CHIPMUNK	Chip Diddy Chip	Always
10	JENNIFER HUDSON	If This Isn't Love	RCA
11	SEPTEMBER	Can't Get Over	Hard2beat
12	PEREMPAY & DEE	In The Air	white label
13	THE SCRIPT	Break Even	Phonogenic
14	LEMAR	Weight Of The World	Epic
15	CAVIN HARRIS	I'm Not Alone	Columbia
16	KINGS OF LEON	Revelry	Hand Me Down
17	ANNIE LENNOX	Shining Light	RCA
18	JAZMINE SULLIVAN	Dream Big	J
19	RED LIGHT COMPANY	Arts & Crafts	Lavoita
20	ENRIQUE IGLESIAS	Takin' Back...	Interscope

shazam

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	THE PRODIGY	Warrior's...	Take Me To The Hospital
2	THE PRODIGY	World's...	Take Me To The Hospital
3	PAPA ROACH	Lifeline	Interscope
4	LAMB OF GOD	Set To Fail	Epic
5	NOTORIOUS BIG	Big Poppa	Bad Boy
6	JIMI HENDRIX EXPERIENCE	All Along...	Universal
7	THE RAKES	1989	V2
8	SKY LARKIN	Octopus '08	Wichita
9	NOTORIOUS BIG	Machine Gun Funk	Bad Boy
10	BOX CAR RACER	I Feel So	Universal
11	NOTORIOUS BIG	Juicy	Bad Boy
12	RED LIGHT COMPANY	Arts & Crafts	Lavoita
13	HOCKEY	Too Fake	Virgin
14	BLACK LIPS	Starting Over	Vice
15	THE PRODIGY	Omen	Take Me To The Hospital
16	KOHN	Somebody	Someone Epic
17	THE RAKES	The Light From Your Mac	V2
18	PAPA ROACH	Hollywood Whore	Interscope
19	ANTONY/JOHNSONS	Today...	Rough Trade
20	NOTORIOUS BIG	Warning	Bad Boy

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	50 CENT	Before I Self-Destruct	Interscope
3	ALEXANDRA BURKE	tbc	Syco
4	TAYLOR SWIFT	Fearless	Mercury
5	PET SHOP BOYS	Yes	Parlophone
6	JAY-Z	Blueprint lll	Def Jam
7	BUSTA RHYMES	Back On My BS	Interscope
8	ELBOW	Live At Abbey Road	Fiction
9	KELLY CLARKSON	All I Ever Wanted	RCA
10	STARSAILOR	All The Plans	Virgin
11	ESCALA	Escala	Syco
12	PETER DOHERTY	Grace/Wastelands	Parlophone
13	ROYKSOPP	Junior	Wall Of Sound
14	GREEN DAY	21st Century Breakdown	Reprise
15	DEPECHE MODE	Sounds Of The Universe	Mute
16	CHRIS CORNELL	Scream	Interscope
17	HOWLING BELLS	Radio Wars	Independentie
18	BUONEL RICHIE	Just Go	Mercury
19	LIL' WAYNE	Rebirth	Island
20	DOVES	Kingdom Of Rust	Heavenly

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CATALOGUE REVIEWS

VARIOUS

Gonks Go Beat/I've Gotta Horse (RPM RETRO 846)



Their dated but delicious soundtracks to two British B-movies

from 1965 are cult classics in their own right and were previously very difficult to find. Both have preposterous stories but excellent soundtracks, with the fact that Gonks Go Beat's rival gangs are Rockers and Balladeers meaning there's some great uptempo raves, such as Lulu's very throaty Choc Ice, and some sickly sweet and tongue-in-cheek slowies like Broken Pieces by Elaine & Derek. The presence of Graham Bond, The Nashville Teens and Ginger Baker should help sales. Second set I've Gotta Horse is a bit of a mish-mash. Comprising largely of Billy Fury recordings, it contains a couple of excellent songs but also some trash, including the theatrical You've

Got To Look Right For The Part, on which Fury is joined on vocals by future Coronation Street star Amanda Barrie and Jon Pertwee.

WE FIVE

There Stands The Door - The Best Of We Five (Big Beat CDWIKD286)



A major attraction on the San Francisco scene, We Five found that elusive middle ground between folk and pop and enjoyed a fair amount of success stateside in the latter half of the Sixties. This definitive collection brings together the best of their A&M output and some previously unissued material. At their best, they harnessed their instinctive folk sensibilities to more commercial songs such as major US hit You Were On My Mind and Chet Powers' Let's Get Together. We Five were also the

first of many bands to feature on a Coca-Cola advertisement, and the previously-unissued How To Make A Soft Drink Commercial includes some attempts they made at making the perfect jingle before they nailed it.

DENICIE WILLIAMS

Niecy/Let's Hear It For The Boy (SPV Yellow SPV306632)



Arguably her two best albums, Denicie Williams' 1982 release Niecy and 1984's Let's Hear It For The Boy have been remastered and crammed onto a single CD for this enjoyable reissue. Niecy is a cosy R&B/pop set produced by Philly legend Thom Bell and including the charmingly updated US Top 10 hit It's Gonna Take A Miracle. Let's Hear It For The Boy is paced by the massively successful title track, and much of it is in the same vein, with

computers and synths giving a less organic sound than on Niecy.

SINEAD O'CONNOR

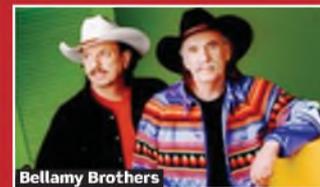
I Do Not Want What I Haven't Got (Chrysalis 6960592)



Sinead O'Connor's most successful album both in the UK and overseas has been given a major makeover. The original 1990 set is remastered and expanded to two CDs by the addition of B-sides, live versions, rarities and previously-unissued tracks. The main attraction is still O'Connor's affecting take on Prince's Nothing Compares 2 U - a perfect match for her small, vulnerable voice - but it is both her most eclectic and strongest album, thanks to material such as I Am Stretched On Your Grave, Three Babies and the title track.

