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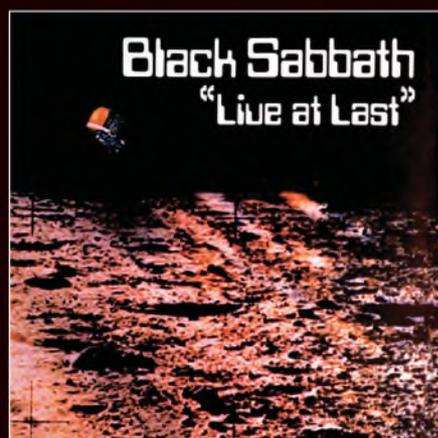
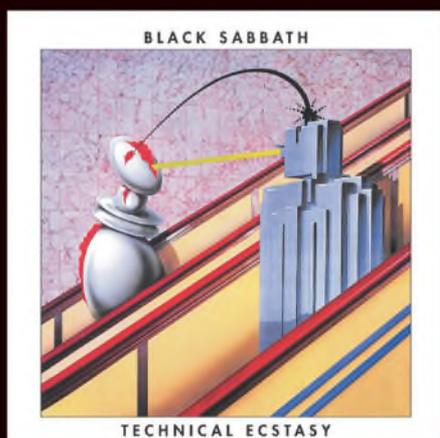
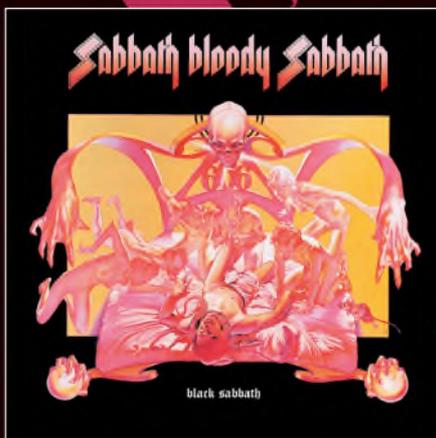
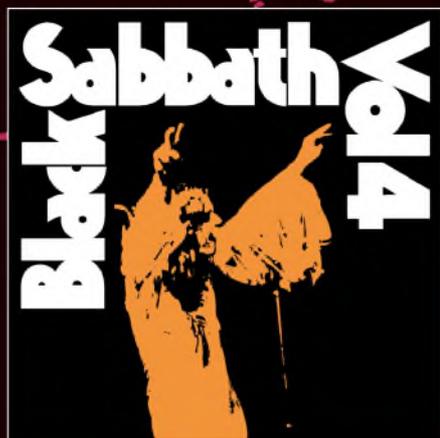
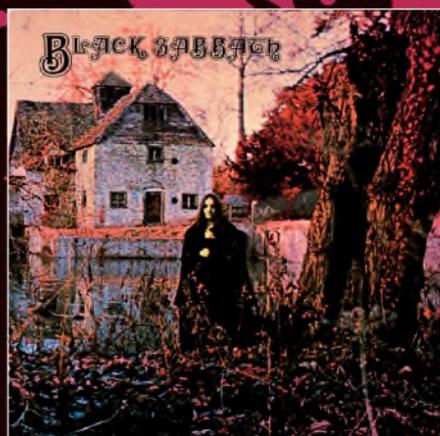
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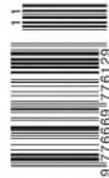
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NEWS SXSW PREVIEW

A look ahead as 2,000 shows hit Austin, Texas, for the 23rd SXSW festival



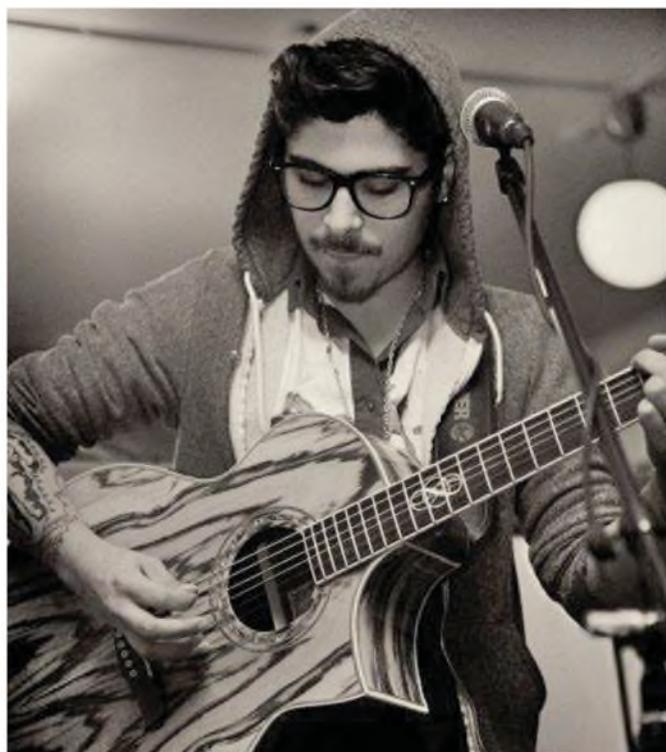
LIVE ENVIRONMENT

Julie's Bicycle highlights four priority areas for live industry to address



FEATURES BLACK CELEBRATION

The holy grail of heavy metal – Black Sabbath rarities due for release



New Unearthed bands are hungry like the Wolfnotes

NEW EAST LONDON VENUE

The Queen Of Hoxton is to open its doors to *Music Week's* live music platform this month as it hosts the first Unearthed event for 2009.

The venue, formerly called Industry, will now join Rough Trade East as one of the locations *Music Week* will use to host its monthly Unearthed showcase events.

Current A&R favourites Kurran & The Wolfnotes (above) will join a stellar line-up of talent on March 23. Recent RCA signing Max Tuohy and Alice & The Cool Dudes, who have been generating fevered online interest with their sync-friendly demos, will complete the line-up.

Last week Kurran & The Wolfnotes appointed new management in the shape of Machine Management's Iain Watt (Mika, Jonathan Jeremiah, Alphabeat). The band is fronted by Kurran Karbal, formerly of Trash Fashion, and are currently available for publishing and records.

Meanwhile Max Tuohy was signed to RCA last year by Newton Faulkner A&R man James

Roberts. Tuohy's debut, *Run Over*, will be released on white label next month.

"Unearthed has been about introducing the hottest new talent to industry, at all levels of the game. This month two of the three acts performing are unsigned, each with only a handful of gigs under their belt, so the talent is very fresh indeed," says *Music Week* talent editor Stuart Clarke.

"Between Rough Trade East and The Queen Of Hoxton, we've got two great East London locations that we can choose between depending on the musical line-up."

Unearthed provides an extension to the Unearthed brand in print, giving new musical talent – signed, unsigned and sometimes unmanaged – a platform to engage with the industry.

Hockey headlined the inaugural event, which took place in December. The EMI-signed act have since concluded a publishing deal with Sony/ATV.

YouTube ramps up the rhetoric in video row

Video-sharing site resists PRS For Music demands

Online

By Ben Cardew

YOUTUBE APPEARS TO BE IN NO HURRY to conclude negotiations with PRS For Music over a deal to pay songwriters as it issued a chilling warning that it can live without music on its service.

Emergency talks are now under way to find a new deal between the two organisations, after YouTube dramatically blocked premium music video content for UK users last week.

The move comes three months after their existing deal expired and the two sides met last week to try to sort out the dispute, with more meetings scheduled.

But alongside the behind-the-scenes talks a war of words has broken out, with YouTube claiming that PRS is asking for "prohibitive" costs that would make the site economically unsustainable, while PRS says YouTube wants to pay "significantly less" to writers for using their music.

Now the Google-owned video-sharing site has ramped up the rhetoric: Europe, Middle East and Africa director of video partnerships Patrick Walker tells *Music Week*, "We can survive without music, but it isn't something that we hope for."

That chimes with a comment made to *MW* earlier this year by Google vice president of content partnerships David Eun. He said, "There is no content or partner that YouTube must have to succeed. YouTube is not a music store."

This is not the view of PRS managing director of broadcast and online Andrew Shaw, who claims to have the backing of the industry in the dispute, despite YouTube's value as a promotional tool for labels.

Shaw points out that the music blocked – premium content means music supplied or claimed by record



"I think YouTube's attitude is cynical and exploitative"
FEARGAL SHARKEY, UK MUSIC

labels – represents only a small percentage of the total music on the site. "I think that music is important to everybody," he says. "Whether the label-uploaded video is crucial to their business I don't know but [music] is important to their service."

"A huge part of YouTube's traffic is music-based," adds UK Music CEO Feargal Sharkey. "I think [YouTube's] attitude is cynical and exploitative."

Ultimately, the dispute boils down to whether YouTube can pay PRS on a per-stream basis (a principle PRS says is enshrined in the Copyright Tribunal decision of 2007) or as a percentage of total revenue, as with commercial radio.

PRS says the Tribunal decision obliges it to seek an agreement on a per-play basis, adding that the deal it eventually agrees with YouTube will set an important precedent.

YouTube, however, points out that it was not party to the Tribunal negotiations and, as such, is not obliged to follow its decisions.

What is more, there are fears that the Tribunal decision, which demands that revenue is paid whether or not a site secures any advertising, does not reflect the commercial realities of a depressed economy. "The

per-stream minima enshrined by the Copyright Tribunal decision, which is what's ultimately driving this dispute, are so far detached from the commercial realities of running an online or mobile music service in a declining advertising market that the economics of providing a legitimate music service are prohibitive," says Gregor Pryor, partner in the advertising technology and media team at law firm Reed Smith.

"The fact that many companies that operated music services are leaving the market is clear evidence of that."

YouTube has form for upsetting the industry, with Warner withdrawing its content from the site in December. However, in this new bust-up there does seem to be some optimism among all the darkness. While the two sides' views might seem irreconcilable at present, both PRS and YouTube stress that negotiations have been positive so far.

"There is the potential for compromise," says Shaw. "YouTube is a combination of lots of different types of services. There are ways to bundle up different packages of rights to come to commercially acceptable conclusions."

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News

THE PLAYLIST



DIZZEE RASCAL Bonkers

Dirtee Stank

A synth-heavy, beat-driven return that is destined to echo the success of his Calvin Harris collaboration. Dizzee Rascal is about to go stratospheric. (single, June tbc)



IRONIK FT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer)

Asylum

Hold the number one spot – Ironik's return sees the rapper/producer drawing on the chorus from Elton John's megahit, and we're tipping very big things indeed. A summer monster. (single, April 27)



BLAME FEAT. SELAH Because Of You

Unsigned

Hitting the Radio One playlist way upfront in January, Because Of You is a big drum 'n' bass tune with commercial ambitions. A breakout hit waiting to happen. (single, tbc)



ROYKSOPP The Girl & The Robot

WOS

The single from RoxySopp's new studio album, Robyn brings the vocals, RoxySopp provide the production. Lovely stuff. (single, May 25)



YUSUF Roadsinger

Island

A tremendous return to form. These new songs easily fit among the work of the singer at his peak. (album, June tbc)



ERIK HASSLE Hurtful

Island

Hassle is a Scandinavian solo male, managed by Crown (Sugababes, Gabriella Cilmi) and recently signed by Island. Hurtful is an pop song with a huge hook and international appeal. (single, tbc)



MY TIGER MY TIMING This Is Not The Fire

Silver Music Machine

A London four-piece creating off-kilter pop that meets somewhere between Hot Chip and Foals. Joe from Hot Chip is producing their debut. (single, April 6)



LOCAL NATIVES Airplanes

unsigned

Not to be missed at SXSW this week, Local Natives fill a space somewhere between Cold War Kids and Bon Iver. Wonderful songs. (demo)



PLACEBO Battle For The Sun

PIAS

Criminally, Placebo have always enjoyed more success internationally than they have at home, but never say never. Battle For The Sun proves there is plenty of gas left in the tank yet. (single, tbc)

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



SIGN HERE

Scottish outfit The Xcerts have signed a long-term deal with Xtra Mile Recordings

Marina & The Diamonds have signed to Warner/Chappell

Thecockbullkid has signed to Island Records via a new tie-in with indie label, Moshi Moshi

A Place to Bury Strangers have signed to Mute. The deal incorporates their forthcoming second album and beyond

Tiffany Page has signed to Universal Publishing (see publishing news, p12)

Erik Hassle has signed to Island Records



GIG OF THE WEEK

Who: Doves
When: Thursday, March 19
Where: Forum, London
Who: With their triumphant new album due next month, Doves first London show this year is an opportunity to hear the new songs in an environment that suits them best

Government's Brussels battle could endanger 70-year

Term victory hangs in

Copyright

By Robert Ashton

THE UK INDUSTRY'S ABILITY TO DELIVER ON COPYRIGHT TERM hangs in the balance following the Government's decision to play hardball with Brussels over the copyright term Directive.

Just as copyright extension looked achievable, it appears a genuine legislative clanger – or if you believe the conspiracy theorists, a concerted attempt by the Government to derail the McCreevy Directive – is threatening to clinch defeat from the jaws of victory, with ministers apparently pushing for an alternative to McCreevy's proposed session players' fund.

Culture Secretary Andy Burnham recently signalled that the Government, which had not declared its hand in Brussels following the debacle over the Gowers Review, was finally ready to push for "around 70 years" for copyright term extension, as the debate moves through the various Council working groups and European Parliament.

This was perceived as a compromise – to help persuade fellow



John Denham: not a big fan of extension

Government colleagues who are still pushing the findings of Gowers Review and also bring along other European countries, such as the Netherlands, who are also not convinced by the longer term. According to sources, this UK-endorsed 70 years is now gaining traction.

But the Government waited to attach to its proposal an agreement worked out between the BPI, AIM and the Musicians' Union to administer the session player fund suggested by internal market commissioner

McCreevy in his February 2008 proposal to extend term to 95 years.

This alternative deal has been negotiated over many months because record companies had balked at McCreevy's original proposal that 20% of income during the extended term should be diverted to session players. It was signed off recently – it proposes 20% of PPL income should be put aside with the collecting society making payments – and delivered to Government.

However, it is understood that instead of suggesting this as a possible alternative solution for use in the UK only (there is sometimes room for derogation of European-wide law), the UK Intellectual Property Office is pushing the UK industry agreement through as an amendment to McCreevy's Directive. This might enshrine it in law and mean other EU member countries would have to administer it.

This, according to one insider, is "causing a lot of opposition". He adds, "The (UK) proposal as an alternative measure would be fine. But it wasn't designed as a blanket proposal to replace the McCreevy proposal."

Featured Artists Coalition Call for new blood on FAC board



Left to right: the FAC steering group includes Radiohead's Ed O'Brien, Blur's Dave Rowntree, Kate Nash and Billy Bragg

THE NASCENT FEATURED ARTISTS COALITION is expected to assemble a board of at least 15 members over the next few weeks and get a full mandate to pursue an agenda following the group's official launch last week.

FAC currently has a seven-strong steering committee, which has raised issues and helped organise the launch of the new body. But steering group member and Radiohead guitarist Ed O'Brien says he and his fellow committee members are now asking for new

blood to come forward to help organise the group, which is run by artists for the benefit of artists and fans.

"We want anyone who is interested. The key is to get some younger faces in," says O'Brien, who sits on the steering group chaired by Blur's David Rowntree and also featuring Soul II Soul's Jazze B, Billy Bragg, Kate Nash, Marillion's Mark Kelly and Master Shortie.

"We probably need at least 15 on the board because a lot of the

time we will be on tour." An administrator will also be required to help put into action the artists' plans.

O'Brien, who explains one imperative for FAC is to reply to Lord Carter's Digital Britain report, says another clear objective of FAC will be to establish a transparent organisation that lobbies for a whole range of issues. "Two groups have been locked out of the discussions [within the industry]. They are fans and artists," he says.

ar extension deal

balance

Another source suggests it is completely unworkable in some territories because, unlike the UK, they do not have the systems in place (an operation similar to PPL) to make such an arrangement work.

"This could derail the whole thing [copyright term extension]," says the insider. "We are trying to get them to back off. If the worst comes to the worst we would just take term extension. You can't impose the deal we are looking to do on other member states. We could lose everything because of this. It looks worrying."

Some insiders are even talking conspiracy theory, with the move seen as a cynical attempt by the Government to kill off term extension while – on the face of it – pushing for more protection.

There is certainly some variance within Government circles about term extension, with Burnham seen as one of the more vocal and supportive players, but others such as John Denham, secretary of state for the Department of Innovation, Universities and Skills, not being nearly as supportive.

"To be honest I don't know if it is them being very clever [in killing off term], whether the different Government departments colluded or they don't listen to each other or like each other," says the insider.

It has even been suggested to one executive that it would not be a disaster if the Directive went to a second reading in Brussels later in the year, although most insiders believe there is no appetite within Brussels for this.

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Music Relief and charity records join aid campaign

Comedy noses ahead in the charts as music does its bit

Charity

By Ben Cardew

COMEDY AND CHARITY WERE SET TO SCORE A CHART TRIPLE yesterday (Sunday) with the industry linking with Comic Relief and two of the official Red Nose Day singles expected to occupy top three placings.

(Barry) Islands In The Stream (Mercury), an official Comic Relief single from Gavin And Stacey stars Rob Brydon and Ruth Jones, was set to debut at number one after selling 40,000 copies in just three days, putting it significantly ahead of last week's number one, Flo-Rida's Right Round.

The track was given a further boost when it featured on last Friday's special Comic Relief Does Top Of The Pops programme, part of the official Red Nose Day celebrations, alongside performances from U2, Franz Ferdinand and Oasis.

The other official Comic Relief single, The Saturdays' cover of Depeche Mode's Just Can't Get Enough (Fascination), looked set to remain within the top three, after debuting at two the previous week.

That song featured on Channel 4's Album Chart Show last Friday, with producer 3DD making the performance available to stream through the Comic Relief website (www.comicrelief.com).

And, in celebration of a relationship between Comic Relief and the music business that has endured throughout the charity's 21-year history, the UK's record companies and publishers teamed up for an offer – Music Relief – that will see at least



Rob Brydon and Ruth Jones (left) look set to topple Flo-Rida from the top spot. Below: The Saturdays are also in the higher reaches of the singles chart



20p from any Top 40 song downloaded from iTunes.co.uk before midnight last Saturday donated to the cause.

The music industry initiative, which sprung from a conversation between Comic Relief founder Richard Curtis and Universal Publishing deputy managing director Mike McCormack, is based on the midweek charts from last Wednesday, March 11.

For every Top 40 track sold, iTunes donates 10p, the label matches this and the music publisher also contributes. In a unique example of

co-operation across the industry, all labels and publishers, both major and indie, have agreed to participate.

In addition, certain artists, such as Lily Allen whose track The Fear was at 10 in the midweek sales flashes, have agreed to donate their share of proceeds. "I've watched Comic Relief since I was a kid, so being able to help in such a straightforward way is great," says Allen. "Music Relief will see the whole Top 40 turn red for a weekend."

It is hoped Music Relief will become an annual event.

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IN THIS ISSUE



NEWS
SXSW PREVIEW 4
 A look ahead at the 23rd music festival from the heart of Texas
 Below: The Saturdays are also in the higher reaches of the singles chart

MEDIA NEWS
EASY AS ABC FOR MAG COVER STARS 6
 New monthly ABC figures released

DIGITAL NEWS
EMBATTLED YOUTUBE 9
 Video giant's copyright immunity threatened by new Muzic site

LIVE NEWS
JULIE'S BICYCLE SPELLS OUT AGENDA FOR ILMC 10
 Four key environmental areas outlined for live industry to tackle

PUBLISHING NEWS
DIAMOND SIGNINGS 12
 Warner/Chappell nets Marina Diamond

UNEARTHED
CALLING EARTHLINGS 14
 Unsigned duo We Fell To Earth in focus; plus Dooley's Diary

FEATURES
BLACK CELEBRATION 16
 Universal release deluxe version of Black Sabbath's Paranoid album in big campaign push as metal veterans' go digital on back catalogue

Anytime, Anywhere: Merlin joins forces on music access service

A NEW AWARD-WINNING SERVICE that enables people to hook up with their music through practically any device has inked a deal with Merlin.

Catch Media's Play Anywhere service, which is expected to launch in the US within the next three months and in the UK before the end of the year, gives music lovers access to their personal music collections via any of their registered devices, including PC and mobile.

Merlin has become the third major rights holder – Universal and Warner are already on board with Play Anywhere – to link up, giving access to repertoire from labels such as Domino, Beggars Group, Eptaph and PIAS.

Play Anywhere allows customers to listen to their existing music collection across mobile phone, set-top box, and in-car "infotainment" systems. It is also believed that for the first time all key participants will take part in the revenue stream and receive real-time usage reporting.

Merlin CEO Charles Caldas says the system, a winner at the Music Ally/MidemNet New Business Showcase in January, is an exciting one because if you "pay for the privilege" then you can access your music from a set-top box at home, via the computer in the office or from your mobile phone in your holiday home.



"There are so many different models out there but this is interesting because it is not a music service per se..."

CHARLES CALDAS,
MERLIN

He believes it is also important for Merlin to be in at the start of Play Anywhere since it allows him "an opportunity to participate in shaping a new service."

"There are so many different models out there, but this is interesting because it is not a music service per se. It is also not a retailer, nor a service selling content. It enables customers to streamline their music collection," says Caldas. "Not only does it provide consumers with a convenient and practical way to access their collections, but it generates new revenue for our labels that simply did not exist before."

Catch Media CEO Yaacov Ben-

Yaacov adds that Merlin has grown to be the "most commercially significant" source of independent music and is also at the forefront of digital licensing.

Caldas explains that, with the Play Anywhere deal in the bag, momentum is now building for Merlin to add many new services – it linked with iMesh earlier this month.

Merlin has been involved in numerous negotiations since signing a deal with Spotify at the end of last year. "I think services are finally understanding the importance of having all the important indie repertoire," Caldas says.

News

Editorial Ben Cardew



YOUTUBE, LIKE MANY GREAT INNOVATIONS, has become indispensable for music fans.