Alan Jones

CATALOGUE CHART SINGLES TOP 20



This	Last	Artist	Title	Label
1	1	BELLYM BROTHERS	Let Your Love Flow	Curb (CIN)
2	NEW	PET SHOP BOYS	West End Girls	Parlophone (E)
3	7	THE KILLERS	Mr Brightside	Lizard King (ARV)
4	4	SNOW PATROL	Chasing Cars	Fiction (ARV)
5	NEW	PET SHOP BOYS	Always On My Mind	Parlophone (E)
6	NEW	PET SHOP BOYS	It's A Sin	Parlophone (E)
7	15	BON JOVI	livin' On A Prayer	Mercury (ARV)
8	2	PUFF DADDY FEAT. FAITH EVANS	I'll Be Missing You	Bad Boy (CIN)
9	8	THE FRAY	How To Save A Life	Epic (ARV)
10	14	NOTORIOUS BIG	Hypnotize	Island (ARV)
11	9	AEROSMITH	Don't Want To Miss A Thing	Columbia (ARV)
12	5	JEFF BUCKLEY	Hallelujah	Columbia (ARV)
13	11	BEYONCE	Listen	Columbia (ARV)
14	NEW	PET SHOP BOYS	Go West	Parlophone (E)
15	RE	TAKE THAT	Patience	Polydor (ARV)
16	18	SNOW PATROL	Run	Fiction (ARV)
17	6	THE ROLLING STONES	Paint It Black	London (CIN)
18	17	GUNS N' ROSES	Sweet Child O' Mine	Geffen (ARV)
19	20	SURVIVOR	Eye Of The Tiger	Arista (ARV)
20	NEW	EMINEM	Lose Yourself	Interscope (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	4	3	DJ SNEAK VS. HERVE FEAT. KID INFINITY Droppin' Kisses / <i>Cr2</i>
2	6	3	GROOVE ARMADA Pull Up (Crank It Up)/Drop The Tough/Go / <i>B-Live</i>
3	1	4	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / <i>Data</i>
4	22	2	WHEELS & DISCO FEAT. MIGHTY MARVIN Good Times / <i>3 Beat Blue</i>
5	11	3	KATE RYAN Ella Elle La / <i>AATW</i>
6	2	4	LADYHAWKE Paris Is Burning / <i>Modular</i>
7	28	2	JOHN DAHLBACK FEAT. BASTO! Out There / <i>Loaded</i>
8	9	5	KINKY ROLAND Something In Your Way / <i>Loverush Digital</i>
9	8	6	CAHILL Sexshooter / <i>3Beat Blue</i>
10	27	2	JAZMINE SULLIVAN Dream Rig / <i>J</i>
11	3	6	EMPIRE OF THE SUN Walking On A Dream / <i>Virgin</i>
12	NEW		GHETTS Sing For Me / <i>All Around the World</i>
13	7	4	TAYLOR SWIFT Love Story / <i>Mercury</i>
14	10	5	SNEAKY SOUND SYSTEM I Love It / <i>14th Floor</i>
15	17	3	ALVIN GEE Losing My Religion / <i>Loverush Digital</i>
16	5	6	EMMA DEIGMAN Tell Your Mama / <i>Storm</i>
17	14	11	FREEMASONS FEAT. HAZEL FERNADES If / <i>Loaded</i>
18	16	10	RUDENKO Everybody / <i>Data</i>
19	12	5	NIGHTSTYLERS FEAT. MARCELLA WOODS Nobody's Fool / <i>MWR</i>
20	13	8	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
21	18	10	DOMAN & GOODING Runnin' / <i>Positiva</i>
22	15	7	ROSIE & THE GOLDBUG Heartbreak / <i>Lover</i>
23	NEW		FERRY CORSTEN Made Of Love / <i>Maelstrom</i>
24	19	11	CHRIS LAKE FEAT. NASTALA If You Knew / <i>Rising</i>
25	20	8	JENNIFER HUDSON If This Isn't Love / <i>RCA</i>
26	21	5	JJOY FEAT. MARCELLA WOODS Me To You / <i>Loverush Digital</i>
27	NEW		CLEARCUT Breathless / <i>Typecast</i>
28	23	8	DEAN COLEMAN FEAT. DCLA I Want You / <i>Yoshihoshi</i>
29	26	11	KID CUDI VS. CROOKERS Day 'N' Nite / <i>Data</i>
30	30	6	KURD MAVERICK Blue Monday / <i>Data</i>
31	29	12	ERCOLA FEAT. DANIELLA Every Word / <i>Cayenne</i>
32	40	2	VARIOUS Dance Nation (Sampler Part 1) / <i>Hard2beat</i>
33	24	7	IDA MARIA Oh My God / <i>RCA</i>
34	NEW		LADY GAGA Poker Face / <i>Interscope</i>
35	NEW		BASSHUNTER Walk On Water / <i>Hard2beat</i>
36	NEW		7TH HEAVEN FEAT. BANDERAS This Is Your Life / <i>Jolly Roger</i>
37	NEW		K.I.G. FAMILY Heads Shoulders Knees & Toes / <i>Island</i>
38	NEW		N-TRANCE Nothing Lasts Forever / <i>AATW</i>
39	25	10	AMY STUDD Nice Boys / <i>19 Recordings</i>
40	36	6	BART B MORE VS OLIVER TWIZT Finally / <i>Hed Kandi</i>

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	11	2	KATE RYAN Ella Elle La / <i>AATW</i>
2	7	5	N-TRANCE Nothing Lasts Forever / <i>AATW</i>
3	3	4	TAYLOR SWIFT Love Story / <i>Mercury</i>
4	16	3	TAH MAC Lavish Lifestyle / <i>Tahmc Entertainment</i>
5	1	3	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / <i>Data</i>
6	12	3	VARIOUS Dance Nation (Sampler Part 1) / <i>Hard2beat</i>
7	10	3	LEMAR Weight Of The World / <i>Epic</i>
8	NEW		BASSHUNTER Walk On Water / <i>Hard2beat</i>
9	8	4	VANESSA HUDGENS Sneakernight / <i>Hollywood</i>
10	NEW		THE SATURDAYS Just Can't Get Enough / <i>Fascination</i>
11	26	2	ANNABEL FEAT. MR. KAOS Sometimes / <i>Street Beatz</i>
12	20	2	HITTY FEAT. KIG FAMILY Head Shoulders Knees & Toes / <i>AATW</i>
13	5	5	BRITNEY SPEARS Circus / <i>Jive</i>
14	30	6	ENRIQUE IGLESIAS Tired Of Being Sorry / <i>Interscope</i>
15	17	2	GARY GO Wonderful / <i>Decca</i>
16	18	3	SAINT ETIENNE Method Of Modern Love / <i>Heavenly</i>
17	NEW		LADY GAGA Poker Face / <i>Interscope</i>
18	2	4	SYLVESTER You Make Me Feel (Mighty Real) / <i>Fantasy</i>
19	24	2	SNEAKY SOUND SYSTEM I Love It / <i>14th Floor</i>
20	19	2	METRO STATION Shake It / <i>Columbia</i>
21	13	5	ALESHA DIXON Breathe Slow / <i>Asylum</i>
22	NEW		THE RAH BAND FEAT. SUSANNA No Way (To Treat Your Lover) / <i>Shocking Music</i>
23	NEW		VELVET Chemistry / <i>Positive</i>
24	NEW		GHETTS Sing For Me / <i>All Around the World</i>
25	14	6	CAHILL Sexshooter / <i>3Beat Blue</i>
26	4	4	EMMA DEIGMAN Tell Your Mama / <i>Storm</i>
27	22	8	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
28	23	6	PUSSYCAT DOLLS Whatcha Think About That / <i>Interscope</i>
29	NEW		JUST JACK Embers / <i>Mercury</i>
30	21	6	FREEMASONS FEAT. HAZEL FERNADES If / <i>LoCCeC</i>

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonix, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bristol), Cash (Leeds), Global Groove (Stoke), Cata pull (Gorlitz), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cumbria), The Disc (Bradford), K&K Music (Middlesbrough) Bassdivision (Belfast), XPressbeats/CO Pool, Beatport, Juno, Unique & Dynamic.

Groove Armada revival can't spoil Sneak's week



Droppin' Kisses but gaining places: DJ Sneak is number one on the Upfront chart

IN 2007 – the last time they were active as recording artists – Groove Armada racked up a number one hit on the Upfront chart with Song 4 Muta and reached number two with both Love Sweet Sound and Get Down. The first release under their innovative new deal with Bacardi is Drop The Tough/Pull Up (Crank It Up), which shows their stock has not diminished by dashing 6–2 on the Upfront chart this week. It is, however, a hefty 24.3% behind new chart-topper, Droppin' Kisses, by DJ Sneak Vs. Herve feat. Kid Infinity.

Meanwhile, 20 years after France Gall had a major European hit with her excellent tribute to Ella Fitzgerald, Ella Elle La (Ella, She Has It), a new version of the song by Belgian chanteuse Kate Ryan was a major hit in Europe last year. It has now been reworked for UK release on All Around The World with Ryan

singing English verses but retaining the French chorus of the song. The result is a Commercial Pop chart smash, rocketing 11–1 this week to trump fellow All Around The World act N-Trance's 7–2 leap with Nothing Lasts Forever.

Continuing to weaken but number one on the Urban chart for the seventh straight week, Beyoncé's Single Ladies (Put A Ring On It) is 27% ahead of new runner-up Head, Shoulders, Knees N Toes by K.I.G., which climbs 4–2, while also improving 20–12 on the Commercial Pop chart and 42–37 on the Upfront chart.

UPFRONT CHART BREAKERS:

1 VELVET - Chemistry; 2 TAHMAC - Lavish Lifestyle; 3 DT8 PROJECT - Destination; 4 THE PRODIGY - Omen; 5 THE SATURDAYS - Just Can't Get Enough. **Alan Jones**



Ghett on in: Sing For Me is the highest new entry on the Upfront chart for AATW act Ghettis



Sweet 16: Enrique Iglesias is the highest climber on the Commercial Pop chart, leaping 30-14

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	1	12	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
2	RE	3	K.I.G. FAMILY Heads Shoulders Knees & Toes / <i>Island</i>
3	2	6	PUSSYCAT DOLLS Whatcha Think About That / <i>Interscope</i>
4	6	6	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / <i>Atlantic</i>
5	11	2	FLO-RIDA Right Round / <i>Atlantic</i>
6	8	12	THE GAME FEAT NE-YO Camera Phone / <i>Geffen</i>
7	5	8	ALESHA DIXON Breathe Slow / <i>Asylum</i>
8	7	10	SHONTELLE T-Shirt / <i>Universal</i>
9	9	3	BRITNEY SPEARS Circus / <i>Jive</i>
10	3	12	LADY GAGA Just Dance / <i>Interscope</i>
11	15	4	LEMAR Weight Of The World / <i>Epic</i>
12	13	14	KARDINAL OFFSHALL FEAT. KERI HILSON Numba 1 (Tide Is High) / <i>Geffen</i>
13	10	5	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / <i>Universal</i>
14	14	6	T-PAIN Can't Believe It / <i>Jive</i>
15	12	5	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back / <i>4th & Broadway</i>
16	19	16	ESTELLE FEAT. SEAN PAUL Come Over / <i>Atlantic</i>
17	18	16	KID CUDI Day N Nite / <i>Data</i>
18	16	15	50 CENT Get Up / <i>Interscope</i>
19	NEW		LADY GAGA Poker Face / <i>Interscope</i>
20	20	4	JORDIN SPARKS One Step At A Time / <i>Jive</i>
21	17	10	JAMIE FOXX Just Like Me / <i>RCA</i>
22	23	20	T.I. FEAT. RIHANNA Live Your Life / <i>Atlantic</i>
23	NEW		GHETTS Sing For Me / <i>All Around the World</i>
24	21	21	KARDINAL OFFSHALL FEAT. AKON Dangerous / <i>Geffen</i>
25	24	13	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / <i>Island</i>
26	26	3	KYLA Do You Mind / <i>Data</i>
27	25	15	SWAY FEAT. AKON Silver & Gold / <i>Dcypha Productions</i>
28	29	16	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / <i>Asylum</i>
29	NEW		MAMS TAYLOR Getup On It / <i>Premier League</i>
30	30	3	NEW KIDS ON THE BLOCK 2 In The Morning / <i>Interscope</i>

Cool cuts Top 20

Pos	ARTIST Title
1	CALVIN HARRIS I'm Not Alone
2	FRIENDLY FIRES Skeleton Boy
3	PET SHOP BOYS Love Etc
4	BASSHUNTER Walk On Water
5	GHETTS Sing For Me
6	FAITHLESS FEAT. CASS FOX Music Matters
7	LAZEE Hold On
8	LA ROUX In For The Kill
9	YO! MAJESTY Don't Let Go
10	BENASSI VS BOWIE DJ
11	TOMMY SPARKS She's Got Me Dancing
12	REDROCHE Give U More
13	MSTRKRFT Fist Of God / 1000 Cigarettes
14	ARMAND VAN HELDEN Illin N Fillin It
15	LADY SOVEREIGN So Human
16	REMOTE CONTROL Kidz
17	DANISM & HAZE Strip For Me
18	JOHN DIGWEED & NICK MUIR Aquatonic
19	JASON HERD My Girl
20	KEANE Better Than This



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



A good Omen for The Prodigy

A WEEK AFTER introductory single Omen peaked at number four, **The Prodigy** debut atop the albums chart with their fifth studio set, *Invaders Must Die*. The veteran trio, formed in Essex in 1990, sold 97,254 copies of *Invaders Must Die* last week to bring to a rapid close to The Kings Of Leon's third stint at number one with *Only By The Night*, which dips to number two (58,636 sales).

A true return to form, *Invaders Must Die* is The Prodigy's fifth number one album – a total which puts them level with The Chemical Brothers as the dance act to have most career number ones, while their span of number one albums (14 years and eight months) is the longest of any dance act.

Its first-week sales are a far cry from the 316,953 opening of their fastest starter, *Fat Of The Land* in 1997 but more than the 79,708 copies their compilation *Their Law: The Singles 1990-2005* sold when taking pole position in 2005, and the 64,266 copies their last studio album, *Always Outnumbered Never Outgunned*, sold on its release in 2004. The Prodigy's first number one album, 1994's *Music For The Jilted Generation*, had a more modest start, selling just 32,056 on its maiden chart appearance. Their debut album *Experience* is their only release not to reach number one, climbing only as high as number 12 in 1992.

The first number one dance album since *Basshunter's Now*

You're Gone last July, *Invaders Must Die* is The Prodigy's debut release on their own *Take Me To The Hospital* imprint, which is part of *Cooking Vinyl*. It is by far the highest charting album in *Cooking Vinyl's* 23-year history, easily beating the previous best placing of number 16 set by Billy Bragg's 1996 set *William Bloke*.

Erasure also have five number one albums to their credit, the last of which – *I Say, I Say, I Say* – reached the summit seven weeks before The Prodigy's first in 1994. The duo, comprising Vince Clarke and Andy Bell, continue to record, and their new compilation, *Total Pop! – The First 40 Hits*, debuts at number 21 on sales of 10,202 copies. It is a much-expanded version of their first hits package, *Pop! – The First 20 Hits*, which has sold more than 1m copies since its 1992 release.

There are also new album chart entries this week for *Lamb Of God*, *Joe Bonamassa* and *Connie Fisher* – three very different acts.

Wrath is the fifth studio album by US heavy metal band *Lamb Of God*. None of the previous four charted, though the last two each went on to sell more than 25,000 copies. *Wrath* debuts at number 25 (8,523 sales).