They have grown accustomed to visiting the Google-owned site for the latest chart releases, archive footage of The Rolling Stones rocking out Madison Square Garden, the Sex Pistols on Bill Grundy's Today show or DA Pennebaker's Ziggy Stardust and The Spiders From Mars documentary.

And, of course, it has proved a fantastic and essential marketing tool for labels, who can showcase their acts to a global audience at the flick of a button.

But, for PRS for Music, the video sharing site is becoming a big headache.

Almost weekly, the red tops scream foul as Britain's crimpers and grease monkeys claim they are being ordered to cough up for using their radios. Just last week, Oldham Athletic announced it was searching

for new material after it claimed PRS for Music made the cost of using their goal celebration music (The Guns Of Navarone, incidentally) extortionate.

Now the organisation faces opprobrium from a public who will doubtlessly blame them for the disappearance of music promos from YouTube. This is a battle the newly-rebranded PRS for Music does not need right now. And there remains a significant distance to bridge: PRS for Music says that YouTube wants to pay "significantly less" to writers for using their music, despite the massive increase in YouTube usage; YouTube says that PRS for Music is pushing for a deal on terms that are economically unsustainable, given the current bleak economic outlook.

But what was the alternative for the organisation and its 60,000 songwriter and composer members? Should it have rushed through a deal that it would eventually come to rue? Of course not. Fix a quick deal solely to prevent such a stand-off? Hardly. Or roll over and risk getting screwed on future deals? No way.

PRS for Music had to stick by its guns or it would be weakened in any future negotiations – and not just with YouTube. It is also worth noting that this is not the first time that the video sharing site has picked a fight with rights owners: Warner removed its content from the site last December, while YouTube currently faces a lawsuit from MTV owner Viacom.

What is paramount now is that the situation is resolved quickly. The good news is that PRS for Music appears to have the backing of the industry – for now at least. And, although the Featured Artists Coalition has only just got itself up and running, the society could do worse than call upon the artist-run organisation to join its corner.

Talking with artists such as Kate Nash, Ed O'Brien and Billy Bragg, it becomes apparent that their unique relationship with fans – undoubtedly also viewers of YouTube – will be a factor in helping shape future industry policy. They would be ideal ambassadors to point up YouTube's folly.

There are already signs that sense will prevail. PRS for Music hooked up with YouTube owners Google last week in an attempt to break the deadlock and, although nothing concrete came from the talks, further discussions are pencilled in the diary.

And as the PRS points out, for a site with its fingers in as many pies as YouTube, there are many ways in which rights can be bundled up into different commercial packages and many ways in which a deal can be reached.

And whatever YouTube might claim, a deal is essential for both sides.

YouTube may be an important outlet for the music industry, but it also needs the emotional connection that music brings if it is to be more than just a collection of viral ads, home videos and vain cries for the public's attention.

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

Austin event looks to benefit a wider range of delegates

Opportunity knocks for small

Events

By Stuart Clarke



THE ECONOMIC DOWNTURN MAY HAVE forced many in the industry to think twice about booking their annual pilgrimage to South by South West this year, but the 2009 event, which starts this Wednesday, remains a vital date in the industry's calendar, with artist numbers and the number of shows on the increase.

It is now 23 years since the music festival launched, aiming to provide a platform for US bands among the venues of 6th Street in Austin, Texas. Since then, the event has adopted various roles: for many years it was – and still is – a vital A&R source for new music, while more recently it has forged a role as a successful launch platform for newly-signed and even established artists looking to bring new music to market.

Repeat performances by Duffy and MGMT at last year's SXSW helped to introduce their debuts to the international media, while the previous year, the event played an important role in Amy Winehouse's US assault.

This year, applications are at 10,800, while the total number of shows has increased from 1,800 to 2,000.

MTV head of talent and music David Mogendorf will be the broadcaster's sole UK representative at SXSW this year, but he says a no-show was not an option. "We still feel it's really relevant to have people out there and to have the brand represented, even if we've had to cut numbers," he explains. "Musically, a lot of the stuff you can probably see in the UK, but it's really valuable to have an opportunity to see everything early on in the year and catch up with people away from London."

For Mogendorf, who hopes to catch Passion Pit, Janelle Monae and Asher Roth at SXSW, the importance of the event lies in seeing those artists that MTV can get behind and start championing immediately. "The stuff we're looking to see is those artists that the labels are looking to break through to a level where MTV can feature them," he says.

In addition to the new names, SXSW 2009 boasts one of the most heavy-hitting line-ups of established acts yet. Metallica, Devo, Dinosaur Jr and The Decemberists are among the live attractions to take to the stage, while from the UK PJ Harvey, Primal Scream and Glasvegas will also play live. Indeed, the number of UK bands represented this year has increased from 112 last year to 172 in 2009.

While organisers are not announcing official figures, the number of major-label A&Rs attending from the UK this year is down, a result of labels cutting back on costs as well as reacting to the fact that



Independent acts Passion Pit and School Of Seven Bells at the SXSW Conference Centre will host a wealth of deb

many of the hot deals are already in place before the first band hits the stage. For many independents, this can be a bonus: the absence of majors can lead to more opportunities.

For Full Time Hobby director Nigel Adams this year marks the label's biggest presence at the festival yet and will see it hosting an official Full Time Hobby showcase for the first time, boasting performances by White Denim, School Of Seven Bells, Rolo Tomassi and Micah P Hinson.

"For us, it's the best chance we

BACS to the future as songwriting

THE BRITISH ACADEMY OF COMPOSERS AND SONGWRITERS is changing its name and embarking on a major rebranding in preparation for a second decade representing those in the business of songwriting.

In an effort to resolve the confusing array of different names it has been known as – it is sometimes referred to by the tongue-tying BACS and also The Academy – the group has taken on the new moniker British Academy of Songwriters, Composers and Authors or BASCA.

BASCA chief executive Patrick Rackow explains that the BACS acronym led to it getting confused

by some with the electronic bank payment system of the same name, while The Academy was often confused with the Royal Academy or the Academy of Music. "The Academy is also rather pompous and didn't mean anything," adds Rackow.

The new name, which comes complete with a brand new logo (pictured right and designed by design team Studio Dempsey, which produced the English National Opera logo), is, according to Rackow, immediately identifiable.

"The old name was a compromise from when we formed 10 years ago. It was cumbersome.

And once we decided to change the name it made it an easy decision to change the logo too," says Rackow, who adds that the addition of Authors to the new name brings the group in line with Europe where many songwriters are simply known as authors.

"Also, no one could remember what the old logo looked like. It was fussy and small and simply didn't work when juxtaposed with other logos; it disappeared."

Alongside the rebranding, Rackow and his recently-installed chairman Sarah Rodgers, who recently took over the role from long-standing chairman David

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will Michael Jackson's summer residency at The O2 be a thriller or bad?

THRILLER 56%
BAD 44%

THIS WEEK'S QUESTION:

Will YouTube's decision to block music videos cause lasting damage to the music industry?

To vote, visit www.musicweek.com

in 2009 as recession keeps major-label numbers at bay

Labels as SXSW approaches



PHOTO: ALEX DE CARVALHO



Labels aim to make a splash this year while (above right) they wait for the summer season to start

“The fact that less people are going out from the UK this year, means there are more opportunities for a label like us”

NIGEL ADAMS, FULL TIME HOBBY

get to connect with the bands and labels we work with,” says Adams. “I think also the fact that maybe less people are going out from the UK this year means there are more opportunities for a label like us. We have a better chance of picking up new clients.”

Adams explains that the label has different priorities for SXSW, for each of their artists. “With Rolo Tomassi, for example, we are looking to get them a US deal, whereas with White Denim, who are playing there, we have a new album coming out so

it’s an opportunity to showcase the new material to the UK press out there.”

Outside of the usual A&R run, the event throws up plenty of opportunities for press companies, pluggers and live agents looking to strengthen their rosters back home.

One company heading out to the event this year is Anorak London (formerly Scruffy Bird), which is sending all six staff with the aim of generating new business. Director Laura Martin says the event is a hugely important week for the company.

“Everyone is very much on the case with tips and we have lots of meetings set up to ensure it’s a productive week in terms of finding new labels and new music,” she says. “The main objective for us is to get new business.”

Anorak London is teaming up with UK label Moshi Moshi to throw its first party on Saturday afternoon. “It’s a good opportunity to get our new brand name out and about amongst the world-wide industry,” says Martin. “Although there is a lot less UK media out there this year, due to the current climate.”

Away from the live activity and networking, the conference schedule this year will include a keynote address by Quincy Jones, and the usual line-up of panels and sessions examining a wide range of hot topics affecting the music business.

● **Radio One’s Huw Stevens will be exclusively blogging live from SXSW next week on www.musicweek.com**
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Music academy relaunches as BASCA



Ferguson, is about to mount a major recruitment drive over the next year in its efforts to drive up membership.

The organisation’s membership currently stands at around 2,000, including high-profile figures such as Mick Jagger and Sir Tim Rice, but Rackow concedes, “More professional members will add weight to our voice.”

He says he hopes to eventually double the membership numbers, although he does concede that this may be ambitious in the first year. “There are two main reasons. One is slightly cynical, but it is

easier to get meetings if you go in with Mick Jagger,” he says. “The other is that we feel we represent these people anyway, but we need to hear from them that what we are doing is really what they want us to do.”

At the same time, the BASCA website will receive a new look to tie in with the changes, as will the group’s magazine *The Works*. Additionally, from April the organisation will be offering a monthly surgery when professional members will be able to talk one-to-one with Rackow and other board members about issues surrounding the profession.

News in brief

● The BPI has welcomed a newly-opened consultation on the potential role for a **digital Rights Agency**. The idea of a Rights Agency was floated by Minister for Technology, Communications and Broadcasting Stephen Carter in his recent Digital Britain report and the UK Intellectual Property Office launched the consultation about it on Friday to find out how industry, consumer groups and the Government can work together to produce new music systems and stop illegal filesharing. BPI chief executive Geoff Taylor says, “The proposed Rights Agency, its structure and costs need careful consideration, but it is clear that it can be more than a talking shop and that its role may encompass developing measures to tackle repeat infringement.”

● **Universal Music Publishing** has won its court case with Eminem’s producers Mark and Jeff Bass. The Bass brothers, who own FBT Productions and were involved with some of the rapper’s early material, had brought a lawsuit over the split of digital royalties. They claimed their contract entitled them to 50% of the proceeds for songs sold through online stores or mobile phone operators, arguing that the songs they provided to such services amounted to master recordings, from which unlimited digital copies could be produced. However, the jury decided that a song bought online is the same as one bought in a shop, as Universal had argued.

● Environmental group **Julie’s Bicycle** has produced a green manual for the music industry in response to the Mayor of London’s

plans to reduce carbon emissions by 50% before 2025. Produced in tandem with Boris Johnson’s office, Green Music: Taking Action On Climate Change is a blueprint for the music industry to follow, which will enable them to cut the estimated 465,000 tonnes of carbon dioxide it produces each year.

● More than 50 independent record stores in the UK and Ireland, from Blackcat in Taunton to One Up in Aberdeen, have now signed up for the second **Record Store Day**, which takes place on April 18. Organisers have announced a fresh batch of exclusive releases for participants to sell, including a series of seven-inch vinyl singles from Rhino featuring names such as The Smiths and MCS, plus an exclusive mix from Wooden Ships. Last Shop Standing, a book by Proper Distribution boss Graham Jones, has been made the official book for the event.

● **Proper Note**, the joint venture between distributor Proper and specialist label New Note, will officially launch the distribution of labels formerly carried by New Note Distribution from April 1. Proper Note formed after New Note was forced into liquidation at the end of December 2008 as a result of Pinnacle going into administration.

● London-based trade show **International Music Industry Week** launches in June. The event, from the team behind London Calling, takes place on June 17-18 in Earls Court and will consist of a paying conference, a programme focusing on the issues facing the sector in the current economic climate and a freetrade show.

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News media

TV Airplay chart Top 40



This	Last	Artist	Title	Label	Plays
1	5	TI FEAT. JUSTIN TIMBERLAKE	Dead & Gone	Atlantic	478
2	2	ALESHA DIXON	Breathe Slow	Asylum	469
3	3	TINCHY STRYDER	Take Me Back	4th & Broadway	468
4	21	FLO-RIDA	Right Round	Atlantic	452
5	6	LADY GAGA	Poker Face	Interscope	436
6	4	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope	409
7	8	SHONTELLE	T-Shirt	Universal	399
8	1	LILY ALLEN	The Fear	Regal	395
9	7	KID CUDI VS. CROOKERS	Day 'N' Nite	Data	377
10	9	KINGS OF LEON	Use Somebody	Hand Me Down	376
11	14	THE SATURDAYS	Just Can't Get Enough	Fascination	368
12	11	TAYLOR SWIFT	Love Story	Mercury	357
12	17	KELLY CLARKSON	My Life Would Suck Without You	RCA	357
14	16	KIG FAMIYY	Heads, Shoulders, Knees And Toes	AATW/Island	342
15	10	N-DUBZ	Strong Again	AATW	335
16	18	AKON	Beautiful	Universal	320
17	12	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	296
18	15	TAKE THAT	Up All Night	Polydor	294
19	29	CHIPMUNK	Chip Diddy Chip	Alwayz	289
20	NEW	BEYONCE	Halo	Columbia	267
21	13	LADY GAGA	Just Dance	Interscope	251
22	19	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	Polydor	248
23	19	THE PRODIGY	Omen	Take Me To The Hospital	233
24	25	SEPTEMBER	Can't Get Over	Harczbeat	223
25	NEW	BASSHUNTER	Walk On Water	Harczbeat	205
26	33	METRO STATION	Shake It	Columbia	178
27	28	LEMAR	Weight Of The World	Epic	177
28	39	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data	175
28	NEW	VANESSA JENKINS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB	Islands In The Stream	Mercury	175
30	31	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope	174
31	37	JENNIFER HUDSON	If This Isn't Love	RCA	166
32	24	U2	Get On Your Boots	Vertigo	164
33	NEW	WHITE LIES	Farewell To The Fairground	Fiction	163
34	26	NE-YO	Madi	Def Jam	159
34	NEW	THE SCRIPT	Talk You Down	Phonogenic	159
36	NEW	JAMES MORRISON	Please Don't Stop The Rain	Polydor	155
37	NEW	GHETTYS	Sing For Me	AATW	154
38	22	THE KILLERS	Spaceman	Vertigo	153
39	23	ALL-AMERICAN REJECTS	Gives You Hell	Geffen	149
39	38	BRITNEY SPEARS	Circus	Jive	149

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

Monthly ABC figures reveal more about titles' sales

Cover stars make it easy as ABC for mag circulation

Print

By Ben Cardew

THE FICKLE NATURE OF MUSIC MAGAZINE READERS is highlighted by new figures that show cover stars can have a huge impact on weekly or monthly sales.

Bauer, home to *McJo* and *Q*; IPC Media, publisher of *NME* and *Uncut*, BBC Worldwide and RWD Media, were all represented in the new figures from ABC, which also publishes six-monthly reports. The new report details month-on-month/issue-by-issue figures for around 200 titles, giving new transparency to the reporting of consumer magazines, according to ABC.

The results illustrate for the first time how sharply the circulation of music titles can vary from issue to issue, driven by factors such as cover-mounts, end-of-year round-ups and, especially, the choice of cover star.

Bauer's *Q*, for example, which recorded an average circulation of 103,017 in the six-month ABC figures to the end of 2008, reported sales of 123,538 for its October 2008 issue, which featured dual Oasis covers.

However, its November relaunch issue sold 103,709 copies and the December issue, with Razorlight as cover stars, sold just 90,822. Its January issue – traditionally a strong seller as it features end-of-year charts – boosted circulation to 112,994.

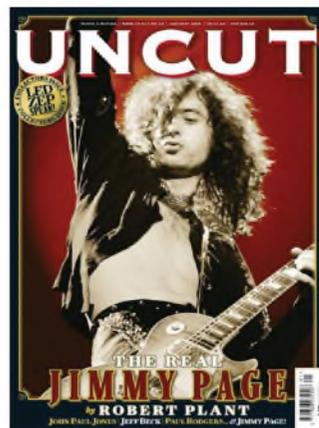
"With *Q*, 80% of the buyers purchase every issue, the remaining 20% are floating voters," says Stuart Williams, the publishing director of Bauer's music and film titles. "It is hugely dependent on the cover artist. The number one reason people buy *Q* is the reviews, the number two is the front cover."

It was a similarly fickle tale at fellow Bauer title *McJo*, which averaged 100,507 readers in the six-monthly figures.

McJo's figures underlined the publishing truism that putting The Beatles on the cover of a music



Q's Oasis cover, *McJo*'s Beatles tribute and *Uncut*'s January 2009 issue all recorded circulation increases amid mixed ABCs



magazine will always pay off: *McJo*'s September 2008 issue, which featured the Fab Four as cover stars, sold 121,755 copies, while its November issue, with The Clash on the front, sold just 97,001. Again, its January end-of-year issue sold well, at 104,191.

However, Williams says that it is becoming more difficult to identify the cover stars that will generate sales. "Ten years ago you would put the biggest band with an exclusive interview and that would be it. But that was before all the other media became interested in these bands," he says. "It is pretty obvious that the big bands are the ones that will sell the most copies. But there is no rule because you can get the timing wrong."

The fortunes of IPC title *Uncut*, a rival to *McJo*, were equally mixed: its December 2008 issue sold 77,432 copies, some 10,000 less than its half-year average of 87,069, while its end-of-year January issue increased circulation to 96,637.

Meanwhile, both IPC's *NME* and Bauer's *Kerrang!* showed a strong sales bias towards the summer, possibly boosted by the festival season.

In August, *NME* averaged 54,905 readers and in September 56,884, but this fell to 44,561 in October, 44,645 in November and 45,462 in December.

Perhaps unsurprisingly, free title *RWD* showed considerably more stability in its figures, posting 77,200 for October and November, 77,300 for December and 77,400 for January/February.

ABC director of magazines Jan Pitt hails the new figures as a "positive step" forward for advertisers and publishers alike. She says, "The new report, with the issue-by-issue breakdown, will enable owners, buyers and advertisers to get a more detailed view and understanding of a magazine's figures."

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Media news in brief

● Comedian **Frank Skinner** has started a new Saturday Breakfast Show on Absolute Radio. Skinner is joined by co-presenter Emily Dean and the show will be produced by Paul Raffaelli, formerly of XFM and 6 Music, and executive produced by Avalon's Jon Thoday and Richard Allen-Turner.

● The **1Xtra Breakfast Show** is going on tour this week, broadcasting live each day from different cities across the UK. The show, presented by Trevor Nelson and Gemma Cairney, will broadcast live between 8am and 11am from Monday to Friday, taking in Glasgow, Manchester, Belfast, Birmingham and Bristol. The tour will feature performances from special guests including Tinchy Stryder and K.I.G. Family.

● **Colourful Radio** a new radio station for London playing a mix of soul, jazz, reggae and R&B, has launched on DAB. The station, run by Henry Bonus previously of BBC London 94.9FM, and Gordon McNamee – the man who launched Kiss FM – is intended to "bring a real alternative to the mainstream stations currently flooding the radio waves".

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Global airplay tracking

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Take That see off Taylor Swift



ITS 14-17 SLIDE ON THE OCC SALES CHART SUGGEST THAT TAKE THAT'S latest single *Up All Night* will fail to become their 18th Top 10 hit. But, it remains well ahead at the top of the radio airplay chart, where it spends a third week at the summit, with 2,106 plays earning it an audience of 68.07m – 10.77% more than new runner-up Taylor Swift, whose *Love Story* climbs for the fifth straight week, during which time it has moved 43-25-10-6-5-2.

Love Story earned an extra 192 plays last week, and increased its audience by 17.23m – more than any other song on the chart. It jumps to the top of Radio Two's most-played list, with 18 spins, while 23 plays move it to fifth place on Radio One's most-aired chart. Unusually, *Love Story* is the only song in the top five of both sales and radio airplay charts at the moment.

Singer/songwriter Jon Allen's debut single, *Going Home*, was released last December but failed to make enough impression on radio to make even the Top 1,000 of the airplay chart. Follow-up, *In Your Light*, is faring much better, and is the highest climber this week, moving 103-37, with 55 plays earning it an audience of 19.25m. However, at this stage it is heavily

dependent on Radio Two, where it was played 14 times last week, and secured nearly 99% of its audience.

The Kings Of Leon have sold well over 1m units of the first two singles from their current album *Only By The Night* without climbing higher than number eight on the radio airplay chart. Introductory hit *Sex On Fire* has sold more than 600,000 copies, and spent eight weeks in the Top 10 of the sales chart but refused to move higher than number 16 on the airplay chart. Follow-up *Use Somebody* has sold more than 450,000 copies, and peaked at number eight on airplay. Third single *Revelry* climbs 24-14 this week, with 414 plays from 45 supporters earning it an audience of 27.49m.

After two weeks at the top of the TV airplay chart, *The Fear* by Lily Allen plunges to number eight. Alesha Dixon's *Breathe Slow* is stranded at number two for the fifth week in a row, while TI and Justin Timberlake's *Dead & Gone* vaults 5-1. The promo for *Dead & Gone* was aired 476 times by the 30 stations on the Music Control panel last week, just seven times more than *Breathe Slow*, and eight times more than Tinchy Stryder's *Take Me Back* in the most tightly packed top three for more than a year.

Campaign focus



Royksopp

CHANNEL 4 IS TO AIR a short documentary on the making of Royksopp's new album, *Junior*, ahead of its release on March 23.

The 10-minute short, originally shot for the album EPK, was filmed on the far reaches of Norway along the Russian border, in a small social club, and concludes with footage of a Russian brass band performing a rendition of the lead single, *Happy Up Here*. It will air on March 20 as part of the 4Play series.

"It gives a rare insight into the band," says Wall Of Sound label manager Toby Peacock. "They've always been quite a faceless, electronic act and you get a feel for

their personalities in this."