The 31-year-old blues guitarist-singer *Joe Bonamassa's* 10th album, *The Ballad Of John Henry*, is his most successful yet. It was not until his eighth album *Sloe Gin* – number 50 in 2007 – that

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,471,450	1,554,113
prev week	2,623,276	1,590,471
% change	-5.8%	-2.3%

Last week	Compilations	Total albums
Sales	355,516	1,909,629
prev week	366,078	1,956,549
% change	-2.9%	-2.4%

Year to date	Singles	Artist albums
Sales	24,472,254	15,330,443
vs prev year	17,501,121	16,123,113
% change	+39.7%	-5.0%

Year to date	Compilations	Total albums
Sales	3,565,179	18,895,622
vs prev year	4,305,720	20,428,833
% change	-17.2%	-7.5%

Compiled from sales data by Music Week

Bonamassa first charted. Exactly a year later, concert set *Live From Nowhere In Particular* trumped that, reaching number 45. Now, new album *The Ballad Of John Henry* debuts at number 26. All of *Bonamassa's* albums have been issued by 20-year-old Dutch label *Provogue*, for which he is the only artist ever to chart in the UK.

Connie Fisher won the BBC's 2006 talent competition *How Do You Solve A Problem Like Maria?*, and her prize was a West End role in *The Sound Of Music*. Her debut album, *My Favourite Things*, reached number 14 later that year, and sold more than 57,000 copies. Follow-up *Secret Love* – like the first, a collection of show tunes – debuts at number 27 on sales of 7,950 for the 25-year-old from Northern Ireland.

Up *All Night* – the first *Take That* single to boast a lead vocal from *Mark Owen* since 1993's chart-topper *Babe* – leaps 37-17 with download sales more than doubling to 12,935, and prompts the band's latest album *The Circus* to return to the Top 10 after a six-week absence. Climbing 16-8 on sales of 15,861 copies, the album has now surpassed the 1.6m mark in 13 weeks, making it the 50th biggest seller of the 21st century.

Two albums crossed the 1m sales mark last week – and both are compilations. First past the post was *The Best Of Blur*, which debuted and peaked at number three in 2000, closely followed by *The Sound Of Girls Aloud: The Greatest Hits*, a 2006 compilation by the girl group, which provides their first million seller. Some 149 albums have sold 1m copies or more in the 21st century, with 21 of them topping the 2m mark, and just two selling more than 3m copies.

On the singles chart, *Lily Allen's* four-week reign with *The Fear* is over but the record-breaking sequence of female solo artists to

ARTIST ALBUMS



Universal	38.7%
Sony	23.5%
EMI	11.0%
Warner	7.4%
Others	19.4%

SINGLES



Universal	47.5%
Sony	26.8%
Warner	10.6%
EMI	7.2%
Others	7.9%

Gottwald) and *Claude Kelly*. It is the first number one credit for *Kelly* and gives *Dr Luke* the rare honour of writing the number one single in the UK and the US simultaneously – he was one of the team responsible for *Flo Rida's* *Right Round*, currently at number one in *Billboard's* Hot 100. But for Swedish songwriter *Max Martin*, it is another incredible chapter in his success story which has seen him pen six number ones, 21 top five hits, 32 Top 10 hits and 41 Top 40 hits in the UK since his first break, penning *We've Got It Goin' On*, a number three hit for *The Backstreet Boys* in 1996. His previous number ones: *I Want It That Way* (*Backstreet Boys*, 1999), *...Baby One More Time* and *Oops!...I Did It Again* (*Britney Spears*, 1999 and 2000), *I Kissed A Girl* (*Katy Perry*, 2008) and *So What!* (*Pink*, 2008). *Dr Luke* helped write the *Katy Perry* track, and the *Martin/Dr Luke* pairing also provides *Kelly Clarkson's* previous biggest hit, the 2005 number five hit, *Since U Been Gone*.

After four weeks at number two, *Lady GaGa's* *Just Dance* slips to number six (28,408 sales) and is joined in the Top 10 by follow-up *Poker Face*, which advances 15-3 (32,338 sales).

Adidas is 60 years old, and to mark the occasion the brand is running a lengthy and ubiquitous house party TV advert starring *David Beckham*, *Katy Perry*, *Missy Elliott* and many others. Its soundbed is provided by French DJ *Pilowski's* remix of *Frankie Valli & The Four Seasons' Beggin'*. Its massive exposure brings two versions of the song back into the chart – with the later cover by Norway's *Madcon* – a number five hit last August – climbing 116-70-35 in the last fortnight, with *The Four Seasons' version* – number 32 in July 2007 – up 200-153-57 in the same period.

Album sales this week are down 2.4% week-on-week at 1,909,629, while singles sales decline 5.8% to 2,471,450. In the same week last year, *Mother's Day* helped album sales to 2,747,167 but singles sales were far inferior at 1,930,632.

International charts coverage Alan

Morrissey around the world

THE HIGHEST NEW ENTRY IN BRITAIN LAST WEEK, when it debuted at number three, quintessential Englishman *Morrissey's* *Years Of Refusal* has not gone down quite so well overseas but it has nevertheless made some excellent debuts around the world.

Its highest debut – at number five – comes in Sweden, where *Morrissey's* slightly lugubrious ways obviously strike a chord; his two most recent studio albums, *You Are The Quarry* and *Ringleader Of The Tormentors*

both reached number one in Sweden.

In America, *Years Of Refusal* debuts at number 11, matching the peak of *You Are The Quarry* to become the joint highest charting album of his career, which has seen him score 20 Top 200 entries – 12 solo and eight with *The Smiths*. It is a sign of the times and the decline in US album sales that *Years Of Refusal* sold 31,341 copies to earn its number 11, whereas *You Are The Quarry* sold 56,399 copies to make the same position.

Years Of Refusal also made

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 PRODIGY <i>Invaders Must Die</i>	£8.99	£7.99	£7.93	£7.98
2 KINGS OF LEON <i>Only By The Night</i>	£8.99	£7.99	£8.93	£8.47
3 LILY ALLEN <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98
4 DUFFY <i>Rockferry</i>	£7.99	£8.95	£8.93	£7.98
5 LADY GAGA <i>The Fame</i>	£7.99	£7.99	£8.93	£7.98

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	NEW	KELLY CLARKSON My Life Would Suck Without You / RCA
2	30	TAYLOR SWIFT Love Story / Mercury
3	35	LADY GAGA Poker Face / Interscope
4	16	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
5	1	LILY ALLEN The Fear / Regal
6	2	LADY GAGA Just Dance / Interscope
7	3	KINGS OF LEON Use Somebody / Hand Me Down
8	6	SHONTELLE T-Shirt / Universal
9	9	PUSSYCAT DOLLS Whatcha Think About That / Interscope
10	5	ALESHA DIXON Breathe Slow / Asylum
11	8	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor
12	1	BEYONCE Single Ladies (Put A Ring On It) / Columbia
13	31	TAKE THAT Up All Night / Polydor
14	7	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
15	10	TINCHY STRYDER FEAT. TAI0 CRUZ Take Me Back / U2 & RoadWey
16	12	THE SATURDAYS Issues / Fascination
17	13	PINK Sober / LaFace
18	15	BEYONCE If I Were A Boy / Columbia
19	18	KINGS OF LEON Sex On Fire / Hand Me Down
20	4	THE PRODIGY Omen / Take Me To The Hospital
21	17	KID CUDI VS. CROOKERS Day 'N' Nite / Data
22	14	THE KILLERS Human / Vertigo
23	19	BRITNEY SPEARS Circus / Jive
24	22	GIRLS ALOUD The Promise / Fascination
25	20	KATY PERRY Hot N Cold / Virgin
26	27	JENNIFER HUDSON Spotlight / RCA
27	21	LEONA LEWIS Run / Syco
28	23	GARY GO Wonderful / Decca
29	26	JASON MRAZ I'm Yours / Elektra
30	28	COLDPLAY Viva La Vida / Parlophone
31	25	GIRLS ALOUD The Loving Kind / Fascination
32	29	DANIEL MERRIWEATHER Change / J
33	24	U2 Get On Your Boots / Vertigo
34	36	THE SATURDAYS Up / Fascination
35	32	NE-YO Mad / Def Jam
36	33	TAKE THAT Greatest Day / Polydor
37	37	THE SCRIPT Break Even / Phonogenic
38	34	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
39	NEW	AKON Beautiful / Universal
40	NEW	N-DUBZ Strong Again / AATW

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

Classical albums Top 10

This	Last	Artist Title / Label
1	1	THE PRIESTS The Priests / Epic (ARV)
2	2	KATHERINE JENKINS Premiere / UCI (ARV)
3	4	RUSSELL WATSON The Voice / Decca (ARV)
4	6	KATHERINE JENKINS Sacred Arias / UCI (ARV)
5	4	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)
6	5	HAYLEY WESTENRA Pure / Decca (ARV)
7	NEW	ANNA NETREBKO & ELINA GARANCA Bellini: I Capuleti E I Montecchi / Deutsche Grammophon (ARV)
8	3	LIBERA Eternal - Best Of Libera / EMI Classics (E)
9	7	FRON MALE VOICE CHOIR Voices Of The Valley - Home / UCI (ARV)
10	10	ANDREA BOCELLI Incanto / Decca (ARV)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	2	VARIOUS Mash Up Euphoria - Mixed By The Cut Up / Ministry (ARV)
2	NEW	VARIOUS Massive R&B Spring 2009 / Universal TV (ARV)
3	1	VARIOUS Brit Awards 2009 - The Year In Music / Sony Music (ARV)
4	4	OST Mamma Mia / Polydor (ARV)
5	NEW	VARIOUS 80's Niteclub / EMI TV/UMTV (ARV)
6	3	VARIOUS Motown 50th Anniversary / UMTV (ARV)
7	5	VARIOUS Ultimate NRG 4 / AATW/UMTV (ARV)
8	6	VARIOUS R&B Lovesongs 2009 / RCA/Rhino (ARV)
9	11	VARIOUS Now That's What I Call Music! 71 / EMI Virgin/UMTV (E)
10	8	VARIOUS Saturday Night Club Classics / Ministry (ARV)
11	10	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
12	9	OST High School Musical 3 - Senior Year / Walt Disney (E)
13	7	VARIOUS War Child - Heroes / Parlophone (E)
14	13	VARIOUS Ultimate Boy Bands - The Love Songs / Sony Music/UMTV
15	12	VARIOUS The Sound Of Bassline 2 / Ministry (ARV)
16	NEW	VARIOUS Fantastic 80s - The Complete Collection / Rhino/Sony BMG (ARV)
17	14	VARIOUS Steve Wright's Sunday Love Songs - From / Universal TV (ARV)
18	NEW	VARIOUS Hed Kandi - Twisted Disco / Hed Kandi (ARV)
19	16	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
20	RE	VARIOUS Wigan Pier Pts Bounce / Hardbeat (ARV)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	SEASICK STEVE Dog House Music / Bronzertal (PIAS)
2	5	FRIENDLY FIRES Friendly Fires / XL (PIAS)
3	2	ADELE 19 / XL (PIAS)
4	3	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
5	RE	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
6	4	THE LAST SHADOW PUPPETS The Age Of The Understatement / Domino (PIAS)
7	6	FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS)
8	RE	OASIS Dig Out Your Soul / Big Brother (PIAS)
9	9	BON IVER For Emma, Forever Ago / 4AD (PIAS)
10	8	SEASICK STEVE & LEVEL DEVILS Cheap / Bronzertal (PIAS)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	LAMB OF GOD Wrath / Roadrunner (CIN)
2	NEW	DEEP PURPLE Stormbringer Deluxe / EMI (E)
3	2	GUNS N' ROSES Chinese Democracy / Warner Bros (ARV)
4	1	NICKELBACK All The Right Reasons / Roadrunner (CIN)
5	5	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
6	3	PARAMORE Riot / Fueled By Ramen (CIN)
7	6	LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
8	4	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	8	AC/DC Black Ice / Columbia (ARV)
10	7	NICKELBACK Dark Horse / Roadrunner (CIN)

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

Key
■ Highest new entry ■ Highest climber

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n Jones



excellent debuts in Norway (number six), Ireland (number 12) and Spain (number 16). Less committed to Morrissey's cause were Switzerland (number 32), Canada (number 36), The

Netherlands (number 52) and Australia. The Aussies have more in common with Britain and therefore Morrissey than most overseas territories but the album barely creeps into the chart there,

arriving at number 87. His biggest success down under was Your Arsenal, which reached number 12 way back in 1992.

Although not due in Europe until the end of the month, The Annie Lennox Collection was released in North America last week where it debuts at number 34 in the US - lower than any of her four regular solo albums - but does better in Canada (number 13).

Lily Allen's second album, It's Not Me, It's You, made a fine start in many countries last week but has mixed results from its second week of trading. Bumped from the top of our

own chart by The Kings Of Leon after just one week, it hangs on for a second week at number one in Ireland. It slips 1-4 in Canada, and 5-16 in America, while moving 6-17 in Switzerland and 28-33 in Norway. With The Fear beginning to make an impression even in countries where Allen has had little success before, the falls were not nearly as bad as they might have been - and it makes belated debuts at number 14 in Sweden (where The Fear debuts at number 56), and at 21 in Austria.