The new album is the third album by the Norwegian duo and features a cast list of guests including Robyn, Lykke Li, Karin Dreijer-Andersson of The Knife and Anbeli Drecker.

Lead single, *Happy Up Here* is released today (March 16) and has already enjoyed hottest record in the world status from Zane Lowe on Radio One and is now B-listed at the station.

The duo mark their return to the live stage on April 11, performing at the Ether Festival at the Royal Festival Hall in London. This will be followed by the release of second single, *Girl And The Robot*, featuring Robyn.

CAST LIST: Management: Eric Harle and Sinead Dooley, DEF; Label: Toby Peacock & Mark Jones, Wall Of Sound; Press: William Rice and Carl Fysh, Purple PR; National radio: Bjorn Hall, Pivotal; Regional radio: Steve Tandy, Cop Media

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % of-	Total Aud (m)	Aud % week -or-
1	1	7	17	TAKE THAT <i>Up All Night</i> Polydor	2106	4.67	68.07	-10.68
2	5	7	5	TAYLOR SWIFT <i>Love Story</i> Mercury	1759	12.25	61.46	38.99
3	2	15	12	LILY ALLEN <i>The Fear</i> Regal	2697	-5.24	58.63	-1.31
4	4	9	15	ALESHA DIXON <i>Breathe Slow</i> Asylum	2243	-3.9	48.52	0.48
5	3	7	6	KELLY CLARKSON <i>My Life Would Suck Without You</i> RCA	1642	18.21	47.13	-3.04
6	11	4	3	THE SATURDAYS <i>Just Can't Get Enough</i> Fascination	1568	30.02	43.48	45.35
7	20	3	95	THE SCRIPT <i>Talk A New Day</i> Polygram	959	14.4	41.54	54.2
8	9	3	7	TI FEAT. JUSTIN TIMBERLAKE <i>Dead & Gone</i> Atlantic	1300	4.71	37.49	15.14
9	7	8	13	SHONTELLE <i>T-Shirt</i> Universal	1333	5.8	37.3	4.53
10	17	5	2	FLO-RIDA <i>Right Round</i> Atlantic	925	106.94	33.93	102.21
11	6	13	18	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> Polydor	2332	-1.77	33.32	-11.36
12	10	15	11	LADY GAGA <i>Just Dance</i> Interscope	1881	-2.59	30.2	-5.42
13	19	2	4	LADY GAGA <i>Poker Face</i> Interscope	1119	22.97	29.38	14.53
14	24	3	31	KINGS OF LEON <i>Revelry</i> Hanc Me Down	414	6.15	27.48	18.14
15	33	2	61	JENNIFER HUDSON <i>If This Isn't Love</i> RCA	985	29.77	27.44	44.12
16	14	6	39	ANNIE LENNOX <i>Shining Light</i> RCA	938	9.97	27.33	-0.35
17	12	10	22	BEYONCE <i>Single Ladies (Put A Ring On It)</i> Columbia	1545	-9.65	26.91	-8.16
18	13	11	43	PINK <i>Sober</i> LaFace	1389	1.83	25.3	-7.37
19	29	3		AKON <i>Beautiful</i> Universal	739	0.14	25.29	21.18
20	21	3		STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S <i>Show Me Love</i> Data	922	9.5	25.71	2.51
21	37	6	16	THE PRODIGY <i>Omen</i> Take Me To The Hospital	227	7.08	24.97	42.35
22	18	3	21	EMINEM FEAT. DR DRE & 50 CENT <i>Crack A Bottle</i> Interscope	425	0	24.55	0
23	22	4		PET SHOP BOYS <i>Love Etc</i> Parlophone	393	31.41	24.23	-2.42
24	32	26	56	GIRLS ALoud <i>The Promise</i> Fascination	1331	-3.83	23.29	14.57
25	39	25	28	THE KILLERS <i>Human</i> Vertigo	367	3.69	22.94	30.39
26	8	3		TINCHY STRYDER <i>Take Me Back</i> 4th & Broadway	863	2.82	22.6	33.37
27	44	2		LIONEL RICHIE <i>Just Go</i> Def Jam	552	2.03	22.54	34.17
28	35	3	14	SEPTEMBER <i>Can't Get Over</i> Hard2beat	377	1.62	22.29	18
29	27	19	8	KINGS OF LEON <i>Use Somebody</i> Hanc Me Down	1432	3.89	21.55	2.74
30	NEW	1	20	BEYONCE <i>Halo</i> Columbia	1061	0	21.51	0
31	40	3	27	KATY PERRY <i>Thinking Of You</i> Virgin	804	6.63	20.98	20.32
32	23	14	35	THE SATURDAYS <i>Issues</i> Fascination	1587	-14.49	20.57	-15.56
33	28	28	89	JENNIFER HUDSON <i>Spotlight</i> RCA	1509	-1.89	20.42	-7.34
34	34	11	24	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> Data	808	2.67	19.98	4.58
35	42	3		SEAL <i>It's Alright</i> Warner Brothers	98	20.99	19.52	13.31
36	48	2		SNOW PATROL <i>If There's A Rocket Tie Me To It</i> Fiction	337	25.75	19.28	19.11
37	NEW	1		JON ALLEN <i>In Your Light</i> Monologue	55	0	19.24	0
38	15	6	19	PUSSYCAT DOLLS & MISSY ELLIOTT <i>Whatcha Think About That</i> Interscope	362	-3.8	17.33	-34.45
39	41	2		NOISETTES <i>Don't Upset The Rhythm</i> Vertigo	470	5.15	17.73	2.54
40	43	30	49	COLDPLAY <i>Viva La Vida</i> Parlophone	354	-0.62	17.18	-0.38
41	NEW	1		CAVIN HARRIS <i>I'm Not Alone</i> Columbia	483	0	16.99	0
42	38	22	42	BEYONCE <i>If I Were A Boy</i> Columbia	1329	-4.65	16.12	-7.57
43	25	2		DOVES <i>Kingdom Of Rust</i> Heavenly	200	8.11	15.59	-31.8
44	RE			ALL-AMERICAN REJECTS <i>Gives You Hell</i> Geffen	245	0	15.58	0
45	49	16	32	LEONA LEWIS <i>Run</i> Syco	1224	0.99	15.5	-2.32
46	RE			THE GURU JOSH PROJECT <i>Infinity 2008</i> Maelstrom	540	0	15.44	0
47	46	13	81	GIRLS ALoud <i>The Loving Kind</i> Fascination	1275	-6.52	15.33	-5.35
48	NEW	1	26	CHIPMUNK <i>Chip Diddy Chip</i> Always	179	0	15.27	0
49	NEW	1	52	FRANZ FERDINAND <i>No You Girls</i> Domino	183	0	15.22	0
50	36	2	72	FRIENDLY FIRES <i>Skeleton Boy x</i>	137	-23.89	15.17	-17.19

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 103.7 Heart FM, 100-102 Century FM, 102.4 WFN, 103.4 Power FM, 103.4 Century FM, 105.1 Leicester Sound FM, 105.3 Gaiety FM, 105.3 Bridge FM, 107.5 Juice FM - Liverpool, 107.5 Juice FM - Manchester, 107.5 Juice FM - Music, 107.5 Juice FM - Capital FM, 95.9 Heart FM, 95.2 The Revolution, 96.3 Radio 4, 96.4 2M 2AM, 96.4 4M The Wave, 96.9 Chiltern FM, 95.3 Woking FM, 97.4 Rock FM, 97.5 Chiltern FM, 98.2 252x, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, 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BBC Radio 708, BBC Radio 709, BBC Radio 710, BBC Radio 711, BBC Radio 712, BBC Radio 713, BBC Radio 714, BBC Radio 71

News media

Radio playlists

Radio One

A list:

Akon Feat. Kardinal Offishall & Colby O'donis Beautiful; Flo-Rida Right Round; Just Jack Embers; Katy Perry Thinking Of You; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Revelry; Lady Gaga Poker Face; Metro Station Shake It; Noisettes Don't Upset The Rhythm; Oasis Falling Down; September Can't Get Over; Snow Patrol If There's A Rocket Tie Me To It; T.I. Feat. Justin Timberlake Dead & Gone; The Prodigy Omen; The Saturdays Just Can't Get Enough; The Script Talk You Down; White Lies Farewell To The Fairground

B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Calvin Harris I'm Not Alone; Chipmunk Chip Diddy Chip; Doves Kingdom Of Rust; Ercola Feat. Daniella Every Word; Fleet Foxes White Winter Hymnal; Franz Ferdinand No You Girls; Jack Penate Tonight's Today; James Morrison Please Don't Stop The Rain; Lady Sovereign So Human; Nickelback I'd Come For You; Peter Bjorn & John Nothing To Worry About; Royksopp Happy Up Here; Scouting For Girls Keep On Walking; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; The Enemy No Time For Tears

C list:

Asher Roth I Love College; Bat For Lashes Daniel; Beyonce Halo; Dan Black Alone; Fightstar Mercury Summer; Hitty Feat. Kig Family Head Shoulders Knees & Toes; Jason Mraz Make It Mine; Theory Of A Deadman Hate My Life; Tinchy Stryder Take Me Back; Yeah Yeah Yeahs Zero

Radio Two

A list:

Jon Allen In Your Light; Lionel Richie Just Go; Lunik Everybody Knows; Pet Shop Boys Love Etc; Seal Its Alright; Sugarland All I Want To Do; Take That Up All Night; Taylor Swift Love Story; The Script Talk You Down; Tony Christie Every Word She Said

B list:

Alain Clark Father And Friend; Annie Lennox Shining Light; Barry Manilow Open Arms; Doves Kingdom Of Rust; Fleet Foxes White Winter Hymnal; James Morrison Please Don't Stop The Rain; Jennifer Hudson If This Isn't Love; Keane Better Than This; Paul Carrack No Doubt About It; Shena Can't Stop The Rain; Zarif Let Me Back

C list:

Bat For Lashes Daniel; Ben Montague Can't Hold Me Down; Colin Blunstone The Ghost Of You And Me; Melody Gardot Who Will Comfort Me; Nickelback I'd Come For You; Snow Patrol If There's A Rocket Tie Me To It; Steve Cradock Falling Rocks

6Music

A list:

Animal Collective My Girls; Bat For Lashes Daniel; Doves Kingdom Of Rust; Franz Ferdinand No You Girls; Hockey Too Fake; La Roux In For The Kill; Oasis Falling Down; The Maccabees No Kind Words; White Lies Farewell To The Fairground; Yeah Yeah Yeahs Zero

B list:

Art Brut Alcoholics Unanimous; Dan Black Alone; Delphic Counterpoint; Depeche Mode

Wrong; Frankmusik Better Off As Two; Friendly Fires Skeleton Boy; Gomez Airstream Driver; Jack Penate Tonight's Today; Keane Better Than This; Milke Love Get Out Of My Way; Pet Shop Boys Love Etc; Peter Bjorn & John Nothing To Worry About; Pj Harvey & John Parrish Black Hearted Love; Royksopp Happy Up Here; The Rakes 1989

Capital

A list:

Beyonce Single Ladies (Put A Ring On It); James Morrison Feat. Nelly Furtado Broken Strings; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lady Gaga Poker Face; 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; Gara Feat. Justin Timberlake Love & Sex & Magic; Flo-Rida Right Round; Jennifer Hudson If This Isn't Love; Katy Perry Thinking Of You; Kid Cudi Vs. Crookers Day 'N' Nite; Nickelback I'd Come For You; Pussycat Dolls & Missy Elliott 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

XFM

Daytime list:

Doves Kingdom Of Rust; Empire Of The Sun Walking On A Dream; Franz Ferdinand No You Girls; Franz Ferdinand Ulysses; Friendly Fires Skeleton Boy; Hockey Too Fake; Keane Better Than This; Kings Of Leon Revelry; Ladyhawke Paris Is Burning; Marmaduke Duke Rubber Lover; 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 Gaslight Anthem Great Expectations; 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; Trip River Phoenix; U2 Get On Your Boots; U2 No Line On The Horizon; White Lies Farewell To The Fairground; White Lies To Lose My Life

Evening list:

Air France No Excuses; Bat For Lashes Daniel; Dinosaur Pile-Up Traynor; Filthy Dukes This Rhythm; Flashguns Locarno; General Fiasco Something Sometime; Jack Penate Tonight's Today; Just Jack Embers; La Roux In For The Kill; Maximo Park Wraithlike; Official Secrets Act The Girl From The BBC; Peter Bjorn & John Nothing To Worry About; Peter Doherty Last Of The English Roses; Ra Ra Riot Dying Is Fine; Rogues Not So Pretty; Roysopp Happy Up Here; The Answering Machine Cliffer; The Asteroid Galaxy Tour The Sun Ain't Shining No More; The Bpa Feat. Iggy Pop He's Frank (Slight Return); The Hot Melts Edith; The Rakes 1989; Thecockbullkid I'm Not Sorry; Twisted Wheel We Are Us; Two Door Cinema Club Something Good Can Work; Yeah Yeah Yeahs Zero

Two new awards for Academy's Radio & Music Forum

Live music gets its own Radio Academy gong

Awards

By Paul Williams

LIVE MUSIC'S GROWING PRESENCE on UK radio is to be recognised with the debut of two awards at the Radio Academy's forthcoming Radio & Music Forum.

The March 27 conference, which is being staged in association with *Music Week*, will include the first presentation of a live music award for a concert broadcast on the radio, as well as an award given for a studio session created by a station.

Radio Academy director Trevor Dann says the purpose of the awards is to reflect the different skills needed to translate the live music experience onto the radio, both for an already-existing concert event and one that is taking place in the studio itself.

"There's such a lot of this now," says Dann. "There used to be hardly any live music on pop radio. If you go back 20 years there was In Concert on Radio One and that was about it and now, as we know, it's completely different and people coming in doing interviews at stations will bring in their guitar."

"Lots of stations have a live lounge or a hub. Lots of commercial and BBC stations do live music and radio is all the better for it and what I wanted to do with these awards was recognise the skilled engineers and producers who translate live music on the radio because there is no category at the Sony Radio Awards for them to enter."

Dann says he is delighted with the entries put in for the two

"Radio is all the better for [live music] and what I wanted to do with these awards was recognise that..."

**TREVOR DANN,
RADIO ACADEMY**



awards, with those competing including BBC local and national stations, commercial stations large and small and digital-only stations.

"The entries certainly compare very well to the numbers put in for a Sony award," he says.

The live music prizes will be among six awards being given out during the conference, which is being held at The Venue in London's Great Portland Street, and will include Trevor Horn being honoured.

Thirty years after the Buggles hit Video Killed The Radio Star, which he co-wrote and sang, the hugely-respected music producer

will receive the PPL Lifetime Achievement Award.

It was won last year by Gary Barlow, while previous recipients have also included Paul McCartney and Paul Weller.

Horn's many successful productions have included recordings by ABC, Frankie Goes To Hollywood, Pet Shop Boys and Seal, while his other interests take in music publishing company Perfect Songs, Sarm Studios and ZTT Records.

The conference will also include interview sessions with Radio One, 1Xtra, BBC Asian Network and popular music controller Andy Parfitt, 95.8 Capital FM, Hit Music Network and XFM Network programme director Paul Jackson and broadcaster Trevor Nelson.

● For ticket inquiries for the conference ring Mandy O'Connor at the Radio Academy on 020 7927 9923 or email her at mandy@radioacademy.org. paul@musicweek.com

Media news in brief

● Radio One and 1Xtra are polling people within the industry to try to find out the top 10 "most hip-hop people" from the past 30 years. The resulting chart will feature in programming the two stations are planning from March 27-30 to celebrate 30 years since the commercial release of Sugarhill Gang's Rappers Delight. The list is intended to include everyone from rappers to politicians who embody "the spirit of hip hop".

● Radio Two has announced a new weekend schedule, which sees Paul O'Grady, Alan Carr and Emma Forbes join the network's line-up of



regular presenters. O'Grady will present a show on Sundays at 5pm, with Alan Carr with Emma Forbes (pictured) taking to the airwaves every Saturday at 6pm. In addition, Johnnie Walker, currently presenting the series Pirate Johnnie Walker on Saturday nights, launches a new format for Sunday afternoons. Johnnie Walker's Sounds Of The 70s.

● NME Radio will be carrying out a second Manchester FM

broadcast on 87.7FM from May 4-31. This will be NME Radio's second RSL FM broadcast in the city. NME Radio managing and programming director Sammy Jacob says, "We intend on making NME Radio available as much as possible and driving traditional analogue listeners to our digital platforms, which we are continually expanding. I'm also delighted to see bands we've been championing over the past eight months doing so well including White Lies, Hockey, The Virgins, Empire of The Sun and Ladyhawke."

News digital

Video sharing site's copyright immunity threatened by flexible new service

YouTube faces battle over Muziic's freedom of choice

Online

By Eamonn Forde

A NEW DIGITAL SERVICE tipped to change the rules of music online has been generating a huge buzz over the past week.

Muziic, which essentially sits on top of YouTube as an iTunes/Spotify-style player, gives the user greater and more seamless control, such as the ability to build playlists, over the music they are plucking from the video-sharing site's archives.

It is the brainchild of 15-year-old David Nelson, a developer already being compared to Napster maverick Shawn Fanning.

Nelson's model, while essentially a piece of aggregation software, is likely to cause YouTube an immense legal headache in the near future. The video sharing website has already said it is looking into the legality of Muziic's content filtering and structuring and has suggested it may actually be in breach of its application programme interface (API) terms of use. Muziic also potentially allows users to sidestep YouTube's advertising, thereby undermining its financial model.



The wider issue, however, is that it could end up blowing apart YouTube's claims of immunity in regard to its user-generated content (UGC) side.

YouTube has two main pillars of content: the UGC side which the public contribute to and the official channel side that copyright holders populate for promotional purposes.

"YouTube is allowed to take any content into its UGC section and will not be liable for copyright infringement as it has total immunity," says Tom Frederikse, a partner at legal firm Clintons.

"The labels could now go after both Muziic and YouTube, but only if either of them were able to show they are aware of all the music that is on the site. YouTube, as we know,

is not aware of all the music on its site beyond what is on the official channel side.

"However, Muziic's business plan is essentially to 'organise' YouTube and, in doing so, presents quite a big risk to YouTube as it is identifying exactly what content is where. That is a problem for YouTube because if it is seen to be able to identify what is on its site and has awareness of unlawful material then it loses its immunity."

This immunity, referred to as "mere conduit" in the UK and "safe harbor" in the US, has effectively protected YouTube from massive copyright infringement lawsuits relating to its UGC strand.

"YouTube has to rely on immunity as it can't possibly pay out the minimum per-stream rate across the entire archive," says Frederikse. "If it lost its immunity, it could be liable for that."

On top of this, last week saw the news that UK users were being blocked from accessing premium video content on YouTube following a licensing dispute with PRS for Music on behalf of its members.

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Cydia has Apple's app business in its sights

AN INDEPENDENT APPS COMPANY plans to piggy-back on Apple's App Store's runaway success.

New figures from mobile analytics firm Mobelix show that, after just a year in business, Apple Apps offers more than 27,000 different apps and that 77.3% of those are paid for, with Apple taking a 30% cut of all sales.

To put this in context, Windows Mobile offers 20,000 apps and has been running for nine years.

However, as Apple has total veto over what makes it onto the App Store, developers and customers are becoming increasingly frustrated, developers reporting that their contracts, which run for 12 months, are running into renewal complications.

Additionally, iPhone users are now starting to "jailbreak" their devices to access apps from other sources.

Into this breach has stepped Cydia, an independent apps company which has broken free from developing iPhone software to set up the Cydia Store.

To use Cydia, iPhone users are required to download software that opens up their devices to other download sources, but can thereafter choose where they source their apps.

iPhone users risk negating the warranty on their devices if they are jailbroken. But the public's ravenous appetite for apps suggests that a significant number of iPhone owners will consider it a risk worth taking in order to download the apps that Apple refuses, for whatever reasons, to stock.

With app stores coming this year from sector heavyweights such as Nokia and Microsoft, Apple is facing assaults from all sides at a level that iTunes never encountered.

Jango bets on 'new payola' for streaming

PAYOLA, OR PAY-TO-PLAY, has been the scourge of American radio, but US online streaming service Jango is now dipping a toe into these controversial waters with its Jango Airplay initiative.

The site, which claims to have 6m monthly listeners, is guaranteeing new acts airplay on its custom radio stations. A total of 1,000 plays can be bought for as little as \$30 (£21.80), which secures airplay exposure alongside established acts with a similar fanbase demographic. Listeners are simultaneously invited to rate the emerging acts' tracks through display ads.

Jango argues that this gives new acts greater control over their marketing and avoids wasting money on scattergun media tactics that struggle to make an impact.

The site is claiming that 1,000 plays will result in 100 "positive

actions" from listeners, such as writing comments or becoming fans. These songs are played no more than once a day to any given listener, unless that listener requests more plays. There are also click-through options to purchase the tracks.

However, Jango may struggle to hit its targets. The more acts who sign up for airplay, the more diluted the whole process will become, leading to a saturation point in the model that requires enough major acts being playlisted for new acts to have their music positioned beside.

A UK radio insider, who wished to remain anonymous, says, "My fear is that it is offering new acts the promise of success without the infrastructure to actually deliver on it. A DJ personally recommending music will have far greater impact on the audience than any number of 'bought' plays."

Digital news in brief

- Apple has launched a new version of the **iPod Shuffle**. The device is half the size of the previous Shuffle and has 4GB capacity. It will also come with a VoiceOver feature which "speaks" the names of songs, artists and playlists to the user.
- Public Enemy's Chuck D has been named as ambassador for **SellaBand** as the fan-funded music service expands into the US.
- U2's new album *No Line On The Horizon* was downloaded illegally 445,000 times from **BitTorrent** in the two weeks to March 3, according to BigChampagne numbers.
- It has been reported that the codes for **iTunes Store vouchers** have been cracked by Chinese hackers and vouchers worth up to \$200 (£145) are being sold online for as little as \$2.60 (£1.89) each.
- **Nokia** has confirmed that its Comes With Music service will roll out in Italy, Sweden and Mexico later this year. It is already live in the UK and Singapore, with Australia to follow later this month. A US launch is also expected before the end of the year.
- Yeah Yeah Yeahs' new album *It's Blitz!* was made available to stream in full on **MySpace** from March 7, three days ahead of its physical release. The social network also secured the exclusive stream on Peter Doherty's *Grace/Wastelands* album from March 10 ahead of its full release on today (Monday).
- Informa Telecoms & Media has projected that **Android** smartphone sales will outstrip iPhone sales by 2012.
- Van Halen are reported to be the latest act to launch their own dedicated version of **Guitar Hero**.



- **Kings of Leon's** *Sex on Fire* has been legally downloaded more than 547,000 times in the UK, according to OCC figures, making it the biggest download in British chart history.
- AT&T and MTV have launched **The AT&T Music Vault**, an initiative that allows the US mobile operator's customers to unlock an online vault and access exclusive MTV content. Each day will see 15 new pieces of content unlocked.
- **Twitter's** global base grew 33% in February, according to Complete. The micro-blogging site now has 10m users around the world.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£273,258	SLIPKNOT MEN Arena	9,263	Kilimanjaro
£268,686	STEREOPHONICS Nottingham Arena	9,108	Live Nation
£261,960	SLIPKNOT Sheffield Arena	8,880	Kilimanjaro
£219,480	SLIPKNOT Glasgow SECC	7,440	Kilimanjaro
£214,140	SLIPKNOT Newcastle Arena	7,259	Kilimanjaro
£115,017	WILL YOUNG Bournemouth International Centre	3,539	Live Nation
£95,322	WILL YOUNG Roundhouse, London	2,933	Live Nation
£93,372	WILL YOUNG Roundhouse, London	2,873	Live Nation
£78,195	WILL YOUNG Pavilions, Plymouth	2,406	Live Nation
£77,400	TRACY CHAPMAN Manchester Apollo	2,580	Kilimanjaro
£67,650	THE PRODIGY Brixton Academy	2,500	DF Concerts
£63,017	WILL YOUNG Symphony Hall, Birmingham	1,939	Live Nation
£51,982	BJORN AGAIN Clyde Auditorium	2,345	DF Concerts
£51,330	TRACY CHAPMAN Bristol Colston Hall	1,711	Kilimanjaro
£43,015	PENDULUM Brixton Academy	2,458	DF Concerts
£34,356	BLACK STONE CHERRY Birmingham Academy	2,454	Live Nation
£30,000	APOCALYPTICA Astoria, London	2,000	Live Nation
£28,035	THE PIGEON DETECTIVES Bournemouth Solent Hall	1,602	Live Nation
£8,636	THE VASELINES Glasgow ABC	687	DF Concerts
£2,686	A PLACE TO BURY STRANGERS ICA, London	316	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 Dec 8-14, 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

Four key environmental areas for live industry to tackle

Julie's Bicycle spells out the agenda to the ILMC

Environment

By Eamonn Forde

THE LIVE INDUSTRY'S OPENNESS TO GREEN ISSUES was underlined at the International Live Music Conference last weekend when Julie's Bicycle highlighted four priority areas for it to address.

The environmental group identified touring, outdoor events, venues and offices as the key green battlegrounds for the live sector and ran a series of hour-long sessions at the ILMC aimed at providing practical assistance.

To put the issues into context, venues and audience travel combined account for 69% of music industry greenhouse gas emissions in London alone, with festivals pumping some 18,000 tonnes of CO2 into the atmosphere every year, according to figures in the Julie's Bicycle report *Green Music: Taking Action On Climate Change*.

Julie's Bicycle director Alison Tickell says, "What we need to do is to ensure that companies, from the top down, understand what the issues and advantages are."



Tickell, whose organisation published the report last week to help reduce greenhouse gases throughout the whole industry, adds that delegates were asked to bring a list of the problems they currently face in addition to details of any innovations they feel can be applied to their sector.

One of Green Music's suggestions is that by cutting private jet use, some 4,050 tonnes of CO2 could be slashed from the 16,200 tonnes of CO2 created by touring and event co-ordination. The report also cites the example of Radiohead, who have made great strides to cut greenhouse gases. The band's tour website, for example, has hosted a carbon calculator for fans and the band used the first LED lighting touring system.

Tickell says that by addressing the issues across the four priority areas, the green message can be carried through the live sector. "Our proposition is that the best way to communicate a message is to first of all do it and then live it," says Tickell. "You have to lead by example. The problem with messaging is that, unless it carries at its core demonstrable commitment to the message, it can very easily be interpreted as green-wash."

But she also adds that to ensure the green message is spread, other parties – travel operators, transport providers, regional authorities and the like – need to get involved and work hand-in-hand with the live music industry.

Tickell says, "The music industry has shown that it is willing and able to lead by example, which will inevitably have an impact on artists and the audience. By empowering the artists and the audience to understand that message, you are actually bringing the message to life."

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Revered Islington venue continues to attract A-list stars and a devoted live audience

Masses congregate to praise Union Chapel



Venue profile

WITH A CAPACITY OF JUST 850, Islington's Union Chapel punches way above its weight in terms of the artists it attracts.

Among the performers who have graced the landmark building's pulpit stage are Björk, Bono and The Edge, PJ Harvey, Morcheeba, Goldfrapp, Keane, Amy Winehouse, Beck, Snow Patrol, Noel Gallagher, Chris Martin, José González and David Byrne.

"The Union Chapel is a really special place; that's why so many artists love coming here," says venue project manager Peter Stapleton.

Built in 1877, the main auditorium of the Grade II-listed church is a fantastic example of the Victorians' obsession with all things Gothic. The craftsmanship makes it a winner with visitors, as do the candles that illuminate the auditorium, adding an intimate ambience to each performance.

"There was apparently a design competition for the church, which was won by an architect called James Cubitt," continues Stapleton. "Nothing has really changed since it first opened – we made the stage a bit higher a couple of years ago, but other than that the chapel is exactly as it was."

On the venue's revered acoustics, Stapleton says, "There's a natural reverb which singers in particular like. The great thing is that

you don't have to turn up the volumes for people to hear a performance as the chapel is so great acoustically."

A few years ago Islington Council cut the venue's capacity because of inadequate toilet facilities, which made hosting gigs at the Union financially unviable. "Promoters were not interested in a 500-capacity space," says Stapleton.

But the venue later won an unexpected reprieve. "The new licensing act basically made places of worship exempt from licensing control, so we were able to reopen with our 850 limit," Stapleton explains.

Toilet facilities have been improved nonetheless, while a new bar has also been installed using recycled timber from the chapel to match its surroundings.

But the building does need major restoration work, which is one of the reasons why Stapleton

and his colleagues work so hard to hire out the space.

"The tower, which is 170 feet tall, is covered in scaffolding because there's a danger it might become unsafe. We have to raise £470,000 by November so the tower can be repaired, so any of the profits we make from gigs gets ploughed into the restoration fund," he explains.

In addition to the Union Chapel's gigs, staff have added comedy nights and movie screenings, and have just begun a weekly event screening episodes of cult TV series *The Prisoner*.

It is not just building restoration that the arts programme funds. "As well as funding building repairs, the money is also used to help run our in-house care centre for the homeless, which helps about 150 people per week. As part of that we have a resettlement worker here to offer people advice," says Stapleton.

With such a worthy cause at its heart, the venue is not being adversely affected by the recession – something Stapleton believes is down to its unique attributes.

"We're looking to stage about 120 concerts this year, which will be an increase on 2008," he says. "We're not suffering from the credit crunch at all – in the first three months of this year, we're up 100% in bookings from last year."

"A lot of the artists who come here have heard about the venue from other acts. It really is a breath of fresh air for the music business in London."

With acts including Ben Taylor, Seth Lakeman and Ed Harcourt already booked for spring, the Union Chapel's music programme will also include the big-name acts expected to participate in Jo Whiley's Little Noise sessions later in the year, which will help the venue's reputation internationally.

'I'm not a fan of the secondary market'



Quickfire Phil Mead

NEC Group director of arenas Phil Mead was recently elected as chairman of the National Arenas Association (NAA), a post that he will hold for the next two years. *Music Week* talks to him about the issues facing the live sector.

As you take on this new role, what are your priority areas?

In the current economic climate, a major focus will be on fostering relationships with the Concert Promoters Association [CPA] and seeing how we can get through the next year together to the benefit of all in the supply chain.

How will the recession affect the live business this year?

We have to give the customer the best quality experience that we can – even more so when times are hard. We will hopefully see more percentage deals to help the promoters along. I think it is also essential that we keep our marketing resources strong so that we give the promoters support in the selling of tickets. I think the market has to be a bit more sensitive to pricing going forward.

Will we see the rise of bumper packages such as the Coldplay/Jay-Z/Girls Aloud tour?

Something like that is definitely positive for the business. Arenas have a little bit of protection because of the diversity of events that we put on – alongside concerts, we also have things like Walking With Dinosaurs and Dancing On Ice, as well as comedy. The big music acts are still selling so the question for us is whether or not we can hold the ticket sales on the more marginal shows.

With O2 and HMV signing naming rights deals in the UK, what role will brands play in this field?

The danger at the moment is that the sponsorship market is under economic threat. The more reliant you become on sponsorship money, the bigger the problems if it starts to fall. **What are your views on secondary ticketing?**

I am not a great fan of the secondary market personally. It is a bit of a free-for-all and now it is down to the venues, the primary agents and technology to help mitigate against the downside of the secondary market. As primary markets get more into variable pricing and as technology advances, we may be left with just the more credible secondary agents.

With Live Nation and Ticketmaster merging in the US, will we see similar consolidation in the UK?

That is a pattern that has been going on for a long time. There is more vertical integration in the market now. The Ticketmaster/Live Nation deal, however, is on a different scale – assuming that it all carries on through.

Leeds arena project takes its first steps

LEEDS COUNTY COUNCIL was trawling the MIPIM international property fair in Cannes last week in search of architects and builders to work on the city's proposed 12,500-seat arena.

The planned arena, which, once built, is expected to be operated by SMG Europe, will stand on 4,000 sq metres of public and retail space near the city centre and is set to house 24 executive boxes, two seating "bowls", five dressing rooms and a 100-seat restaurant.

However, the council's decision to build the arena on the site, part owned by Leeds Metropolitan University and in the Claypit Lane area of Leeds, has already sparked controversy. Two other locations were understood to be on the shortlist before Claypit Lane was

selected, which has led to one Leeds-based property developer to taking legal action against the council.

Although the architects for the project have still to be commissioned, it is expected that the arena will be built with an entertainment-focused layout that will allow maximum flexibility of use so that both national and international-scale music concerts can be staged there, in addition to more intimate shows with up to 1,500 concertgoers.

The Council, which, according to a spokesman, has already paid Leeds Metropolitan University approximately £6m to build on the site, estimates that once completed the venue will generate an extra £28m to the local economy and create 300 new jobs.

Jackson live O2 run undeclared for 50

DEMAND FOR MICHAEL JACKSON'S run of 50 shows at The O2 in London is unprecedented, with a pair of tickets commanding up to £600 on eBay and pre-sale ticket codes trading last week for £40 apiece.

Around 1m people are now expected to attend the sold-out shows, scheduled to take place in August and September this year and January and February 2010. This total has broken all records for the largest number of fans at a series of arena shows and easily eclipses Prince's 2007 run of 21 nights at the same arena.

Originally announced as a run of just 10 dates, demand has been so high that an extra 40 nights have been added. In the opening 18 hours of pre-sales, a staggering 360,000 tickets were sold – equivalent to 33 tickets being sold every minute.

AEG Live president and CEO Randy Phillips says, "Not only are these concerts unparalleled, these records will never be broken. We knew this was showbusiness history, but this is a cultural phenomenon."

Venue owners AEG Live also reported that michaeljackson-live.com received up to 16,000 hits a second when registration opened, and traffic on The O2 pre-registration site was so high that it temporarily crashed the server shortly after opening.

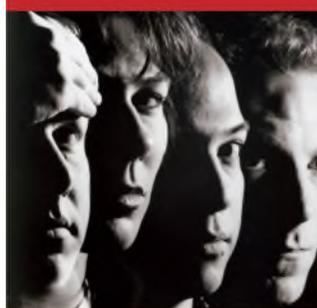


Live farewell: Jackson at The O2

Jackson has said these shows will be his last in London, but the confirmed dates do not run over consecutive nights, suggesting that even more shows could potentially be added.

It is also said that shows could be booked in other cities around the world, with the London shows being used as a test bed to gauge global demand. The runaway success of Jackson's London residency would suggest that similar residencies internationally are now likely.

Live news in brief



● **The Pixies** are to support Neil Young at this year's Isle Of Wight Festival, in what organisers say is a UK festival exclusive. Young will headline the closing day of the festival, which takes place on June 12 to 14 at the Seaclose Park. He is also headlining at the Glastonbury Festival and Hard Rock Calling.

● Live Nation Global Touring has revealed details of the **U2 360° tour**, which will visit 14 European cities this summer before heading to the US. The show has been created by longtime band associates Willie Williams and architect Mark Fisher to create a 360° stage design, which apparently affords an unobstructed view for the audience.

● Ticketing agency **WeGotTickets** has added a donation module to its service, allowing ticket buyers to make donations to selected charities at the time of purchase. The first major charity to benefit from the feature will be Oxfam.

● The **Download Festival** website has seen its highest traffic figures to date, after it was revealed that Faith No More are reforming to headline this year's event. The news prompted 100,000 visits to the event's website and 900,000 page impressions on one day. Forum activity on the site peaked at 5,700 users at the time of the Faith No More announcement at 7.45pm, while the main site saw 20,000 visits between 7-8pm.

● **Nine Inch Nails** are to perform at this year's Sonisphere Festival. Band frontman Trent Reznor recently confirmed the band's summer dates will be their last shows for some time and that they will be "much more raw, spontaneous and less scripted" compared to last year's Lights In The Sky tour.

● British Sea Power, Fightstar and Frank Turner have been revealed as the headline acts for the **2000trees festival**, taking place in the Cotswolds on July 17-18. Other acts on the line-up include Danananaykroyd, Rolo Tamassi, Wild Beasts, Amplifier and The Chapman Family, who all appear on the main stage.

● The **Creamfields** festival has relaunched its website. Creamfields.com features news, interviews, video content and competitions as well as links to each of its international festival events.

Tixdaq

Ticket sales value chart

pos	prev	artist	dates
1	2	TINA TURNER	13
2	1	THE KILLERS	8
3	NEW	V FESTIVAL	4
4	7	BEYONCE	11
5	4	TAKE THAT	18
6	5	SNOW PATROL	16
7	14	BRITNEY SPEARS	9
8	8	AC/DC	7
9	3	METALLICA	6
10	13	GIRLS ALOUD	27
11	6	KINGS OF LEON	5
12	10	MADONNA	4
13	20	LIONEL RICHIE	16
14	11	PINK	24
15	16	OASIS	10
16	18	THE PRODIGY	10
17	NEW	FALL OUT BOY	4
18	15	NE-YO	5
19	17	PET SHOP BOYS	2
20	19	MORRISSEY	13

tixdaq.com - Live entertainment intelligence

Hitwise

Secondary ticketing chart

pos	prev	artist
1	18	MICHAEL JACKSON
2	17	KINGS OF LEON
3	1	T IN THE PARK
4	NEW	V FESTIVAL
5	6	TAKE THAT
6	3	GIRLS ALOUD
7	12	U2
8	2	THE KILLERS
9	7	BEYONCE
10	8	TINA TURNER
11	NEW	BRUCE SPRINGSTEEN
12	10	JONAS BROTHERS
13	4	THE PRODIGY
14	15	PINK
15	NEW	NEIL YOUNG
16	5	METALLICA
17	NEW	OXEGEN FESTIVAL
18	NEW	X FACTOR TOUR
19	9	FALL OUT BOY
20	NEW	LIONEL RICHIE

hitwise

News publishing

Marina & The Diamonds deal heralds raft of big publishing signings over coming weeks

Diamonds are a publisher's best friend

Signings

By Stuart Clarke

WARNER/CHAPPELL AND UNIVERSAL have concluded what are likely to be the first of a raft of big publishing signings in the coming weeks.

Warner/Chappell secured the signature of 679 artist Marina & The Diamonds, the musical pseudonym for Welsh-born songwriter Marina Diamond, last week. Meanwhile, Universal has signed Tiffany Page to a global deal.

Both London-based, Diamond and Page are among a crop of young female songwriters currently fielding strong interest from the publishing community.

After fielding offers from most UK majors, Diamond ultimately put pen to paper with renowned A&R man and Warner/Chappell creative director Mike Sault, whose signings include Dido and Xenomania. Page's signature was secured by Universal's head of A&R Caroline Elleray, whose successes include Coldplay and Keane.

Diamond signing: Welsh-born 679 artist Marina Diamond has already recorded two singles that have generated national radio airplay



Sault said he was "thrilled" with the signing last week. Diamond has thus far recorded two singles: Obsessions and Mowgli's Road, both of which have been amassing plenty of support, including Radio One and 6Music, where Lauren Laverne has been championing her music. Page, meanwhile, is writing songs for her debut.

With many publishers and labels nearing the end of their financial years, a new crop of big publishing deals is expected to be concluded within the next few weeks.

Both Little Boots and La Roux are currently the subject of six-figure offers from publishers keen to secure their signatures, while hotly sought-after artists Hockey and Jonathan Jeremiah recently put pen to paper with Sony/ATV. Columbia-signed group Passion Pit are also fielding healthy interest from publishers and expected to sign their deal in the coming weeks.

In other Warner/Chappell news, the company has extended its long-

term publishing agreement with INXS. Under the new agreement, Warner/Chappell will administer the worldwide rights to the majority of INXS' catalogue of songs spanning the group's 30-year career and incorporating hits such as Need You Tonight, Suicide Blonde, Never Tear Us Apart and Disappear. The agreement also includes master sync rights to all territories ex-US and future compositions.

Warner/Chappell Music UK managing director Richard Manners says, "This signals a new chapter in the long-standing relationship between Warner/Chappell and INXS."

"We're especially excited about the synchronisation potential of the agreement. We believe the INXS catalogue lends itself to a huge range of sync opportunities. We look forward to exploring those with the INXS camp and finding new and creative ways for fans to connect with their songs."

stuart@musicweek.com

Daft Punk enjoy renaissance with syncs and soundtracks

DAFT PUNK'S COLLABORATION WITH DISNEY on the soundtrack to a Tron movie remake is the latest example of efforts by the duo's publisher to exploit their creative talents, creating new copyrights and at the same time rejuvenating interest in the Daft Punk back catalogue.

While initially approached to remix the original score, Daft Punk will now record an entirely new soundtrack for the Disney remake, which has been scheduled for release in 2011.

Imagem is Daft Punk's publishing company and managing director Tim Smith says there is more activity on the way. He says, "We see this as a really key breakthrough for Daft Punk because it's an area they want to do more work in. They were both film students before their music career took off and have always been very visual artists."

"This is something that, if done in isolation, might not mean anything but alongside everything else we have going on with their music at the moment can open up new opportunities."

Already in 2009 Daft Punk's music has been finding its way into new areas. It currently features in two television ads in the UK: a reworked version of Aerodynamic soundtracks an ad for Pantene



Cyber punks: Daft Punk will record a new soundtrack for Disney's Tron remake

featuring Myleene Klass, while another of the duo's songs, Technologic, is featuring in a pan-European campaign for Alfa Romeo.

The same song is also enjoying renewed exposure in the US, where it soundtracks the latest television campaign for the Lincoln car.

"These syncs are being completely driven by the publishing side," says Smith. "Daft Punk have not done a lot of these things in the past and we've always been very protective - and still are very

protective - of the brand, but we feel like they are entering the next phase of their career right now.

"What we want to try and do is help them find a few key placements to show them how their music can be used, and to let agencies and creatives know that they should not be afraid to ask."

Testament to the duo's willingness to try new things is the Pantene ad, for which they recorded an entirely new version of Aerodynamic, thus creating a new copyright.



Daft Punk reworked Aerodynamic for a Pantene campaign featuring Myleene Klass

The song has now gained a momentum of its own, with Ministry Of Sound hoping to license the new version for a forthcoming compilation. Imagem is also talking to the shampoo brand about further tie-ups with the music online.

"It just shows if you come up with something a bit different, from a publishing perspective, there are ways to create things to exploit in other areas," says Smith. "The Pantene thing has been a real success story because it's something that we got involved with right from the start, and we made it a very easy situation for the agency to deal with."

For Smith, the activity is also an opportunity to bring the Daft Punk catalogue back to the forefront of people's minds and he reports a significant sales spike

both in the UK and internationally following weeks when the ads have aired heavily.

"We really feel that all these extra things are helping to create the awareness and rejuvenate and freshen up the back catalogue, which is what we want. All of these things in isolation don't mean anything but when you can start joining them up, all of a sudden there is actually some substance to all of this and Daft Punk are back on people's radar again," says Smith. "This band are more open to suggestions than they ever have been in the past."

Smith says the band could return with new material in the not too distant future.

"Whatever they do next, though, I don't think they will necessarily release a record in the traditional way," he adds.

The current changes across the recording industry are helping to empower music publishers

Are publishers holding the aces in today's digital age?

Publishing

By Susan Butler



AN ALMOST IMPERCEPTIBLE, BUT VERY REAL, shift in power is occurring in the music

industry. The once-mighty record companies, which controlled everything from recording the music to manufacturing, distributing, and placing product at the front of retail stores, are losing their dominance. Not only are digital and mobile music services the distributors of tomorrow, but music publishers are no longer passive beneficiaries of record sales.

Over the last three years, publishers have been rapidly gaining the clout and the opportunities to have a significant role in shaping the future of the business.