Finally, Adele's 19 marks a full year in the Dutch charts by returning to number one.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	New		KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kohalt (Kelly/Maxi/Gottwald) / RCA 88697463372 (ARV)	HIGHEST NEW ENTRY
2	22	2	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)	+50% SALES INCREASE
3	15	7	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope US11M7082409 (ARV)	+50% SALES INCREASE
4	17	3	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Imagem (Harris/Timberlake) / Atlantic CAT0147979125 (CIN)	+50% SALES INCREASE
5	1	5	LIYY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REC150CD (E)	
6	2	9	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)	
7	3	23	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Follow/Will/Follow/Will/Follow/Will) / Hand Me Down 8869742182 (ARV)	
8	6	6	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Keteche/Sony ATV (Wilkins/Frampton/Ko/echa) / Universal 1797835 (ARV)	SALES INCREASE
9	10	5	PUSSYCAT DOLLS Whatcha Think About That (Pulow/Da Don) Universal/EMI/Peer Music (Furnon/Elliott/Jones/Jamerson/Dean/Perry) / Interscope 1799050 (ARV)	SALES INCREASE
10	5	8	ALESHA DIXON Breathe Slow (Soulshock & Karlin) EMI/Sony ATV (Schack/Karlin/Lily/Valentine) / Asylum ASYLUM8CD (CIN)	
11	4	3	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kohalt (Howlett/Hutton/Palmer) / Take Me To The Hospital HOSPCD502 (ESS)	
12	9	3	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Various (Mathers/Young/Jarvis/Ratson/Commes/Various) / Interscope CAT014771332 (ARV)	
13	8	15	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Music (Harrrell/Nasim/Stewart/Knowles) / Columbia 8869745032 (ARV)	
14	7	14	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fismin/Woodford) / Polydor 1792152 (ARV)	
15	11	8	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fismin) Chrysalis (Fismin/Cruz) / 4th & Broadway 1797027 (ARV)	
16	14	25	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Follow/Will/Follow/Will/Follow/Will) / Hand Me Down 88697352002 (ARV)	
17	37	4	TAKE THAT Up All Night (Shanks/Take That) Universal/Sony ATV/EMI (Barlow/Owen/Orange/Donald/Norton/Weaver) / Polydor GBUM70816085 (ARV)	+50% SALES INCREASE
18	13	7	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mescud/Omishore) / Data DATA21CD5 (ARV)	
19	23	6	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)	
20	12	2	U2 Get On Your Boots (Eno/Lennox) Universal (Clayton/Evans/Hewson/Mullen) / Vertigo 1798676 (ARV)	
21	21	12	JASON MRAZ I'm Yours (Terefe) Fintage (Mraz) / Elektra AT0308CD (CIN)	
22	19	16	THE KILLERS Human (Price) Universal (Flowers/Keuning/Stuermer/Vanucci) / Vertigo 1789799 (ARV)	
23	18	13	BRITNEY SPEARS Circus (Dr Luke/Blanco) Warner Chappell/Kohalt (Gottwald/Kelly/Levin) / Jive 88697455282 (ARV)	
24	16	4	MILEY CYRUS Fly On The Wall (Martin) Warner Chappell/CC (Cyrus/Price/Armato/Karaoglu) / Hollywood D000358212 (ARV)	
25	28	10	N-DUBZ Strong Again (Fismin/Rubinson) Sony ATV (Fismin/Rubinson/Contostavlos/Contostavlos/Rawson) / AATW LAT0147639821 (ARV)	
26	20	10	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) CC (Rudolf/Garter Jr) / Island 1796243 (ARV)	
27	26	12	THE SATURDAYS Issues (Quiz/Carross) Universal (Sturken/Rogers) / Fascination 1794329 (ARV)	
28	34	18	MIA Paper Planes (Diplo) Universal/Dominol/Imagem (Strummer/Jones/Simonon/Headon/Arulpragasam/Pentz) / XI.XI396CD (PIAS)	
29	27	37	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Suckland/Champion/Martin) / Parlophone CAT0138291476 (E)	
30	56	10	AKON Beautiful (Akon/Jayvea 2011) Byfall/Sony ATV/Regime/Colby/DOne Man (Thiam/Wesley/O'Donnis/Harrow) / Universal USUM70345927 (ARV)	SALES INCREASE
31	29	23	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kohalt (Kelly/Maxi/Perry) / Virgin VSCD1980 (E)	
32	32	17	BEYONCE If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 88697417512 (ARV)	
33	30	9	PINK Sober (Dorja/Kane/Hony) EMI/Warner Chappell/Bug/CC (Mouet/Dugand/Hills/Price) / LaFace 88697425372 (ARV)	
34	25	2	GARY GO Wonderful (Go) Kohalt (Go) / Decca 4781659 (ARV)	
35	70	22	MADCON Beggin' (Crewe) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)	HIGHEST CLIMBER
36	40	20	THE SATURDAYS Up (Quiz/Carross) Universal/P&P/Waterfall (Carross/Rundhane/Wuldsen) / Fascination 1785660 (ARV)	
37	24	2	RUDENKO Everybody (Rudenko) Bucks Music Group/CC (Rudenko/Barnes/Perls) / Data DATA21CD5 (ARV)	
38	36	23	MGMT Kids (Fridmann) Universal (Gottwasser/Vanwyngarden) / Columbia 88697387482 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	49	18	MGMT Time To Pretend (Fridmann/IMGMT) Universal (Vanwyngarden/Goldwasser) / Columbia 88697235412 (ARV)	SALES INCREASE
40	35	16	ELBOW One Day Like This (Potter/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)	
41	39	19	GIRLS ALOUD The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	
42	50	6	KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin VSCD1985 (E)	
43	38	13	LEONA LEWIS Run (Robson) Universal/Kohalt (Lightbody/Conolly/Quinn/McClelland/Archer) / Syco GBHM10800023 (ARV)	
44	42	4	THE KILLERS Spaceman (Price) Universal (Flowers/Keuning/Stuermer/Vanucci) / Vertigo 1797986 (ARV)	
45	New		CHASE & STATUS FEAT. KANO Against All Odds (Milton/Kennard) Universal/CC (Kennard/Milton/Rawls/Rubinson) / Ram RAMM76CD (SRD)	
46	New		LEMAR Weight Of The World (Jones/Biancinella) Sony ATV/EMI/Angelic (Biancinella/O'Biaka/Walters/Scheffer) / Epic 88697460932 (ARV)	
47	46	12	NE-YO Mad (Stargate/Ne-Yo) Sony ATV/EMI (Eriksen/Hermansen) / Def Jam CAT0145934636 (ARV)	
48	33	4	DANIEL MERRIWEATHER Change (Ronsun) CC (Merriweather/Blekemore) / J 88697432662 (ARV)	
49	New		THE PRODIGY Invaders Must Die (Howlett) EMI (Howlett/Hewkes) / tbc 58CE10800437 (TBC)	
50	45	14	KANYE WEST Heartless (Kanye West/No I.D.) EMI (West/Wilson/Baskerville/Mescud/Myer) / Roc-a-fella CAT014537471 (ARV)	
51	44	17	ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/C) / Asylum ASYLUM6COX (CIN)	
52	52	14	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	
53	54	10	BELAMY BROTHERS Let Your Love Flow (Gerhard) Minder Music (Williams) / Curb US58MG0300006 (CIN)	
54	43	11	GIRLS ALOUD The Loving Kind (Xenomania) Sony ATV/Warner Chappell (Tennant/Lowe/Conper/Higgins/Powell) / Fascination 1794995 (ARV)	
55	New		KINGS OF LEON Revelry (Petraglia/King) P&P Songs/Bug Music (Follow/Will/Follow/Will/Follow/Will) / Hand Me Down 88697464632 (ARV)	
56	53	20	AKON Right Now (Akon/Falout) Sony ATV/Par/Bucks (Thiam/Falout) / Universal 1793596 (ARV)	
57	New		FRANKIE VALLI/THE FOUR SEASONS Beggin' (Redone) EMI (Gaudin/Farina) / six2seven 6791146CD (CIN)	
58	New		THE TING TINGS We Walk (De Martino) Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697455271 (ARV)	
59	New		ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Reccne) Sony ATV (Khayat/Staim/Iglesias) / Interscope US11M70840861 (ARV)	
60	65	16	T.I. FEAT. RIHANNA Live Your Life (Just Blaze/Cane) EMI (Baltham/Riddick/Harris/Smith) / Atlantic AT0325CD (CIN)	
61	47	11	ALEXANDRA BURKE Hallelujah (Quiz/Carross) Sony ATV (Cohen) / Syco 88697446252 (ARV)	
62	41	23	KANYE WEST Love Lockdown (West) EMI (West) / Roc-a-fella 1791479 (ARV)	
63	51	17	BRITNEY SPEARS Womanizer (Briscoe/The Outsyders) Sony ATV/Universal (Briscoe/Akinyem) / Jive 88697409422 (ARV)	
64	New		EMPIRE OF THE SUN Walking On A Dream (Meyes/Empire Of The Sun) Sony ATV (Sloan/Littlemore/Steele) / Virgin DINS283 (E)	
65	63	19	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperks/Snakebyte) EMI (Walden) / Maelstrom MAELCD1333 (ARV)	
66	48	8	JORDIN SPARKS One Step At A Time (Joberg/Cutcher/Inewil) Universal/Warner Chappell/CC (Joberg/Cutcher/Inewil/Evans) / Jive GBCTA0700276 (ARV)	
67	57	20	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 88697418472 (ARV)	
68	58	29	THE TING TINGS That's Not My Name (De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)	
69	66	18	PUSSYCAT DOLLS I Hate This Part (Joberg/Cutcher) NCB/CC/Sony ATV/Warner Chappell (Hector/Haas/Ine/Joberg/Spcon) / Interscope 1791558 (ARV)	
70	62	23	PINK So What (Martin) EMI/Kohalt (Monsi/Maxi/Schuster) / LaFace 9369737772 (ARV)	
71	60	44	DUFFY Mercy (Bouker) EMI/Universal (Duffy/Bouker) / A&M 1761794 (ARV)	
72	New		JENNIFER HUDSON If This Isn't Love (Kennedy) Universal (Seels/Thines/Thines) / RCA USARI0803323 (ARV)	
73	72	65	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Done/C) / Polydor 1746285 (ARV)	
74	67	24	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CAT0140886892 (ARV)	
75	New		50 CENT I Get It In (Dr Dre/Parker) CC (Jackson) / Interscope CAT014771233 (ARV)	