The change for publishers is not the result of any grand plan or strategic move. It is simply the culmination of their responses to a few Government actions. By taking a stand on licensing and related issues, many publishers are now at the heart of structuring business deals with digital and mobile services and gaining more power over major record labels.

This is a far cry from the past, when record companies and collecting societies largely determined publishers' fates.

Days past

Under the old music business model, most publishing revenue comes from mechanical royalties paid by record companies for recording songs and distributing the records. Labels even control publishers' performance revenues to a certain extent because they decide which songs to promote to radio. As a result, the primary role for many publishers has been to administer licences and collect royalties.

This role has provided publishers with relatively little direct negotiating clout with the labels, the driving force of the music industry. In Europe, the IFPI, representing labels, has negotiated the terms of mechanical licences with BIFEM, representing mechanical right societies. Labels then obtain the licences from collecting societies. In the US, the compulsory mechanical licence under copyright law results in labels



Shift of power: publishers are finding themselves in a stronger position now the record companies' stranglehold on revenue has loosened

mostly obtaining licences from the artist, through the Harry Fox Agency or through the compulsory license process.

When digital music services entered the distribution chain, not much changed for publishers. In 2001, the Harry Fox Agency negotiated a deal for US publishers when little was known on how to license the new digital subscription services.

Over the last three years, publishers have been rapidly gaining the clout and opportunities to have a significant role in shaping the future of the business

This deal was struck with the RIAA since the labels mostly owned the services at that time.

Even today, most digital services have obtained their publishing licences through record companies; the labels essentially sub-license the rights they secured under the compulsory licences. In Europe, meanwhile, the services have been dealing with the collecting societies.

By working through societies for licensing, publishers have inadvertently taken a back seat when it comes to deciding how consumers should hear and buy music. They can have little influence on business models when they have minimal direct relationships and very little bargaining power with those who are creating new models.

But the situation for publishers began to change in 2005, when digital music services unknowingly

opened the door for publishers to step into a more prominent role.

Direct to digital

The digital services, along with the RIAA, were fuelling a move to change the compulsory licensing law. The US compulsory mechanical license does not necessarily cover all potential types of digital music services; it has not been clear, for

instance, if the law covers streamed music or cache copies of songs or master ringtones.

In the hope of improving its influence on Capitol Hill, the National Music Publishers' Association (NMPA) opened an office in Washington DC four years ago, enrolling US Department of Justice lawyer David Israelite to lead the charge as president/CEO.

Throughout the following year, Israelite worked closely with the Digital Media Association (DiMA), developing an unprecedented plan to revise the licensing law with DiMA executive director Jon Potter. The bill was later derailed by other groups, but during this process a publishers' group was, for the first time, developing a working relationship directly with a digital media group. This is the first factor in the power shift.

Meanwhile, the European Commission was responding to the complaints of digital music services. In October 2005, the EC issued a formal recommendation to change the way in which European collecting societies operate in licensing publishing rights for digital and mobile services.

This shake-up of the collecting society network gave publishers the opportunity to take more control over their repertoire. During 2006, while the NMPA was building its relationship with DiMA, major publishers were exploring ways to reshape licensing in Europe.

Because of the varying copyright structures from country to country, the major publishers found they could most easily control rights in their Anglo-American repertoire. The four major publishers, and some indie publishers, now permit certain societies to handle pan-European licences of that repertoire for digital and mobile uses. Their new ability to hand-pick these societies gives publishers some power over the way they are represented.

Even though the selected societies represent these rights, many of the publishers are now, for the first time, directly negotiating with digital and mobile services on the basic deal points, such as tariffs. Publishers then pass the licences on to the societies to finalise with the services. As a result, publishers and digital and mobile services are getting to know each other much better and are building their relationships in Europe. This is the second factor in the power shift.

Royalty claims

Back in the US, the Copyright Royalty Board (CRB) last year set royalty rates (tariffs) for the compulsory mechanical licence. In addition to the rates, the CRB for the first time set a penalty fee for late payments. This late fee could cost record companies millions of dollars because they have delayed payment of publishing royalties for a variety of reasons, including certain contractual terms in artist agreements (as reported in my *Music Week* column last December).

Some record companies have also been a bit lax in complying with all of the licensing formalities. There are likely to be major labels, for instance, that have released recordings of songs that have not been properly licensed.

With the late fee, underpayment of royalties and the possibility of unlicensed songs, publishers now have an unprecedented level of bargaining power with major labels. This is the third factor in the power shift.

The new balance

The major record companies seem to have begrudgingly given in to the fact that they no longer control all manufacturing and distribution. Technology and mobile phone companies will likely hold the largest share of this part of the industry in the future. But labels and digital services may not have been noticing the growing influence of publishers.

If publishers believe that certain new models are too risky or undervalued music, they could hold up licensing. Most publishers remember what labels lost – and the company they helped build – when they began producing very expensive videos for MTV for free.

For labels and digital services, discovering that publishers may have to be brought into the licensing discussions earlier in the process to launch new business models may take a period of adjustment. It will also be unfamiliar territory for publishers.

But how well music flourishes over the next several years will depend on everyone finding the right balance among the new power players.

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the March 19 issue.

News diary

ON THE WEB THIS WEEK

PRS AND MPA SLAM YOUTUBE

Chris O'Reilly: "Google are taking this action in order to put themselves in a better negotiating position. Because YouTube has no real competitor they can afford to take this action without long-term harm to their brand."

Vie Marshall: "YouTube/Google madness. All that revenue, yet they're too stingy to look after artists who drive people to their site. Oh well, if they don't want the monopoly, there's lots of other upload sites."

John O'Sullivan: "I strongly believe that it is only right that YouTube as a 'broadcaster' should pay a licence in line with that of their competitors (ITV, BBC etc)."

FEATURED ARTISTS DEMAND CHANGES

Andy Reeve: "We are one of the new breed of record companies. Perhaps our main selling point is that we allow our artists to retain copyright ownership of their songs. Additionally we share royalties with them on a 50/50 basis, (rather than the 16% paid by the majors)."

Earthlings take over US TV

UNEARTHED

UNSIGNED UK BAND WE FELL TO EARTH do not have the budget of a major label behind them. But that hasn't stopped the duo pulling off a number of major coups with their music in the US, where all three tracks from their debut EP have been placed in different US television dramas.

The self-titled debut, currently scheduled for an April 20 release in the UK, is led by Lights Out, which has been placed in the US drama Numb3rs.

It also features the tracks Careful What You Wish For, which has been placed in CSI, and The Double, which has appeared in the top-rating drama Gossip Girl.

For Jonathan Green, the former Mercury executive who has signed the group to a small production deal, securing the syncs was part of the gameplan from day one.

"It's going exactly to plan. When we started working with We Fell To Earth, we knew it was very ambitious music, that was very

WE FELL TO EARTH



Cast list

Management

Jonathan Green, Jan Sodderland at In Stereo

Press

Asha Oojageer, Sundraj Sreenivasan at Supersonic PR

National Radio

Guillermo Ramos at Anorak

Regional Radio

Julie Barnes at Radioactive

Online PR

Katie Riding at Bang On PR

Live agents

David Levy and Adele Slater at William Morris Agency (UK); Robbie Fraser at William Morris Agency, Los Angeles (US).

Sync agent

Sanna Hagelsten and Marissa Baldi at Zync (US); Tracie London Rowell at London Calling (UK)

UK lawyer

Nigel Jones at Sheridans

commercial but not an immediately obvious one for radio. So when we had the first three tracks recorded we flew to New York and LA to meet with Zync Music, who felt they could get the music placed," he says.

Five months after those initial meetings, the syncs were secured in quick succession, resulting in a big upturn in interest in the band and an international fanbase that is growing daily thanks to the exposure.

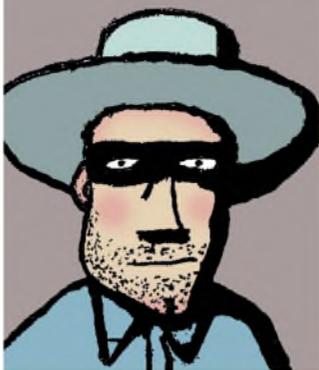
"The internet traffic increases significantly every time any of the syncs have aired. Obviously a lot of the activity is coming from America at the moment," says Green.

We Fell To Earth is the musical vehicle for Richard File - formerly of UNKLE - and Wendy Rae Fowler, whose musical background includes collaborations with Mark Lanegan and Queens Of The Stone Age among others. Live they are joined by additional musicians.

The duo perform a headline show at The ICA in London on April 21.

stuart@musicweek.com

Dooley's Diary



What, no croissants? The credit crunch hits home for Dooley...

IS THIS A SIGN of troubled economic times ahead? **Nokia** launched a bunch of new music phones last week. But, in stark contrast to the fancy-dan Comes With Music launch last year, with Keane appearing and people flying in from all over the world, this was a virtual launch.

Journalists were forced into the office for the 9am kick off, with not even a hint of a croissant to lighten the day. Very carbon friendly and all but will it catch on among the notoriously sleep-and-free-food-loving journalist community?...The spread was a little better for the newly minted **Featured Artists Coalition**. No expense was spared for their inaugural meet at Heaven. Four hours before the 200 artists tipped up, sound guys were going through their "1-2, 1-2, testing routines", a gaggle of PRs herded hacks, sandwiches and crisps were fresh and plentiful, camera crews from the BBC and AP hovered around Radiohead's Ed O'Brien, **Kate Nash** and an under-the-weather - he had a stinking cold - Billy Bragg and there was a light show worthy of Earls Court. **Tony Parsons** was also seen lurking in the corner.

Meanwhile, another new FAC member, **The Clash's Mick Jones**, plans to exhibit some of his old punk memorabilia at Chelsea Space... It's good to see that it's not just British acts fighting for their rights though: some **10,000 French artists** and

industry execs, including Johnny Hallyday and Gotan Project, recently signed a petition in favour of the new internet law currently under debate in the French Assembly, which would introduce a "**three strikes**" scheme to cut off the internet connections of people who illegally share copyright material...



Look out Girls Aloud, there's a **new girl band** (above) in the capital. Empire Management-signed all-girl trio the **Dollyrockers** have been in development for some months and have now signed to Parlophone. The girls are pictured with the Parlophone team, left to right: Miles Leonard, Kevin McCabe, James Mullen, Adrian Jolly (Empire), David Lennon, Dan Duncombe and David Goldman. Speaking of girl bands, we hear Xenomania has a female duo in development, à la **Mel & Kim**. Expect tunes later this year. Meanwhile, that old tabloid favourite "**Girls Aloud star to go solo**", etc, may not be so far off the mark. We hear two

of the girls are particularly advanced with their debut solo records. Stay tuned... Fans at **Kid British's** headline show at the Borderline last week were treated to a guest appearance by Lynval Golding of **The Specials**, who hopped on stage for a song with the

band. Golding so enjoyed the show that he invited the band to come out on tour with The Specials, saying that they were the only band he'd seen in 30 years that he feels proud to pass the baton to. **Kid British** are pictured (above right) with Golding and fellow Special John Bradbury after the show... We've been receiving a worrying amount of emails of late from people who are **hanging up their music industry boots** and moving onto pastures

new. Normally, it's a little depressing. But we were thoroughly amused to hear that Red Publicity's Heather Redmond is moving out of PR into the **dog-**



care business, offering dog walking, dog day care and training. Redmond, who used to look after the **Sugababes**, can be contacted at heather@k9capers.com for all your doggy needs... In support of Gary Barlow's recent **Kilimanjaro climb** in aid of Comic Relief, Sarm Studios presented the Take That frontman with a cheque for £5,000 last week (pictured below). Take That's multi-million selling album The Circus was recorded at Sarm Studios last year.



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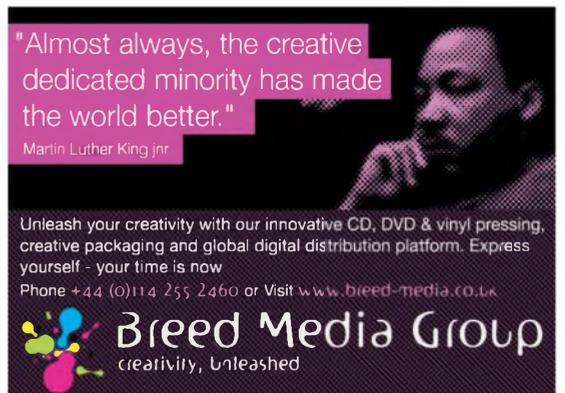
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Features

BLACK CELEBRATION

Described by Universal as the “heavy metal holy grail”, the discovery of original unreleased material from Black Sabbath’s early days will realise its potential when it is released as part of a three-CD deluxe edition of the band’s *Paranoid* album



PICTURED ABOVE
The classic Sabbath line-up, from left: guitarist Tony Iommi, lead vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward

Profile

By Johnny Black

“IT’S BEEN DESCRIBED AS THE HEAVY METAL HOLY GRAIL,” says Universal catalogue consultant Steve Hammonds, “and it’s been a labour of love to get it to the point where it could be released.”

It started in 2004 when archivist Rob Caiger discovered a cache of long lost tape boxes in the vaults of publisher Bucks Music in west London. “It turned out to be the original multi-tracks for the first three Black Sabbath albums,” continues Hammonds, “plus a treasure trove of

unreleased and different versions.”

Finally, after years of negotiation, that holy grail will realise its potential via a major Universal Music catalogue marketing campaign that kicks off on March 30 with a three-CD deluxe edition of Sabbath’s ground-breaking 1970 album *Paranoid*, in the vanguard of a release schedule that also sees the band’s classic albums finally made available in the digital domain.

And none of it would have been possible if not for a freak industrial accident.

“I did sheet metal work in a factory,” remembers Sabbath’s founding guitarist Tony Iommi, “and this cut-



ter came down on my fingers, took the ends of my middle and ring finger off.”

Every doctor Iommi consulted confirmed he would never play guitar again. “I was in deep despair until my factory foreman brought a record to my house and asked me to listen.” The last thing Iommi wanted to hear was music but his foreman insisted. “It was guitar music, and I had to admit it was fantastic but it was almost like he was rubbing it in. Then he told me it was Django Rheinhardt, the fabulous jazz guitarist, who had two fingers badly damaged in a fire and played all his incredible solos using just the other two fingers. That’s what inspired me to carry on and develop my own way of playing.”

Amazingly, because playing was agony, Iommi manufactured his own plastic finger-guards so he could press down the strings. “Before the accident I could play in the normal way, using full chords and everything,” he recalls, “but after the accident I had to play differently. I came up with fatter chords that I could play with less fingers.”

The unintentional result was a whole new style hailed by many as the basis of heavy-metal guitar playing. “What an act of God that was,” reckons Chris Ingham, publisher of *Classic Rock* and noted Sabbath scholar. “He couldn’t feel the strings on his guitar, so he tuned it down and developed that slightly mechanical phrasing style which resulted in the Sabbath sound from which sprang heavy metal.”

Heavy rock was then in its infancy, so the band’s new sound was not immediately understood. “It was very difficult doing what we did, because it was all soul clubs and blues clubs,” points out Iommi. “We started playing blues, but the first time we threw in a couple of our own songs, *Black Sabbath* and *Wicked World*, people came up and said, ‘We really loved those two songs.’ We were well pleased.”

Along with Iommi’s distinctive axemaniship, the band had another ace up its sleeve in time-served ex-burglar Ozzy Osbourne, a frontman who would prove to have an uncanny knack for self-promotion. Innovative bassist Geezer Butler was also a strong lyricist whose songs cleverly mirrored the band’s occult-sounding name, while thunder-fisted drummer Bill Ward not only propelled the music but was a showman in his own right. (On their first American tour, Ward energised one lethargic audience by throwing his bass drum at them.)

It was London-based record plugger Tony Hall who, in the wake of a fairly successful Fontana Records debut single, *Evil Woman*, secured an album deal with Philips’ prog-rock subsidiary Vertigo Records. “We just went in the studio and did it in a day,” says Iommi. “We played our live set and that was it. We actually thought a whole



PICTURES
Black Sabbath in their original foursome: Ozzy Osbourne departed in 1979 before reuniting with the band in 1997

day was quite a long time, then off we went the next day to play for £20 in Switzerland."

The album achieved a respectable number eight slot in the UK and also made a good showing across the Atlantic, reaching number 23 in the Billboard chart. Sabbath had arrived and a second album was required. "We suddenly had to write a whole album," laughs Iommi, "so we got stuck in to rehearsals at nine in the morning."

While the rest of the band was out getting lunch, Iommi had the moment of inspiration that would establish them among the rock greats. "I came up with the riff for Paranoid and when they got back, I couldn't wait to play it for them. We recorded it there and then, in as long as it took to play it through."

The upcoming three-CD re-release includes a version of Paranoid with unfamiliar lyrics, and Iommi well-remembers how it came about. "Geezer hadn't written lyrics yet, so we put the track down and Ozzy just mumbled anything that came into his head, and then did the proper vocals afterwards."

Paranoid, both the album and single, transformed Sabbath into a global sensation, and the band knew exactly how to play the superstar role to the hilt. Keith Altham, who later became their publicist, remembers how, even during his first encounter with the band, at Brighton Dome in 1972, their flair for self-promotion was unmistakable. "Geezer Butler came off stage in a white chamois leather suit with a zip down the front. It was drenched in sweat, so in the dressing room, he opened up a trunk, pulled out another absolutely identical suit and put it on. Ozzy saw me watching this and said, 'E loiks to be recognised when 'e leaves the stage door.'"

Deprived of their charismatic frontman when Ozzy and the band parted company in 1978, Black Sabbath never faltered and, under Iommi's leadership, began a new era with Ronnie James Dio upfront and centre. Meanwhile Ozzy went from strength to strength on Epic Records under the guidance of his new manager, Sharon Osbourne.

Another happy accident kept Ozzy in the spotlight when audience member Mark Neal tossed an unconscious hat onto the stage during a concert in Veterans' Auditorium, Des Moines, Iowa. "I thought it was one of those rubber toy things," explained Ozzy, "but as soon as I crunched its head I realised, 'Oh my god, what have I done?'"

"Sharon was obviously the person to deal with. Right from the start she was the boss. Ozzy was just having fun..."

KEITH ALTHAM, PUBLICIST

Altham, now a successful PR man, looked after Ozzy's 1983 album *Bark At The Moon*. "Sharon was obviously the person to deal with. Right from the start she was the boss of what was going on. Ozzy was just having fun, but I could see he was a superstar in the making."

By 1986, Roland Hyams of Work Hard PR was working with Ozzy and found him as irrepressible as ever. "I turned up at their place in the south of France and, of course, there's a swimming pool. I asked, 'How deep is it?' Big mistake. Bang! He pushes me straight in. Everything – my passport, my wallet – it was all sodden, and that set the tone for the rest of the visit."

Sabbath, meanwhile, were proving they too remained a force to be reckoned with, and 1992's *Dehumanizer* is widely seen as one of their heaviest albums ever.

Ozzy and Sharon founded the Ozzfest in 1996, and the original quartet reformed in 1997 to record the live album *Reunion* for Epic. "Sharon was the driving force behind getting Sabbath back together," recalls Sony senior marketing manager catalogue Neil Martin. "I'll never forget seeing them headline Donington. As Sabbath came on, the sun went down, so you had this fantastic sunset as they went into War Pigs in front of 90,000 people and I'm

right there onstage beside them. I still curse myself for not having my camera."

The new Millennium brought a veritable blizzard of Ozzness with the single *Iron Man* winning Sabbath their first Grammy in 2000, The Osbournes MTV series debuting in 2002, Ozzy and Kelly's number one duet with the Sabbath classic *Changes* in 2003 and Tony Iommi's formation of *Heaven & Hell* in 2005.

Tony Cooke of *Scream Promotions* worked on *Changes* and recalls, "Ozzy was a complete diamond to work with. When Chris Moyles moved to *Radio One's* breakfast show he said the one artist he really wanted to interview was Ozzy. So Ozzy bought him a clock to make sure he'd wake up in the morning and Chris still mentions that on air."

Hugh Gilmour, long-time sleeve designer for Black Sabbath, has been closely involved in the process of cataloguing the material on the rediscovered tapes. "It was a revelation to hear familiar songs, such as *Children Of The Grave*, *Paranoid* and *Planet Caravan*, sung with completely different lyrics," he says. Gilmour goes on to single out the discovery of their debut single *Evil Woman* with an

Ozzbest Four key Sabbath albums

PARANOID



Black Sabbath's second album took them to number one in the UK and has since achieved quadruple platinum status in the USA.

Universal's deluxe triple-disc reissue on March 30 includes the original album, remastered, plus the 1974 quadraphonic mix along with a veritable feast of rare out-takes, demos and instrumental versions including an early attempt at the title track with different lyrics.

The digipak gatefold packaging features expanded booklets containing rare and previously unseen photographs and in-depth sleeve notes. An extensive marketing campaign includes pages in *Kerrang*, *Classic Rock*, *Terrorizer* and *Metal Hammer*, plus online activity across a wide range of sites including Sonic Nation, *Kerrang!*, MySpace, *Metal Hammer*, *Classic Rock* and *The Gauntlet*.

A national and local TV/radio campaign is under way aimed at primetime TV talk shows, breakfast slots and across-the-board radio coverage. The reissue is also available in a double LP format, and is synchronised with the digital relaunch of the remaining Black Sabbath catalogue in their existing format.

BLACK SABBATH



The February 1970 album that started it all off gave them an immediate UK Top 10 placing, peaking at number eight and logging up 42 weeks on the chart. This auspicious debut has long since gone platinum in the US.

added horn section and flute accompaniment along with *Lord Of This World* plus *Master Of Reality* with previously unheard piano and slide guitar parts.

"We're delighted to be able to reactivate the Black Sabbath catalogue in such a positive way," says Universal Music Catalogue marketing director Silvia Montello. "The previously unreleased rarities, access to the original tapes for remastering and the long-awaited digital availability of all those classic albums through iTunes, Amazon, Nokia and elsewhere makes this a very special project."

Aside from the schedule of deluxe versions, plans also include boxed sets, one of which will be a complete Seventies replica CD edition.

With a new *Heaven & Hell* album due in April and Universal's Black Sabbath campaign moving into high gear, 2009 looks set to be the new millennium's mightiest metal year to date.

johnny.black@btconnect.com

Along with *Master Of Reality*, this forms the second wave in the relaunch campaign, due in June.

The reissue will be made available as a deluxe double CD and LP set featuring expanded booklets containing rare and previously unseen photographs, and extensive sleeve notes.

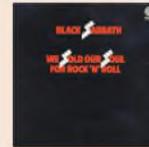
MASTER OF REALITY



Their third UK Top 10 album, 1971's *Master Of Reality* peaked at number five. In the US, it achieved a higher chart placement than *Paranoid*, peaking at number eight and eventually going double platinum.

The reissue, set for a June release, will be made available as a deluxe double CD and LP set featuring expanded booklets containing rare and previously unseen photographs, memorabilia images, and extensive sleeve notes.

WE SOLD OUR SOUL FOR ROCK 'N' ROLL



Despite a relatively weak initial showing in the UK, and no chart entry at all in

America, this December 1975 release – a double album compilation – has proved to be a slow-burner.

It was certified silver in the UK on October 1, 1976, and ultimately notched up double-platinum status in the US.

This singles it out as a particularly intriguing component of the March 30 digital catalogue relaunch, alongside original albums including Sabbath *Bloody Sabbath*, *Volume 4* and *Sabotage*.



"We just went in the studio and recorded in a day. We actually thought a whole day was quite a long time..."

TONY IOMMI, BLACK SABBATH

Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews

Out this week

Singles

- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
Debut single
- **Coke** Open Happiness (Atlantic)
- **Dizzee Rascal** G.H.E.T.T.O. (Dirtee Stank)
Previous single: Dance Wiv Me (1)
- **Hockey Too Fake** (Virgin)
Debut single
- **Keane** Better Than This (Island)
Previous single: Perfect Symmetry (did not chart)
- **Lil' Wayne** Prom Queen (Island)
Previous single:
- **Pet Shop Boys** Love Etc (Parlophone)
Previous single: Integral (did not chart)
- **The Rakes** 1989 (V2)
Previous single:
- **Royksopp** Happy Up Here (Wall Of Sound)
Previous single: What Else Is There (32)
- **The Script** Talk You Down (Phonogenic)
Previous single: Breakeven (21)
- **Seal** Its Alright (Warner Brothers)
Previous single: It's A Man's Man's Man's World (did not chart)

Albums

- **Peter Doherty** Grace/Wastelands (Parlophone)
Debut solo album
- **Filthy Dukes** Nonsense In The Dark (Fiction)
Debut album



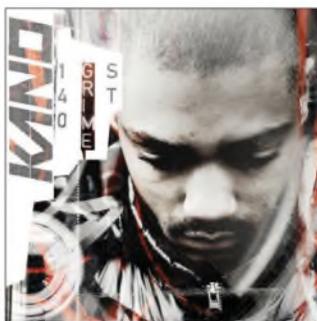
- **Karima Francis** The Author (Kitchenware)
Debut album
- **Melody Gardot** My One And Only Thrill (UC)
Previous album (first-week sales/total sales): My Worrisome Heart (1,133/10,822)
- **its a buffalo** Don't Be Scared (Akoustik Anarkhy)
Debut album
- **Ronan Keating** Songs For My Mother (Polydor)
Previous album (first-week sales/total sales): Bring You Home (39,267/171,084)
- **Bonnie Prince Billy** Beware (Domino)
Previous album (first-week sales/total sales): Lie Down In The Light (1,516/6,875)
- **Lionel Richie** Just Go (Mercury)
Previous album (first-week sales/total sales): Coming Home (8,767/25,335)

Out next week

Singles

- **Animal Collective** My Girls (Domino)
- **The Anomalies** Oldskool (Beyond Music)
- **Peter Bjorn & John** Nothing To Worry About (Wichita)
- **Bonobo** Inbetween (Ninja Tune)
- **Chew Lips** Solo (Kitsune)

- **Clark** Growls Garden EP (Warp)
- **DM Stith** Pity Dance (Asthmatic Kitty)
- **Flo-Rida** Be On You (Atlantic)
- **The Kills** Black Balloon EP (Domino)
- **Metro Station** Shake It (Columbia)
- **Noisettes** Don't Upset The Rhythm (Vertigo)
- **The Parlotones** Overexposed (Sovereign Ent)
- **Stone Gods** Start Of Something (Integral)
- **Tah Mac** Lavish Lifestyle (Tahmc Entertainment)
- **The Veronicas** Untouched (Warner Bros)



- **White Lies** Farewell To The Fairground (Fiction)

“This third single from White Lies' debut album *To Lose My Life* is an Eighties-influenced track with reverb-drenched guitar riffs and big chords, newly-mixed by Alan Moulder. The single also features an M83 mix of *Nothing To Give* and a cover of Kanye West's *Love Lockdown*, which the band performed for Radio One's *Live Lounge*.”

www.musicweek.com/reviews

- **Wildbirds & Peacedrums** There Is No Light (Leaf)
- **Neil Young** Johnny Magic (Reprise)

Albums

- **Iain Archer** To The Pine Roots (Black) (Rough Trade)
- **British Sea Power** Man Of Aran
- **Calexico** Spoke (Touch & Go)
- **Chris Cornell & Timbaland** Scream (Interscope)

“At completely opposite ends of the musical spectrum, this collaboration sounds rather like a Timbaland project featuring Cornell on lead vocals than a genuine meeting of minds. Scream lacks the grunge-heavy guitars Cornell's material made its name with, and it is hard to locate his essence in this over-produced concoction of songs, packed with too many ideas.”

www.musicweek.com/reviews

- **Dan Deacon** Bromst (Car Park)
- **The Decemberists** The Hazards Of Love (Rough Trade)
- **Doom** Born Into This (Lex)
- **Higamos** Hogamos Hogamos (DC Recordings)
- **Kano** 140 Grime St (Pias)
- **Marissa Nadler** Little Hells (Kemado)
- **Papa Roach** Metamorphosis (Geffen)
- **Pet Shop Boys** Yes (Parlophone)
- **The Rakes** Klang (V2)

“The London post-punk outfit's third album sees them take stock of their position as the southern cousins of Maximo Park, Futureheads, et al, with a record that harks back to their fresh, furious and funky debut *Capture/Release*. Clearly still carrying a torch for the libertines, the opening songs and single 1989 recall earlier spiky crowd-pleasers such as *Strasbourg* and 22 *Grand Job*. With *That's The Reason* staying loyal to the shouty chorus formula that won them fans in the first place.”

www.musicweek.com/reviews

- **Royksopp** Junior (Wall Of Sound)
- **Dieter Schoon** Lablaza (Headspin)
- **Various** Kitsune Tabloid By Phoenix (Kitsune)
- **Whomadewho** The Plot (Gamma)

March 30

Singles

- **Alain Clark** Father And Friend (Warner)
- **Doves** Kingdom Of Rust (Heavenly)
- **Funeral For A Friend** Rules And Games (Join Us)
- **Hitty** Feat. **Kig Family** Head Shoulders Knees & Toes (Aatw)
- **Just Jack** Embers (Mercury)
- **Lady Gaga** Poker Face (Interscope)
- **Lady Sovereign** So Human (Midget)
- **Psapp** I Want That (Domino)
- **The Sugars** Gossip (Bad Sneakers)
- **Yo! Majesty** Don't Let Go (Domino)

Albums

- **Flo-Rida** ROOTS (Atlantic)
- **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)
- **Official Secrets Act** Understanding Electricity (One Little Indian)
- **PJ Harvey & John Parrish** A Woman A Man Walked By (Island)
- **Peter Bjorn & John** Living Thing (Wichita)

- **The Rank Deluxe** You Decide (Fattat)

April 6

Singles

- **India Arie** Chocolate High (Island)
- **Art Brut** Alcoholics Unanimous (Looking Vinyl)
- **Bat For Lashes** Daniel (Parlophone)



- **Fightstar** Mercury Summer (Search & Destroy)
- **Franz Ferdinand** No You Girls (Domino)
- **Calvin Harris** I'm Not Alone (Columbia)
- **John & Jehn** Oh My Love (Faculty)
- **Metronomy** Radio Radio (Need Now Future)
- **PJ Harvey & John Parrish** Black Hearted Love (Island)
- **Razorlight** Burberry Blue Eyes (Vertigo)
- **Jasmine Sullivan** Dream Big (1)
- **Yeah Yeah Yeahs** Zero (Polydor)
- **Zarif** Let Me Back (RCA)

Albums

- **Bat For Lashes** Two Suns (Parlophone)
- **The Blockheads** Staring Down The Barrel (EM)
- **Ciara** Fantasy Ride (LaFace)
- **Doves** Kingdom Of Rust (Heavenly)
- **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 (XL)
- **Prefuse 73** Everything She Touched Turned Ampexian (Warp)
- **Raphael Saadiq** The Way See It (RCA)
- **Sneaky Sound System** Sneaky Sound System (4th Floor)
- **Benjamin Taylor** The Legend Of Kung Folk Part 1 (Ins)
- **Various** Balance 014: Joris Voorn (Eq)

“This album sees Dutch producer/DJ Joris Voorn layer, shift, loop and generally manipulate more than 100 tracks over two CDs to create a shifting, techy mix which manages to be deep without disappearing too far into its own introspection. Despite featuring material from such heavyweights as Radiohead, Basic Channel, Aphex Twin and Carl Craig, most tracks are reduced to little more than loops and samples, meaning the album has to be taken as a whole, rather than the sum of its parts. As an idea it's intriguing, though not quite as adventurous as it likes to think.”

www.musicweek.com/reviews

- **Sara Watkins** Sara Watkins (Monstersuch)



- **Neil Young** Fork In The Road (Reprise)

April 13

Singles

- **AC/DC** Anything Goes/Big Jack (Columbia)
- **Beyonce** Halo (Columbia)
- **Bombay Bicycle Club** Always Like This (Island)
- **Das Pop** Never Get Enough (Ugly Truth)
- **Death Cab For Cutie** The Open Door (Atlantic)
- **Delphic** Counterpoint (R&S)

THE PANEL

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



MATT KALEDA (SYNC INC)

Martyn: Great Lengths (3024)
Dutch Producer Martyn's debut album, released on his own 3024 imprint, mixes up dubstep, electro and Detroit techno to great effect, and is head and shoulders above similar material out there at the moment. There is the potential here to 'do a Burial'... who knows?



TIM CHESTER (NME.COM)

The Shoes vs Primary 1: Ho Lord (TBC)
The Entente Cordiale between Reims' The Shoes and London DJ Primary 1 has given us some sterling material. This first collaboration proper mixes the rap menace of the former with the flagrant pop of the latter and is one of the best tracks I've given away on my NME.COM Daily Download blog.



CHANTELLE FIDDY (THE LONDON PAPER)

Tinchy Stryder: Number 1 (4th & Broadway)
The third single from pint-sized Stryder is the ultimate teen fantasy, what with Dappy from N Dubz on the hook. Epitomising the new post-grime sound, thanks to Fraser T Smith (Kano), trainee bras will be out in force when these guys go on tour. Number 1? Maybe.



KRIS NEEDS (DJ/JOURNALIST)

The Chain: Letting Go/Geo (R&S)
This marvellous double-header harks back to when Belgium's R&S seemed to unleash an electronic classic every week. Letting Go sees DJs Dan Foat and Nathan Boddy build Detroit-style swells and extra-terrestrial melodies, while Geo whips up a contagious groove with stabs and electro-blips.

“After signing one of 2008's hottest deals, Delphic commence the campaign for their debut album with this glorious, synth-driven pop song. Its release follows the band's first big run of live dates, which saw them touring the UK and Europe with Bloc Party. This independent debut will be followed by their first release for Polycor in June.”

www.musicweek.com/reviews

- **The Enemy** No Time For Tears (Warner Brothers)



- **Pete Greenwood** Penny Dreadful (Heavenly)
- **Manchester Orchestra** I've Got Friends (Columbia)
- **N-Dubz** Wouldn't You (AATW)
- **A R Rahman & Pussycat Dolls feat. Nicole Scherzinger** Jai Ho! (Interscope)
- **Tinchy Stryder feat. N-Dubz** Number 1 (Island)
- **The Virgins** Rich Girls (Atlantic)
- **Yppah** Gum Ball Machine Weekend (Ninja Tune)

Albums

- **The Juan Maclean** The Future Will Come (DFA/Co-Op)
- **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)
- **The Veils** Sun Gangs (Rough Trade)

“More vitriolic verse and caustic chorus from New Zealand's Finn Andrews and friends is hardly a great progression from previous

album *Nux Vomica*, which can only be good news for fans. With his vocals treading a fine line between casual despair and outright breakdown, the lush soundscapes are used to good effect on the magnificent *Sit Down By The Fire And The Letter*. Backed with the usual arrangement of sparse strings and intermittent piano, there are also some tender moments, such as the heart-rending *The House She Lived In*.”

www.musicweek.com/reviews

- **Wildbirds & Peacedrums** The Snake (Leaf)

April 20

Singles

- **Steve Appleton** Dirty Funk (RCA)
- **The Big Pink** Velvet (4AD)
- **The Days** Never Give Up (Atlantic)
- **Holiday For Strings** Two Of You (Kanine)
- **Junior Boys** Hazel (Domino)
- **Kid British** Sunny Days (Mercury)



- **Kevin Rudolf** Welcome To The World (Island)

Albums

- **Tom Brosseau** Posthumous Success (FatCat)
- **Camera Obscura** My Maudlin Career (4AD)

“A new album of Motown-tinged indie pop from the Glaswegian six-piece is as welcome as the coming of spring, especially as it brings a fresh batch of sharply nuanced songwriting. Album opener and lead single *French Navy* is a delicious, string-drenched rush of mournful y'addictive pop and one of their

strongest efforts to date, while the title track is a real warm-hearted swoon of a song, with gorgeous tinkling pianos. My Maudlin Career, then, is no re-invention of the wheel but will doubtlessly delight the band's fanbase.”

www.musicweek.com/reviews

- **Das Pop** Das Pop (Ugly Truth)
- **Depeche Mode** Sounds Of The Universe (Mute)
- **King Creosote** Flick The Vs (Domino)
- **Jeffrey Lewis & The Junkyard** 'Em Are I (Rough Trade)



- **Manchester Orchestra** Everything To Nothing (Columbia)
- **The Virgins** The Virgins (Atlantic)

April 27

Singles

- **Alessi's Ark** Over The Hill (Virgin)
- **Esser** Headlock (Transgressive)
- **Girls Aloud** Untouchable (Fascination)
- **Ironik** Tiny Dancer (Asylum)
- **The King Blues** I Got Love (Island)
- **King Creosote** Coast On By (Domino)
- **The Maccabees** Love You Better (Fiction/Polygram)
- **Official Secrets Act** The Girl From The BBC (One Little Indian)
- **Pink** Please Don't Leave Me (LaFace)
- **T-Pain** feat. **Chris Brown** Freeze (RCA)
- **The xx** Crystallised (Young Turks)

“London quartet the xx's debut single has a unique and very promising dark pop sound. The band combine beautifully-hushed male and female vocal duets and dark emotive Eighties guitars with samples and low-end

frequencies, creating a melancholic single, not unlike *The Cure* or *New Order*.”

www.musicweek.com/reviews

- **Kanye West** Paranoid (Roc-A-Fella)

Albums

- **Alaska** In Winter Holiday (Regular Beat)
- **Bob Dylan** tbc (Columbia)
- **The Enemy** Music For The People (Warner Brothers)

May 4 and beyond

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin) (04/05)
- **Billy Talent** Billy Talent III (Atlantic) (08/06)
- **Jarvis Cocker** Further Complications (Rough Trade) (18/05)

“Fast approaching national treasure status, Jarvis worked on his second solo album with assistance from Steve Albini on production duties. He embarks on a short jaunt of the UK, starting at Blackpool's Empress Ballroom, on June 10 and ending at the Troxy in London on June 17.”

www.musicweek.com/reviews

- **Elvis Costello** Secret, Profane And



Sugarcane (Co Record) (08/06)

- **The Days** Atlantic Skies (Atlantic) (29/06)
- **Diddy** tbc (Atlantic) (15/06)
- **The Do A Mouthful** (Get Down!) (04/05)
- **Eminem** Relapse (Interscope) (19/05)
- **Esser** Braveface (Transgressive) (04/05)
- **Nathan Fake** Hard Islands (Border Community) (11/05)

- **The Flaming Lips** tbc (Warner Bros) (22/06)
- **Fleet Foxes** tbc (Bella Union) (26/06)
- **Florence & The Machine** tbc (Polydor) (08/06)
- **Frankmusik** Complete Me (Island) (13/07)
- **Gallows** Grey Britain (Warner Brothers) (04/05)



- **Gossip** tbc (Columbia) (15/06)
- **Hockey** Mind Chaos (Virgin) (15/06)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (18/05)
- **Jamie T** tbc (Virgin) (08/06)
- **Junior Boys** Begone Dull Care (Domino) (11/05)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia) (08/06)
- **Kid British** Are You Alright? (Mercury) (29/06)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Lil' Wayne** Rebirth (Island) (18/05)
- **Pixie Lott** Pixie (Mercury) (17/08)
- **Daniel Merriweather** Love And War (Columbia) (11/05)
- **Conor Oberst And The Mystic Valley Band** Outer South (Wichita) (04/05)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Taking Back Sunday** New Again (Warner Brothers) (01/06)
- **Toddla T** Skanky Skanky (1965) (25/05)
- **The Used** tbc (Warner Bros) (15/06)
- **Julian Velard** The Planeteer (Virgin) (10/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)
- **We Were Promised Jetpacks** These Four Walls (FatCat) (15/06)

SINGLE OF THE WEEK

Hockey Too Fake (Virgin)



Six months after Hockey's early demo recordings began to surface online – at the time quickly generating interest from labels and publishers on both sides of the Atlantic – the band are now weeks away from releasing their debut album. With recording and publishing deals in the bag, this lead single will get the ball rolling on the campaign. First featured in the Music Week playlist in November last year, it is a great pop song; jangly guitars and an upbeat, Vampire Weekend-esque rhythm support the urgent lead vocal that leads the listener into a big chorus hook. Its release follows a recent UK tour with Passion Pit.

ALBUM OF THE WEEK

Peter Doherty Grace/Wastelands (Parlophone)



What first hits the listener on Doherty's debut solo outing is the album's terrific sound. This is a rich, warm record; uncomplicated, with a production – courtesy Stephen Street – that allows Doherty's distinctive voice and songs to shine. The material here is simple, performed mainly on acoustic guitar, with restrained accompaniment, with the occasional guest, such as Graham Coxon and Dot Allison, lending a hand. Many of the tracks have been online staples for a while: 1939 Returning was originally intended to be a duet with Amy Winehouse and A Little Death Around The Eyes was co-written with Carl Barat.

Key releases

Elbow's Kid reappears in HMV chart



NO CHANGE AT THE TOP of the pre-release charts at Amazon, where the Pet Shop Boys' *Yes* continues to dominate, or at Play, where Eminem's *Relapse* holds steady for a third week. But there is a new arrival at the top of the HMV chart in the form of Elbow's *Seldom Seen Kid: Live At Abbey Road*.

Originally recorded for transmission by Radio Two and 6 Music, it is a lavish CD/DVD/book

presentation of the band's Nationwide Mercury Prize-winning album, on which they are accompanied by the BBC Concert Orchestra. The album is an HMV exclusive, with the band's own website even having a clickable link to the album on HMV's site. Listed at £22.99, it is initially being sold for £19.95 and is released fully in a couple of weeks.

Universal releases two new Buddy

Holly sets on March 30. Both make strong first-week showings on the Amazon pre-release list, with Memorial Collection, a three-CD, 60-song set entering at number five; and *Down The Line: Rarities*, a two-CD, 30-song set, in at number 13.

X Factor winner Alexandra Burke's debut album was originally slated for a March release but it is now due in Autumn, so Eoghan Quigg, who finished third in the competition,

will be the first of the 2008 finalists to issue an album. His April 6-released self-titled debut debuts at number 20 on the Play chart.