Official Charts Company 2009.

Against All Odds 45	Fly On The Wall 24	Infinity 2008 65	Without You 1	So What 70	Thinking Of You 42
Beautiful 30	Get On Your Boots 20	Invaders Must Die 49	Omen 11	Sober 33	Time To Pretend 39
Beggin' 35	Gives You Hell 19	Issues 27	One Day Like This 40	Spaceman 44	Up 36
Beggin' 57	Greatest Day 52	Just Dance 6	One Step At A Time 66	Spotlight 74	Up All Night 17
Break Even 67	Hallelujah 61	Kids 38	Paper Planes 28	Strong Again 25	Use Somebody 7
Breathe Slow 10	Heartless 50	Let It Rock 26	Poker Face 3	T-Shirt 8	Viva La Vida 29
Broken Strings 14	Hot N Cold 31	Live Your Love Flow 53	T-Shirt 8	Take Me Back 15	Walking On A Dream 64
Change 48	Human 22	Love Lockdown 62	Run 43	Takin' Back My Love 59	We Walk 58
Circus 23	I Get It In 75	Love Story 2	Sex On Fire 16	That's Not My Name 68	Weight Of The World 46
Crack A Bottle 12	I Hate This Part 69	Mad 47	Single Ladies (Put A Ring On It) 13	The Boy Does Nothing 51	Whatcha Think About That 9
Day 'N' Nite 18	I'm Yours 21	Mercy 71		The Fear 5	Womanizer 63
Dead & Gone 4	If I Were A Boy 32	My Life Would Suck		The Loving Kind 54	Wonderful 34
Everybody 37	If This Isn't Love 72			The Promise 41	

Key	As used by Radio One
★ Platinum (600,000)	
● Gold (400,000)	
● Silver (200,000)	