Laidback Luke and Steve Angelo's new version of Robin S's *Show Me Love* continues to top Shazam's most-tagged list, while the title track from U2's *No Line On The Horizon* album streaks to the top of Last FM's Hype chart.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	PET SHOP BOYS	Yes	Parlophone
3	VARIOUS	Now! 72	EMI TV/U/MTV
4	GREEN DAY	21st Century Breakdown	Reprise
5	DEPECHE MODE	Sounds Of The Universe	Mute
6	50 CENT	Before I Self-Destruct	Interscope
7	DOVES	Kingdom Of Rust	Virgin
8	MASTODON	Crack The Skye	Reprise
9	PAPA ROACH	Metamorphosis	Polydor
10	ESCALA	Escala	Sonybmg
11	ROYKSOPP	Junior	Wall Of Sound
12	CHRIS CORNELL	Scream	Polydor
13	NEIL YOUNG	Fork In The Road	Warner Music
14	RADIOHEAD	The Bends (coll. edition)	EMI
15	DANIEL MERRIWETHER	Love & War	Columbia
16	RADIOHEAD	OK Computer (coll. edition)	EMI
17	THE ENEMY	Music For The People	Warner
18	YEAH YEAH YEAHS	It's Blitz	Polydor
19	BAT FOR LASHES	Two Suns	EMI
20	EOGHAN QUIGG	Eoghan Quigg	RCA

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PET SHOP BOYS	Yes	Parlophone
2	DEPECHE MODE	Sounds Of The Universe	Mute
3	PEARL JAM	Ten: Deluxe Edition	Sony
4	DOVES	Kingdom Of Rust	Heavenly
5	BUDDY HOLLY	Memorial Collection	Decca
6	EMINEM	Relapse	Interscope
7	ESCALA	Escala	Syco
8	VARIOUS	Now! 72	EMI TV/U/MTV
9	SENSATIONAL ALEX HARVEY	Hot City	Majic League
10	MADELEINE PEYROUX	Bare Bones	Rounder/U/Cl
11	GREEN DAY	21st Century Breakdown	Reprise
12	LEONARD COHEN	Live In London	Sony
13	BUDDY HOLLY	Down The Line: Rarities	Decca
14	MY BLOODY VALENTINE	Isn't Anything	Sony
15	ROYKSOPP	Junior	Wall Of Sound
16	BILL CALLAHAN	Sometimes...	Drag City
17	NEIL YOUNG	Fork In The Road	Reprise
18	50 CENT	Before I Self-Destruct	Interscope
19	RADIOHEAD	OK Computer	Parlophone
20	W BROWN	Travelling Like The Light	Island

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	STEVE ANGELLO	Show Me Love	Data
2	NOISETTES	Don't Upset The Rhythm	Vertigo
3	LA ROUX	In For The Kill	Polydor
4	HITTY	Head Shoulders Knees & Toes	AATW
5	CAVIN HARRIS	I'm Not Alone	Columbia
6	PEREMPAY & DEE	In The Air	white label
7	THE SCRIPT	Talk You Down	Phonogenic
8	JAZMINE SULLIVAN	Dream Big	J
9	PETER BJORN & JOHN	Nothing...	Wichita
10	TINCHY STRYDER	Number 1	Island
11	DOVES	Kingdom Of Rust	Heavenly
12	PREEYA KALIDAS	Shakalaka Baby	N.E.E.T.
13	SUGABABES	Nothing's As Good As You	Island
14	SNOW PATROL	If There's A Rocket...	Fiction
15	HOCKEY	Too Fake	Virgin
16	NICKELBACK	I'd Come For You	Roadrunner
17	LIONEL RICHIE	Just Go	Def Jam
18	RONAN KEATING	Time After Time	Polydor
19	BUZZ JUNKIES	If You Love Me	AATW
20	YOU LOVE HER...	Superheroes	Kitsune

shazam experience music

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	IRON & WINE	Die	4AD
3	PRODIGY	Thunder	Take Me To The Hospital
4	PRODIGY	Take Me...	Take Me To The Hospital
5	GRIZZIY BEAR	Two Week's Dance	Warp
6	PRODIGY	Warrior's Dance	Take Me To The Hospital
7	RICEBOY SLEEPS	Happiness	4AD
8	LA ROUX	In For The Kill	Polydor
9	THE PRODIGY	Omen	Take Me To The Hospital
10	KEVIN DREW	Love Vs. Porn	4AD
11	NEKO CASE	People Got A Lotta...	Anti
12	YO LA TENGO	Gentle Hour	4AD
13	KRONOS QUARTET	Dark Was The Night	4AD
14	SHARON JONES/DAP-KINGS	Inspiration...	4AD
15	SPOON	Well-Alright	4AD
16	MY MORNING JACKET	El Caporal	4AD
17	YEASAYER	Tightrope	4AD
18	MY BRIGHTEST DIAMOND	Feeling Good	4AD
19	CAT POWER	Amazing Grace	4AD
20	NEW PORNOGRAPHERS	Hey...	4AD

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Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	ELBOW	Live At Abbey Road	Fiction
2	EMINEM	Relapse	Interscope
3	PET SHOP BOYS	Yes	Parlophone
4	50 CENT	Before I Self-Destruct	Interscope
5	ALEXANDRA BURKE	Tbc	Syco
6	JAY-Z	Blueprint III	Def Jam
7	BUSTA RHYMES	Back On My Bs	Interscope
8	GREEN DAY	21st Century Breakdown	Reprise
9	ROYKSOPP	Junior	Wall Of Sound
10	DEPECHE MODE	Sounds Of The Universe	Mute
11	ESCALA	Escala	Syco
12	PJ HARVEY/J PARRISH	A Woman...	Island
13	VARIOUS	Now! 72	EMI TV/U/MTV
14	CHRIS CORNELL	Scream	Interscope
15	DOVES	Kingdom Of Rust	Heavenly
16	YEAH YEAH YEAHS	It's Blitz	Fiction
17	DOOM	Born Into This	Lex
18	MASTODON	Crack The Skye	Reprise
19	LIL' WAYNE	Rebirth	Island
20	DANIEL MERRIWETHER	Love And War	Columbia

hmv.com

CATALOGUE REVIEWS

MORRISSEY

Southpaw Grammar (Sony tbc)/*Maladjusted* (Universal tbc)



Back in the spotlight with his new album *Years Of Refusal*,

Morrissey has taken time out to co-operate with two majors to refresh his fifth and sixth solo albums. *Southpaw Grammar* (released on RCA in 1995) and *Maladjusted* (Island, 1997). Both have been resequenced with the addition of bonus tracks, new artwork and extensive liner notes written. This brings new life to albums he believes were among his best. Critically mauled at the time, both nonetheless feature well in fan surveys.

RADIOHEAD

Pablo Honey/The Bends/OK Computer (EMI RHEADCX1/2/3) With Radiohead now signed to XL



Recordings and having already sold more than 130,000 copies of the 2008 Best Of set, EMI have decided the time is right to exploit the band's first three albums. All million-sellers when originally released between 1993 and 1997, they are now stunning three-disc sets, with the first CD presenting the original album, the second CD adding live tracks, demos, alternative mixes and BBC sessions while DVDs are packed with live tracks, documentaries, promotional videos and TV spots. Exemplary repackaging for an exemplary band.

BUDDY HOLLY & THE CRICKETS
The First Three Albums - The 'Chirping' Crickets/Buddy Holly/That'll Be The Day



(Future Noise Music FVCD004) Universal's strong-selling Very Best Of set suggests there is a healthy market for Buddy Holly material in this, the 50th

year since his death. Future Noise Music should be able to capitalise on that fact with this stylish digipak compilation, which manages to squeeze Holly's first three albums and a bonus track - all now in the public domain - onto a single CD. The 'Chirping' Crickets includes *That'll Be The Day* and *Oh Boy*, while Holly's eponymous solo album includes *Rave On*, *Peggy Sue* and *Words Of Love*. *That'll Be The Day* features Holly's pre-fame Decca recordings from 1956, including the original and slower version of the title track.

VARIOUS

Tighten Up Vol. 2...Plus
(Trojan/Universal 1797062)
Tighten Up was Trojan's Sixties label primer, released at a low price to introduce their iconic reggae catalogue to the masses. This comes a year after the successful expanded version of

Tighten Up Vol. 1 and is another winner. Among the 12 original album tracks are *The Pioneer's Long Shot*, *The Upsetters' Return Of Django* and *Dandy Livingstone's Reggae In Your Jeggae*, now bolstered by their original B-sides for a sumptuous first disc. A further 24 worthy alternatives fill out a second CD.

MURRY WILSON

The Many Moods Of (Cherry RED CD/RD 393)
Father of the Wilson brothers, publisher, and co-writer of many of *The Beach Boys'* hits, Murry Wilson also fancied himself as a recording artist, persuading Capitol to release this album of melodic instrumentals. Those that Wilson wrote himself are fine, as is a sweeping version of *The Beach Boys' Warmth Of The Sun*, but some of his covers are a little corny.



Alan Jones

CATALOGUE CHART GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	3	U2	U218 Singles / Mercury (ARV)
2	2	ABBA	Gold - Greatest Hits / Polydor (ARV)
3	1	PET SHOP BOYS	Popart - The Hits / Parlophone (E)
4	RE	GIRLS ALOUD	The Sound Of - Greatest Hits / Fascination (ARV)
5	6	STEVIE WONDER	The Definitive Collection / Universal TV (ARV)
6	4	TAKE THAT	Never Forget - The Ultimate Collection / RCA (ARV)
7	5	THE PRODIGY	Their Law - The Singles 1990-2005 / XL (PIAS)
8	9	THE CURE	Greatest Hits / Fiction (ARV)
9	7	BRUCE SPRINGSTEEN	Greatest Hits / Columbia (ARV)
10	8	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
11	18	DOLLY PARTON	The Very Best Of / Sony BMG (ARV)
12	14	BON JOVI	Cross Road - The Best Of / Mercury (ARV)
13	10	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
14	12	THE CARPENTERS	Gold - Greatest Hits / A&M (ARV)
15	11	PET SHOP BOYS	Discography / Parlophone (E)
16	16	NEIL DIAMOND	The Best Of / MCA (ARV)
17	17	SIMON & GARFUNKEL	Greatest Hits / Columbia (ARV)
18	13	BILLY JOEL	Piano Man - The Very Best Of / Columbia (ARV)
19	RE	EURYTHMICS	Ultimate Collection / RCA (ARV)
20	20	ABBA	18 Hits / Polar (TBC)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title Label
1	3	4	JOHN DAHLBACK FEAT. BASTO! Out There / Loaded
2	8	3	FERRY CORSTEN Made Of Love / Maelstrom
3	20	2	LAURENT WOLF No Stress / A&TW
4	1	4	WHEELS & DISCO FEAT. MIGHTY MARVIN Good Times / 3 Beat Blue
5	11	3	CLEARCUT Breathless / Typecast
6	32	2	KEANE Better Than This / Island
7	6	6	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Dctz
8	NEW		CUTBACK FEAT. FEDERAL Rock To The Rhythm / A&TW
9	5	5	DJ SNEAK VS. HERVE FEAT. KID INFINITY Droppin' Kisses / C12
10	10	5	AIVIN GEE Losing My Religion / Loverush Digital
11	4	4	JAZMINE SULLIVAN Dream Big / J
12	2	5	GROOVE ARMADA Pull Up (Crank It Up)/Drop The Tough/Go / B Live
13	7	3	GHETTS Sing For Me / A&TW
14	NEW		SIRENS Dreams / Kitchenware
15	NEW		NOISETTES Don't Upset The Rhythm / Vertigo
16	12	5	KATE RYAN Ella Elle La / A&TW
17	NEW		SYLVIA TOSUN & LOVERUSH UK 5 Reasons / Loverush Digital
18	9	6	LADYHAWKE Paris Is Burning / Moduler
19	13	8	EMPIRE OF THE SUN Walking On A Dream / Virgin
20	15	8	CAHILL Sexshooter / 3 Beat Blue
21	14	7	SNEAKY SOUND SYSTEM I Love It / 14th Floor
22	NEW		KIDBASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless
23	NEW		THE FULL TIME SUPER STARS Waiting For The Night / Can You Feel It Medic.Com
24	19	12	RUDENKO Everybody / Dctz
25	16	6	TAYLOR SWIFT Love Story / Mercury
26	29	3	LADY GAGA Poker Face / Interscope
27	17	7	KINKY ROLAND Something In Your Way / Loverush Digital
28	18	13	FREEMASONS FEAT. HAZEL FERNADES If / LocDee
29	22	12	DOMAN & GOODING Runtin / Postivz
30	21	8	EMMA DEIGMAN Tell Your Mama / Storm
31	NEW		TOM NOIZE Get A Rush / Loverush Digital
32	26	10	BEYONCE Single Ladies (Put A Ring On It) / Columbia
33	24	7	NIGHTSTYLERS FEAT. MARCELLA WOODS Nobody's Fool / M&WF
34	25	13	CHRIS LAKE FEAT. NASTALA If You Knew / Rising
35	26	10	JENNIFER HUDSON If This Isn't Love / RCA
36	30	13	KID CUDI VS. CROOKERS Day 'N' Nite / Dctz
37	23	9	ROSIE & THE GOLDBUG Heartbreak / Lover
38	36	2	VELVET Chemistry / Postivz
39	27	3	BASSHUNTER Walk On Water / Hc1d2hect
40	31	7	JIOY FEAT. MARCELLA WOODS Me To You / Loverush Digital

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title Label
1	3	3	LADY GAGA Poker Face / Interscope
2	9	3	VELVET Chemistry / Postiva
3	5	3	THE SATURDAYS Just Can't Get Enough / Fascination
4	1	3	BASSHUNTER Walk On Water / Hc1d2hect
5	2	2	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
6	23	2	JAZMINE SULLIVAN Dream Big / J
7	14	4	METRO STATION Shake It / Columbia
8	17	4	ANNABEL FEAT. MR. KAOS Sometimes / Street Beats
9	15	3	GHETTS Sing For Me / A&TW
10	19	3	JUST JACK Embers / Mercury
11	NEW		CUTBACK FEAT. FEDERAL Rock To The Rhythm / A&TW
12	22	3	THE RAH BAND FEAT. SUSANNA No Way (To Treat Your Lover) / Shocking Music
13	7	1	K.I.G. FAMILY Heads, Shoulders, Knees And Toes / Actw/Island
14	11	5	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Dctz
15	20	4	SNEAKY SOUND SYSTEM I Love It / 14th Floor
16	NEW		KELLY LORENNIA Dress You Up / All Around The World
17	NEW		LAURENT WOLF No Stress / A&TW
18	NEW		MANIAN Raver's Fantasy / All Around The World
19	25	2	RED BLOODED WOMEN Enjoy The Silence / Young Fresh & New
20	10	4	KATE RYAN Ella Elle La / A&TW
21	NEW		VOGUE Twilight / Bless/CenePool
22	6	5	VARIOUS Dance Nation (Sampler Part 1) / Hc1d2hect
23	21	7	BRITNEY SPEARS Circus / Jive
24	18	6	TAYLOR SWIFT Love Story / Mercury
25	12	4	GARY GO Wonderful / Decca
26	4	5	LEMAR Weight Of The World / Epic
27	16	7	N-TRANCE Nothing Lasts Forever / A&TW
28	28	8	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope
29	8	5	TAH MAC Lavish Lifestyle / Tc hmc Entertainment
30	26	10	BEYONCE Single Ladies (Put A Ring On It) / Columbia

DJs go goo-goo for GaGa but Dahlback is out there



THE TOP OF THIS WEEK'S UPFRONT CLUB CHART has a continental air, with French house at number three in the form of Lauren Wolf's No Stress, Dutch trance at number two via Ferry Corsten's Made Of Love and Swedish electronica/house at number one, thanks to John Dahlback's Out There Somewhere. London-based Dahlback's track recalls the styles of Roger Sanchez and Daft Punk. Out There Somewhere – which also features Basto – is a melodic piece based on The Moody Blues' 1988 single I Know You're Out There Somewhere. With mixes by himself, Dim Chris and Bitrocka, Dahlback stands a good chance of emulating the sales success of his fellow Swedish dance doyens Steve Angello, Eric Prydz and Axwe I.

Just 11 weeks after her debut Just

Dance topped the Commercial Pop chart, Lady GaGa returns to the summit with her follow-up, Poker Face. The track is 34.5% ahead of second-placed Velvet's Chemistry in what is the biggest victory margin in the Commercial pop chart for more than a year. As with Just Dance, Poker Face has not been promoted to Upfront clubs, but it achieves enough crossover to move 29-26 on the Upfront chart, eclipsing the number 32 peak of its predecessor.

Both Lady GaGa tracks have been given an urban push, and here too Poker Face eclipses Just Dance, moving 7-2 this week.

Denying Poker Face pole position on the Urban chart, Flo-Rida's Right Round enjoys a second week at the summit with a victory margin of 22%.

Alan Jones



Some achievement: John Dahlback tops Upfront chart



Almost there: Ferry Corsten challenges for Upfront top spot

Urban Top 30

Pos	Last	Wks	ARTIST Title Label
1	1	4	FLO-RIDA Right Round / Atlantic
2	7	3	LADY GAGA Poker Face / Interscope
3	2	14	BEYONCE Single Ladies (Put A Ring On It) / Columbia
4	3	1	K.I.G. FAMILY Heads, Shoulders, Knees And Toes / A&TW/Island
5	19	2	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
6	4	8	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
7	8	7	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
8	5	8	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope
9	6	12	SHONTELLE T-Shirt / Universal
10	20	2	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
11	9	10	ALESHA DIXON Breathe Slow / Asylum
12	23	2	BRICK & LACE Bad To Di Bone / Kon Live/Geffen/Polydor
13	24	3	MAMS TAYLOR Getup On It / Premier League
14	13	2	TINCHY STRYDER Take Me Back / 4th & Broadway
15	10	8	T-PAIN Can't Believe It / Jive
16	18	5	BRITNEY SPEARS Circus / Jive
17	27	12	JAMIE FOXX Just Like Me / RCA
18	12	6	LEMAR Weight Of The World / Epic
19	11	3	GHETTS Sing For Me / A&TW
20	17	17	50 CENT Get Up / Interscope
21	21	6	JORDIN SPARKS One Step At A Time / Jive
22	22	18	ESTELLE FEAT. SEAN PAUL Come Over / Atlantic
23	14	14	THE GAME FEAT NE-YO Camera Phone / Geffen
24	15	14	LADY GAGA Just Dance / Interscope
25	29	2	CHRIS CORNELL Part Of Me / Interscope
26	30	5	KYLA Do You Mind / Nana
27	16	16	KARDINAL OFFISHALL FEAT. KERI HILSON Numba 1 (Tide Is High) / Geffen
28	26	23	KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen
29	NEW		JAZMINE SULLIVAN Dream Big / J
30	NEW		TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island

Cool cuts Top 20

Pos	ARTIST Title
1	MARTIJN TEN VELDEN Together
2	CAVIN HARRIS I'm Not Alone
3	VELVET Chemistry
4	DEPECHE MODE Wrong
5	TINCHY STRYDER Take Me Back
6	ARNO COST Cyan
7	KLEERUP Longing For Lullabies
8	CAGEDBABY Forced
9	CRAIG POWELL She Said
10	X-PRESS 2 Now I'm On It
11	LKUBIC Voyager
12	FULL INTENTION I Love America 2009
13	IRONIK Iiny Dancer
14	FRANKMUSIK Better Off As Two
15	SUDHA Leche
16	HELL The Angst
17	CEVIN FISHER The Freaks Come Out
18	UNKLE Remix Stories Vol. 2
19	WILL ANDTHE PEOPLE Knocking
20	SMOOVE & TURRELL You Don't Know



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



Sisters are doing it for themselves

A WEEK AFTER WOMEN TOOK A RECORD EIGHT SLOTS IN THE TOP 10 of the singles chart, female hegemony spreads to the albums chart, with Top 10 debuts from Kelly Clarkson, Taylor Swift, Annie Lennox and Faryl joining already charting sets from Lady GaGa and Lily Allen in the top tier. Although none prevent **U2's** No Line On The Horizon from completing a second week at number one, albeit with a 72% dip in sales to 44,261.

Annie Lennox (pictured) has undertaken a flurry of TV and radio interviews in support of her first compilation of solo work, The Annie Lennox Collection, and is rewarded by a number two debut on sales of 42,649 copies. She, therefore, maintains her 100% Top 10 hit rate. Eurythmics star Lennox, 54, topped the chart with her first two solo sets, Diva (1992) and Medusa (1995), reached number three with Bare (2003) and number seven with Songs Of Mass Destruction (2007), selling more than 2.1m albums along the way. The Annie Lennox Collection arrives a little over three years after Eurythmics' Ultimate Collection peaked at number five and sold 657,480 copies.

Kelly Clarkson reached number three with 2005 album Breakaway and number two with 2007 follow-up My December, so there was some expectation that her latest set, All I Ever Wanted, would debut at number one. Instead, it arrives at number three on sales of 39,858 – marginally less than the 40,509

copies My December sold on its first week in the shops but well up on the 17,631 copies that Breakaway sold when it debuted at number 10. Breakaway was a bit of a sleeper, following the number 41 placing of Clarkson's 2003 debut Thankful, and did not reach its peak for 22 weeks. It is by far Clarkson's most successful album, with sales to date of 1,495,925, compared to Thankful's 143,073 and My December's 134,651.

A fortnight after introductory single Love Story peaked at number two, **Taylor Swift's** first UK (second US) album Fearless enters at number five on sales of 33,829 copies. The album, which has sold 2,797,630 copies in the US since its release there last October, is the highest ranking album by a female country solo artist here since Shania Twain's Up reached number four in 2003.

The late Lena Zavaroni, who was discovered on TV talent show Opportunity Knocks, was the youngest artist to have a Top 10 album, reaching number eight in 1974 when she was just 10 years old. The youngest female solo artist to have a Top 10 album since then is Faryl, 13 year old mezzo-soprano **Faryl Smith**, who similarly came to prominence through a TV talent show – Britain's Got Talent. Her introductory album, Faryl, debuts at number six on sales of 29,172 copies. Fellow BGT contestants Andrew Johnson and Paul Potts have also had Top 10 albums, peaking at four and one, respectively.

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,763,168	1,533,878
prev week	2,646,774	1,592,101
% change	+4.4%	-3.7%

Last week	Compilations	Total albums
Sales	389,350	1,923,228
prev week	422,357	1,957,433
% change	+6.6%	-1.7%

Year to date	Singles	Artist albums
Sales	29,857,196	18,456,422
vs prev year	21,333,830	19,432,013
% change	+39.9%	-5.0

Year to date	Compilations	Total albums
Sales	4,319,861	22,776,283
vs prev year	5,149,245	24,581,258
% change	-16.1%	-7.3%

Compiled from sales data by Music Week

Another TV talent show discovery **Lee Mead** – who won the right to play the title role in Joseph And The Amazing Technicolor Dreamcoat on the BBC's Any Dream Will Do – scores his second chart album, with Nothing Else Matters (number 39, 5,575 sales), having reached number 16 with his self-titled 2007 debut.

And fellow West End star, **Michael Ball** scores his fourth – and highest charting – compilation since 1994, debuting at number 11 (14,294 sales) with The Very Best Of: Past & Present, a new 21-song set marking his 25th year in show business. The album includes six new tracks, among them You Can't Stop The Beat, which Ball performs in his theatrical stage role as Edna Turnblad in Hairspray.