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title (Producer)	Label / Catalogue number (Distributor)	
1	New		THE PRODIGY	Invaders Must Die (Howlett)	Take Me To The Hospital HOSPB0X001 (ESS)	HIGHEST NEW ENTRY
2	1	23	KINGS OF LEON	Only By The Night 5★	(Petraglia/King) / Hand Me Down 88697327121 (ARV)	
3	2	3	LILY ALLEN	It's Not Me It's You	(Kurstin) / Regal REG151CD (E)	
4	4	52	DUFFY	Rockferry 5★3★	(Butler/Hogarth/Buoker) / ARM 1756443 (ARV)	
5	7	7	LADY GAGA	The Fame	(Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope 1791747 (ARV)	SALES INCREASE
6	5	44	ELBOW	The Seldom Seen Kid ★	(Putter) / Fiction 1748990 (ARV)	SALES INCREASE
7	8	37	THE TING TINGS	We Started Nothing ★	(De Martino) / Columbia 88697313362 (ARV)	SALES INCREASE
8	16	13	TAKE THAT	The Circus 6★2★	(Shanks) / Polydor 1787444 (ARV)	SALES INCREASE
9	10	19	FLEET FOXES	Fleet Foxes ★	(Ek) / Bella Union BE11A02067 (ROM/ARV)	SALES INCREASE
10	6	14	THE KILLERS	Day & Age 3★	(Price) / Vertigo 1785121 (ARV)	
11	12	15	BEYONCÉ	I Am Sasha Fierce ★	(Gardfeller/The Dream/Stargate/Stewart/Variou) / RCA 88697194922 (ARV)	
12	3	2	MORRISSEY	Years Of Refusal	(Finn) / Decca 4781435 (ARV)	
13	35	6	OST	Slumdog Millionaire	(Variou) / Interscope 1796388 (ARV)	HIGHEST CLIMBER
14	17	13	ALESHA DIXON	The Alesha Show	(Buoker/Higgins/Soulhock/Karlin/The Underdogs/War) / Asylum 5186510332 (CIN)	
15	14	43	MGMT	Oracular Spectacular ★	(Fridmann/MGMT) / Columbia 88697195121 (ARV)	
16	13	22	JAMES MORRISON	Songs For You, Truths For Me ★	(Terefe/Rubson/Taylor/Fedder/Shanks/White) / Polydor 1779250 (ARV)	
17	11	23	BETTE MIDLER	The Best Of Bette ★	(Variou) / Rhino 8122798931 (CIN)	
18	19	2	PET SHOP BOYS	Popart - The Hits	(Variou) / Parlophone 4909309 (E)	
19	15	38	COLDPLAY	Viva La Vida 3★2★	(Eno/Dravus/Simpson) / Parlophone 4720214 (E)	
20	20	4	BUDDY HOLLY & THE CRICKETS	The Very Best Of	(Variou) / Universal TV 1797592 (ARV)	
21	New		ERASURE	Total Pop!	(Flood/Hague/Jacob/Erasure/Jones/Variou) / Mute CDUMTEL16 (E)	
22	9	17	SEASICK STEVE	I Started Out With Nothin' And Still Got Most Of It Left	(Seasick Steve) / Warner Brothers 25646944 (CIN)	
23	22	18	PINK	Funhouse	(Variou) / LaFace 88697406492 (ARV)	
24	18	7	ROGER WHITTAKER	The Golden Age Of - 50 Years Of Classics	(Variou) / UMI 5315478 (ARV)	
25	New		LAMB OF GOD	Wrath	(Wilbur) / Roadrunner RR78862 (CIN)	
26	New		JOE BONAMASSA	The Ballad Of John Henry	(Magnes) / Provgue PRD22692 ADA(CIN)	
27	New		CONNIE FISHER	Secret Love	(Tbc) / Polydor/RUG 1767216 (ARV)	
28	23	91	RIHANNA	Good Girl Gone Bad 4★3★	(Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)	
29	28	13	THE SATURDAYS	Chasing Lights	(Belmont/Cutler/Quiz/Tarass/Eriksen/Woodford/N) / Fascination 1785979 (ARV)	
30	34	42	ABBA	Gold - Greatest Hits 16★	(Andersson/Ullvius) / Polydor 5170072 (ARV)	SALES INCREASE
31	41	48	ROBERT PLANT & ALISON KRAUSS	Raising Sand ★	(Burnett) / Decca/Rounder 4759582 (ARV)	SALES INCREASE
32	24	5	BRUCE SPRINGSTEEN	Working On A Dream	(O'Brien) / Columbia 8869743552 (ARV)	
33	33	23	KATY PERRY	One Of The Boys ★	(Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin (AP042492) (E)	
34	27	4	UB40	Love Songs	(Variou) / Virgin CDV3056 (E)	
35	29	29	THE SCRIPT	The Script 2★	(The Script) / Phonogenic 88697361942 (ARV)	
36	36	64	KINGS OF LEON	Because Of The Times ★	(Johns) / Hand Me Down 88697077412 (ARV)	
37	32	4	LUCIANO PAVAROTTI	The Duets	(Variou) / Decca 4781099 (ARV)	
38	51	18	WILL YOUNG	Let It Go ★	(Whitell/Spina/Spencer/Slain/Head/Hawes/Variou) / 19/RCA 8869734442 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title (Producer)	Label / Catalogue number (Distributor)	
39	48	19	U2	U218 Singles 2★	(Lillywhite/Eno/Lanois/Tovine/Thomas/Rubin) / Mercury 1718541 (ARV)	SALES INCREASE
40	37	17	GIRLS ALOUD	Out Of Control 2★	(Higgins/Xenomani) / Fascination 1790073 (ARV)	
41	21	2	EMPIRE OF THE SUN	Walking On A Dream	(Mayer/Empire Of The Sun) / Virgin 2354032PMI (E)	
42	40	13	AKON	Freedom	(Akon/Variou) / Universal 1792339 (ARV)	
43	31	9	JASON MRAZ	We Sing We Dance We Steal Things	(Terefe) / Atlantic 7567897009 (CIN)	
44	26	4	LUTHER VANDROSS	Love Songs	(Variou) / Sony Music 88637439152 (ARV)	
45	39	15	N-DUBZ	Uncle B ★	(Frumkin/N-Dubz) / AATW 1790382 (ARV)	
46	30	26	MILEY CYRUS	Breakout	(Fields/Armat/James/Preveal/Culler/Wilder) / Hollywood 8712898 (ARV)	
47	38	50	ADELE	19 ★	(Abliss/White/Ronson) / XL XCD313 (PIAS)	
48	25	3	THE FRAY	The Fray	(Johns/Flynn) / Epic 88697102022 (ARV)	
49	42	59	LEONA LEWIS	Spirit 9★2★	(MacRute/M/Stargate/Fedder/Sein/Seig/Variou) / Syco 88697185262 (ARV)	
50	72	4	FRIENDLY FIRES	Friendly Fires	(Epworth/Macfarlane) / XL XCD383 (PIAS)	HIGHEST CLIMBER
51	54	17	ENRIQUE IGLESIAS	Greatest Hits	(Variou) / Interscope 1788453 (ARV)	SALES INCREASE
52	49	6	WHITE LIES	To Lose My Life	(Muller/Dingel) / Fiction 1732339 (ARV)	
53	59	20	PUSSYCAT DOLLS	Doll Domination	(Timbaland/Jenkins/Garrett/Polow Da Don/Danjai/Variou) / Interscope 1784995 (ARV)	SALES INCREASE
54	43	74	SCOUTING FOR GIRLS	Scouting For Girls 2★	(Green) / Epic 88697155192 (ARV)	
55	52	93	TAKE THAT	Beautiful World 8★3★	(Shanks) / Polydor 1715551 (ARV)	
56	45	24	NE-YO	Year Of The Gentleman ★	(Stargate/Harmony/Polow Dan Don/Taylor/Variou) / Def Jam 1774984 (ARV)	
57	55	30	KINGS OF LEON	Aha Shake Heartbreak ★	(Johns/Angelin) / Hand Me Down 82876764102 (ARV)	
58	61	98	TAKE THAT	Never Forget - The Ultimate Collection 3★	(Variou) / RCA 82876748522 (ARV)	SALES INCREASE
59	New		NATALIE COLE	Still Unforgettable	(Variou) / Rhino 4302780612 (CIN)	
60	57	14	KANYE WEST	808s & Heartbreaks	(West/No I.D./Bhesket/Platin Pat/Variou) / Roc-a-fella 1791341 (ARV)	
61	Re-entry		T.I.	The Paper Trail	(Diesel/Knox/Timberlake/Jonny/Variou) / Atlantic 7567836381 (CIN)	
62	47	18	SEASICK STEVE	Dog House Music	(Wold) / Bronzerat BRO4 (PIAS)	
63	63	18	SNOW PATROL	A Hundred Million Suns ★	(Lea) / Fiction 1785255 (ARV)	
64	56	36	VAMPIRE WEEKEND	Vampire Weekend	(Batmangli) / XL XCD318 (PIAS)	
65	60	16	GLASVEGAS	Glasvegas	(Costey) / Columbia 6060000 (ARV)	
66	64	88	AMY WINEHOUSE	Back To Black 6★6★	(Ronson/Salaamremi.Com) / Island 1713041 (ARV)	
67	62	16	STEREOPHONICS	A Decade In The Sun - Best Of 2★	(Jones/Lowe) / V2 1780693 (ARV)	
68	Re-entry		THE PRODIGY	Their Law - The Singles 1990-2005	(Howlett) / XL XCD190 (PIAS)	
69	44	4	JAMES TAYLOR	Covers	(Taylor/O'Donnell) / Hearmusic 7231076 (ARV)	
70	Re-entry		BOYZONE	Back Again... No Matter What	(Hedger/Rogers/Lipsitt/Mac/Variou) / Polydor 1785356 (ARV)	
71	Re-entry		STEVIE WONDER	The Definitive Collection ★	(Variou) / Universal TV 0665022 (ARV)	
72	Re-entry		THE KILLERS	Sam's Town 4★	(Flood/Moulder) / Vertigo 1702675 (ARV)	
73	53	13	BRITNEY SPEARS	Circus ★	(Dr Luke/Bianco/Sigsworth/Martin/Variou) / Jive 88697406982 (ARV)	
74	75	156	THE KILLERS	Hot Fuss 4★	(Saltzman/The Killers/Flowers) / Vertigo 9875385 (ARV)	
75	58	5	FRANZ FERDINAND	Tonight: Franz Ferdinand	(Caryell/Franz Ferdinand) / Domino WIG205X (PIAS)	

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