Another veteran act to chart a hits package this week is **The Dubliners**, whose Very Best Of set debuts at number 16 (11,001 sales). It is the Irish folk group's eighth charted album since their 1967 debut, and their first Top 20 album since Spirit Of The Irish six years ago this week. Coincidence? No, canny marketing – the album is being pushed ahead of St Patrick's Day tomorrow (Tuesday), just as Spirit Of The Irish was in 2003.

Other new entries this week: **The Everly Brothers'** 34 song compilation 50 Years Of Hits – a slightly imprecise calculation, as their first hit single was more than 51 years ago and their first hit album nearly 49 years ago – secures the singers their 14th chart album in the UK (number 23, 8,577 sales); and All The Plans, **Starsailor's** fourth and lowest charting album (number 26, 7,856 sales).

On the singles chart, Islands In The Stream by **Bryon West, Nessa Jenkins** (Rob Brydon and Ruth Jones, reprising their Gavin & Stacey role), **Tom Jones and Robin Gibb** becomes the 12th number one single (from 18 releases in total) in aid of

ARTIST ALBUMS: February 2009



Universal	33.5%
Sony	20.6%
EMI	16.4%
Warner	12.6%
Others	16.9%

SINGLES: February 2009



Universal	34.2%
Sony	21.3%
EMI	13.0%
Warner	13.0%
Others	18.5%

Comic Relief, a week after **The Saturdays'** Just Can't Get Enough – also for Comic Relief – reached number two. Islands In The Stream sold 87,177 copies last week.

The Saturdays single – which dips to number three (63,433 sales) – is the first Comic Relief song to peak lower than number one since 1994, when Absolutely Fabulous by The Pet Shop Boys with Jennifer Saunders and Joanna Lumley peaked at number six. Islands In The Stream was originally a number seven hit for Kenny Rogers & Dolly Parton in 1983, and also formed the basis of Ghetto Superstar,

a number two hit for Pras Michel feat. Dirty Ol' Bastard & Mya in 1998. It was written by Bee Gees brothers Robin, Maurice and Barry Gibb and is the 11th number one penned by Robin and Barry, and the 10th by Maurice. Aside from their own five number ones, the brothers have also written chart-toppers for Barbra Streisand, Diana Ross, Take That, Boyzone and Steps.

With Right Round by **Flo Rida** dipping 1-2 (66,493 sales), all of the top three are covers/adaptations of 1980s hits. The top "new" song, **Lady GaGa's** Poker Face, buckles under the 80s assault, dipping 3-4 despite increasing sales 13.8% to 55,293 – the highest for a single not in the top three for more than five years.

After 22 consecutive Top 10 hits, **Oasis** peaked at number 12 with I'm Outta Time last December, but new single Falling Down debuts at number 10 (21,448 sales), following simultaneous release on seven-inch, CD and download.

Katy Perry topped the chart with debut I Kissed A Girl and reached number four with Hot N Cold but third single Thinking Of You looks likely to settle for a lower peak, with physical release helping it only to move 42-27 (9,139 sales).

And **Peter Doherty's** second bona fide solo single, Last Of The English Roses, also fails to impress, managing only a number 67 debut (3,387 sales), despite simultaneous seven-inch, CD and download release. Doherty's debut solo single, Babyshambles – a name he subsequently gave to his next group project – peaked at number 32 in 2004.

Some 24 years after it was recorded, Don't Stop The Rock is number 73 (3,121 sales) for **Freestyle**. The track, which failed to make an impression at the time, is used in Cadbury's Dairy Milk's current "eyebrows" TV campaign.

Album sales declined 1.7% week-on-week to 1,923,227 – 4.1% below same week 2008 sales of 2,005,276. Singles sales increased 4.4% to 2,763,168. That is their highest level for 10 weeks and a massive 46.38% above same week 2008 sales of 1,888,989.

International charts coverage Alan

U2 album cleans up overseas

U2'S ALBUM, NO LINE ON THE HORIZON, DOMINATED THE MARKET around the world last week, debuting at number one in upwards of 30 countries, and selling more than 1m units globally.

The album's best territories were the US (484,000 sales) and the UK (158,000) but it also notched up some impressive sales elsewhere. In Canada, it sold more than 65,000 copies – more than 10 times as many as runner-up **Lady GaGa's** The Fame – while French sales were

63,000 and Dutch sales topped 60,000. It is the latter figure which is most impressive, considering The Netherlands' population is 16.4m. In Japan, the album fared rather less well with first-week sales of 32,000 being plenty for a number one slot on the international chart but earning the album only fourth place in the overall sales rankings. Sweden also broke ranks, being the only major territory in Europe where the album was placed second. The Swedes preferred local group **Larz**

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 U2 No Line On The Horizon	£8.99	£8.95	£8.93	£8.98
2 ANNIE LENNOX The Collection	£8.99	£8.95	£8.93	£8.98
3 KELLY CLARKSON All I Ever Wanted	£8.99	£8.95	£8.93	£8.98
4 KINGS OF LEON Only By The Night	£8.99	£8.95	£8.93	£8.98
5 TAYLOR SWIFT Fearless	£8.99	£8.99	£8.95	£7.93

Charts sales

Key
 ■ Highest new entry ■ Highest climber

Hit 40 UK

This	Last	Artist Title / Label
1	1	FLO-RIDA Right Round / Atlantic
2	2	LADY GAGA Poker Face / Interscope
3	3	THE SATURDAYS Just Can't Get Enough / Fascination
4	5	TAYLOR SWIFT Love Story / Mercury
5	4	KELLY CLARKSON My Life Would Suck Without You / RCA
6	6	TI FEAT. JUSTIN TIMBERLAKE Dead & Gone / Atlantic
7	10	KINGS OF LEON Use Somebody / Hand Me Down
8	NEW	VANESSA JENKINS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB Islands In The Stream / Mercury
9	15	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
10	8	LADY GAGA Just Dance / Interscope
11	7	LIY ALLEN The Fear / Regal
12	11	JAMES MORRISON Broken Strings / Polydor
13	9	SHONTELLE T-Shirt / Universal
14	12	ALESHA DIXON Breathe Slow / Asylum
15	14	TAKE THAT Up All Night / Polydor
16	13	BEYONCE Single Ladies (Put A Ring On It) / Columbia
17	39	BEYONCE Halo / Columbia
18	16	TINCHY STRYDER FEAT. TAIQ CRUZ Take Me Back / 4th & Broadway
19	19	PINK Sober / LaFace
20	21	KID CUDI VS. CROOKERS Day 'N' Nite / Data
21	17	THE SATURDAYS Issues / Fascination
22	NEW	SEPTEMBER Can't Get Over / Hard2beat
23	29	LEONA LEWIS Run / Syco
24	24	THE KILLERS Human / Vertigo
25	18	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
26	22	THE PRODIGY Omen / Take Me To The Hospital
27	23	KINGS OF LEON Sex On Fire / Hand Me Down
28	26	KATY PERRY Hot N Cold / Virgin
29	27	GIRLS ALOUD The Promise / Fascination
30	NEW	KATY PERRY Thinking Of You / Virgin
31	20	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope
32	25	BEYONCE If I Were A Boy / Columbia
33	31	TAKE THAT Greatest Day / Polydor
34	28	JENNIFER HUDSON Spotlight / RCA
35	36	THE SATURDAYS Up / Fascination
36	32	JASON MRAZ I'm Yours / Elektra
37	33	GIRLS ALOUD The Loving Kind / Fascination
38	34	COLDPLAY Viva La Vida / Parlophone
39	NEW	JENNIFER HUDSON If This Isn't Love / RCA
40	30	BRITNEY SPEARS Circus / Live

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

Dance albums Top 10

This	Last	Artist Title / Label
1	1	THE PRODIGY Invaders Must Die / Take Me To The Hospital
2	2	VARIOUS Addicted To Bass 2009 / Ministry
3	RE	VARIOUS The Very Best Of Euphoric Dance / Ministry
4	3	EMPIRE OF THE SUN Walking On A Dream / Virgin
5	4	VARIOUS Anthems 2: 1991-2009 / Ministry
6	5	CHASE & STATUS More Than Alot / RAM
7	7	THE PRODIGY Their Law - The Singles 1990-2005 / XL
8	NEW	VARIOUS Future Disco / Arnel
9	NEW	VARIOUS Hard Dance Awards 2009 - Euphoria / Ministry
10	RE	VARIOUS The Annual 2009 / Ministry

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Addicted To Bass 2009 / Ministry (ARV)
2	RE	VARIOUS The Very Best Of Euphoric Dance / Ministry (ARV)
3	NEW	VARIOUS Pop Princesses 2009 / Sony Music/UMTV
4	2	VARIOUS Massive R&B Spring 2009 / Universal TV (ARV)
5	NEW	VARIOUS 101 Housework Songs / EMI Virgin (TBC)
6	4	VARIOUS The Solid Silver 60s - Greatest Hits / EMI TV/UMTV (ARV)
7	5	VARIOUS Motown 50th Anniversary / JLT/TV (42V)
8	6	OST Mamma Mia / Polydor (ARV)
9	3	VARIOUS Mash Up Euphoria - Mixed By The Cut Up / Ministry (42V)
10	NEW	VARIOUS To Mum - Love Motown / Motown (ARV)
11	NEW	VARIOUS Home / UCI (ARV)
12	NEW	VARIOUS Forever Friends - Thank You Mum / Sony Music (ARV)
13	14	VARIOUS Ultimate Boy Bands - The Love Songs / Sony Music/UMTV
14	11	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
15	10	VARIOUS Now That's What I Call Music 71 / EMI Virgin/UMTV (3)
16	9	VARIOUS Ultimate Nrg 4 / A&R/UMTV (ARV)
17	12	VARIOUS Fantastic 80s - The Complete Collection / Rhino/Sony BMG (ARV)
18	8	VARIOUS Brit Awards 2009 - The Year In Music / Sony Music (ARV)
19	7	VARIOUS 80's NiteClub / EMI TV/UMTV (ARV)
20	NEW	VARIOUS Mum Rocks / EMI Virgin (TBC)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS Dig Out Your Soul / Big Brother (PIAS)
2	3	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
3	4	FRIENDLY FIRES Friendly Fires / XL (PIAS)
4	7	ADELE 19 / XL (PIAS)
5	5	SEASICK STEVE Dog House Music / Bronzeart (PIAS)
6	6	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
7	1	THE ANSWER Everyday Demons / Albert Productions (PIAS)
8	NEW	NICK LOWE Quiet Please - The New Best Of / Proper (TBC)
9	NEW	STEVEN WILSON Insurgentes / K Scope (TBC)
10	RE	FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	NEW FOUND GLORY Not Without A Fight / Epitaph (CIN)
2	1	THE ANSWER Everyday Demons / Albert Productions (PIAS)
3	4	NICKELBACK All The Right Reasons / Roadrunner (CIN)
4	3	GUNS N' ROSES Chinese Democracy / Plak / Capitol/EMI (42V)
5	2	LAMB OF GOD Wrath / Roadrunner (CIN)
6	5	LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
7	9	NICKELBACK Dark Horse / Roadrunner (CIN)
8	6	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
9	7	PARAMORE Riot / Fueled By Ramen (CIN)
10	10	AC/DC Black Ice / Columbia (ARV)

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

n Jones



Kristerz's Hem Till Dig, a collection of "dansmusic" - a Swedish variation on the German schlager style. U2's debut diminishes the performance of **The Prodigy**, who

enjoyed the widest measure of popular support a fortnight ago, with their latest album, *Invaders Must Die*. In most countries, The Prodigy album has started to decline but not

in the US, where it enjoys an 80% increase in sales on its second week on the chart, enough for it to jump 117-58. Whether it eventually performs more like the band's 1997 breakthrough album *Law Of The Land*, which sold 2.4m copies Stateside, or 2004 follow-up *Always Outnumbered, Never Outgunned*, which sold just 85,000 copies, remains to be seen.

Invaders Must Die also improves in Spain, climbing 64-44, as first single *Omen* enjoys increased airplay, and Belgium, where it surges 22-4, while it debuts at number three in Germany, number 17 in

Denmark, number 22 in Sweden and number 25 in Portugal. Elsewhere, it dips 3-4 in Ireland, 3-5 in Australia and The Netherlands, 4-7 in New Zealand and 10-14 in Norway.

Although **Lady Gaga's** *Poker Face* has thus far failed to reach number one in the UK and the US, it is enjoying massive success globally. It is currently number one in Austria, Belgium, Finland, France and Switzerland, having previously topped the charts in New Zealand for 10 weeks, Canada for nine weeks, Australia for eight weeks, Norway for five weeks and Sweden for four weeks.

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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 OFFICIAL singles chart

This wk	last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)		
1	New		VANESSA JENKINS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB Islands In The Stream (Padgham) Universal/Warner Chappell (Gibb/Gibb/Gibb) / Mercury 1799919 (ARV)	HIGHEST NEW ENTRY	
2	1	2	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/CC/Westbury (Burns/Coy/Franks/Humphrey/Dillard/Lever/Peacy) / Atlantic CAT0147646750 (CIN)		
3	2	2	THE SATURDAYS Just Can't Get Enough (Eriksen) Sony ATV (Clarke) / Fascination 1799707 (ARV)		
4	3	9	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Kharye) / Interscope USUM70824409 (ARV)	SALES INCREASE	
5	5	4	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)	SALES INCREASE	
6	4	3	KELLY CLARKSON My Life Would Suck Without You (Martini/Dr Luke) Warner Chappell/Kcbalt (Kelly/Max/Cttweid) / RCA 88697463372 (ARV)		
7	6	5	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Max) Warner Chappell/Imagem (Harris/Timberlake/Adress) / Atlantic AT0333CD (CIN)	SALES INCREASE	
8	11	25	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697412182 (ARV)	SALES INCREASE	
9	13	2	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful (Akon/Jaylien 2010) Byefall/Sony ATV/Regime/Colby O'Done Man (Thiam/Wesley/O'donis/Harrow) / Universal 2700494 (ARV)	SALES INCREASE	
10	New		OASIS Falling Down (Sardy) Sony ATV (Gallagher) / Big Brother RK/DSD56 (PIAS)		
11	8	11	LADY GAGA Just Dance (Redone/Akron) Sony ATV (Germanotta/Thiam/Kharye) / Interscope 1795062 (ARV)		
12	7	7	LILY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)		
13	9	8	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Katech/Sony ATV (Wilkins/Frampton/Katech) / Universal 1797835 (ARV)		
14	New		SEPTEMBER Can't Get Over (Von Der Burg) Universal/EMI/NCB (Bhazava/Von Der Burg/Von Der Burg) / Hardbeat H2B23CD5 (ARV)		
15	15	10	ALESHA DIXON Breathe Slow (Soulshock & Karlin) EMI/Sony ATV (Schack/Karlin/Hilly/Vale/Alae) / Asylum ASYLUM8CD (CIN)	SALES INCREASE	
16	12	5	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hulton/Palmer) / Take Me To The Hospital HOSP0202 (ESSIADA)		
17	14	6	TAKE THAT Up All Night (Shankar/Take That) Universal/Sony ATV/EMI (Barlow/Crown/Orange/Donald/Norton/Weaver) / Polydor 1796964 (ARV)		
18	19	16	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fismit/Woodford) / Polydor 1792152 (ARV)	SALES INCREASE	
19	10	7	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That (Polow Da Don) Universal/EMI/Peer Mus: (Furron/Elliott/Jones/Jamersna/Dean/Perry) / Interscope 1799050 (ARV)		
20	40	2	BEYONCE Halo (Knowles/Tedder) Kobalt/Sony/EMI (Tedder/Knowles/Bogart) / Columbia USSM10804556 (ARV)	+50% SALES INCREASE	
21	16	5	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Various (Mathers/Young/Jackson/Batson/Commes/Various) / Interscope CAT0147711332 (ARV)		
22	17	17	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Mus: (Harris/El/Nash/Stewart/Knowles) / Columbia 88697473032 (ARV)		
23	22	27	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs/Int/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869733202 (ARV)	SALES INCREASE	
24	20	9	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mescudi/Gimshore) / Data DATA21CD5 (ARV)		
25	18	10	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fismit) Chrysalis (Fismit/Cruz) / 4th & Broadway 1797027 (ARV)		
26	21	2	CHIPMUNK Chip Diddy Chip (Chipmunk/Hendicott) CC (Fyfe/Hendicott) / Always ARCM002 (Southern)		
27	42	8	KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin VSCD1985 (E)	+50% SALES INCREASE	
28	27	18	THE KILLERS Human (Price) Universal (Flowers/Kreuning/Siermer/Vannucci) / Vertigo 1797999 (ARV)	SALES INCREASE	
29	23	8	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)		
30	25	14	JASON MRAZ I'm Yours (Terife) Fintage (Mraz) / Elektra AT0308CD (CIN)	SALES INCREASE	
31	29	3	KINGS OF LEON Revelry (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697464632 (ARV)	SALES INCREASE	
32	55	15	LEONA LEWIS Run (Rehona) Universal/Knball (Lightbody/Conolly/Quinn/Marshall/Alacher) / Sycr GRHM10800023 (ARV)	HIGHEST NUMBER	
33	24	12	N-DURZ Strong Again (Fismit/Robinson) Sony ATV (Fismit/Robinson/Contostavlos/Contostavlos/Rawson) / AATW (AT0147609821 (ARV)		
34	33	25	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Knball (Gottwald/Max/Perry) / Virgin VSCD1980 (E)	SALES INCREASE	
35	32	14	THE SATURDAYS Issues (Quiz/Leiss) Universal (Sturken/Fingers) / Fascination 1794029 (ARV)		
36	26	12	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudin) Warner Chappell (Rudin/Carter Jr) / Island 1796243 (ARV)		
37	54	2	METRO STATION Shake It (Sam & Sluggo) CC (Mussel/Cyrus/Healy) / Columbia USSM10702537 (ARV)	SALES INCREASE	
38	28	15	BRITNEY SPEARS Circus (Dr Luke/Rhannon) Warner Chappell/Knball (Gottwald/Kelly/Lewin) / Jive 88697455782 (ARV)		

39	50	2	ANNIE LENNOX Shining Light (Morris) Universal (Wheeler) / RCA CAT0148210913 (ARV)	SALES INCREASE
40	31	3	LEMAR Weight Of The World (Joas/A/Bianca/Alejo) Sony ATV/EMI/Anze/ll: (Bianca/Alejo/O'Brien/Watters/Schaffer) / Epic 88697460932 (ARV)	
41	34	24	MADCON Beggin' (Crewe) EMI (Gaudio/Farina) / RCA 88697332512 (ARV)	
42	39	19	BEYONCE If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Mus: (Gad/Knowles/Carlson) / Columbia 8869747312 (ARV)	
43	38	11	PINK Sober (Danzel/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Moore/Dioguard/Hills/Arata) / LaFace 8869745072 (ARV)	
44	65	16	TAKE THAT Greatest Day (Shankar) Universal/EMI/Sony ATV (Crown/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	SALES INCREASE
45	43	19	ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Zenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Sesau/Humes/Powe/ll/C) / Asylum ASYLUM6CDX (CIN)	
46	37	20	MIA Paper Planes (Diplo) Universal/Dominof/Imagem (Strummer/Jones/Simonon/Headon/Arupragasa/Mantz) / XL XL5396CD (PIAS)	
47	60	21	THE GURU JOSH PROJECT Infinity 2008 (Guru/Josh/Mooper/K/Snakebyte) EMI (Walden) / Maelstrom MA@K100 (ARV)	SALES INCREASE
48	45	22	THE SATURDAYS Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdane/Wrodsen) / Fascination 1785660 (ARV)	
49	41	39	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CAT032891476 (E)	
50	30	4	U2 Get On Your Boots (Gano/Anois) Universal (Clayton/Evans/Hewson/Mullen) / Vertigo 1798676 (ARV)	
51	44	25	MGMT Kids (Fridman) Universal (Goldwasser/Hamm/Mya/Jardian) / Columbia 8869738742 (ARV)	
52	New		FRANZ FERDINAND No You Girls (Th: FBC (Th:)) / Domino GBC/LO801007 (PIAS)	
53	56	22	AKON Right Now (Akon/Tuinafort) Sony ATV/Alpa/Bucks (Thiam/Tuinafort) / Universal 1793596 (ARV)	SALES INCREASE
54	51	3	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV/EMI (Iglesias/Storm/Kharye) / Geffen CAT0148449986 (ARV)	
55	36	20	MGMT Time To Pretend (Fridman/Mgmt) Universal (Vannoy/Jardian/Goldwasser) / Columbia 88697335412 (ARV)	
56	59	21	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Conner/Higgins/Rosal/Humes/Williams) / Fascination 1798033 (ARV)	
57	35	6	MILEY CYRUS Fly On The Wall (Marlin) Warner Chappell/CC (Cyrus/Priest/Armatin/Karangu) / Hollywood-Polydor 0000359212 (E)	
58	75	31	THE TING TINGS That's Not My Name (De Martian) Playwrite/Sony ATV/Warner Chappell (De Martian/White) / Columbia 88697293792 (ARV)	SALES INCREASE
59	63	18	T.I. FEAT. RIHANNA Live Your Life (Just Blaze/Cann) EMI (Blazer/Riddick/Harris/Smith) / Atlantic AT032CD (CIN)	
60	New		TAYLOR SWIFT White Horse (Chapman/Hill) Sony ATV/Rose/Hill/ll / Big Machine USC10803264 (TBC)	
61	68	3	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal (Seals/Thomas/Thomas) / RCA CAT0148475763 (ARV)	SALES INCREASE
62	Re-entry		TAKE THAT Rule The World (Shankar) EMI/Universal/Sony ATV (Crown/Barlow/Orange/Donald) / Polydor 1746295 (ARV)	SALES INCREASE
63	New		DOMAN & GOODING Runnin (Doman/Gooding) CC (Doman/Gooding) / Positiva AT0147579623 (E)	
64	52	14	NE-YO Mad (Starga e/Ne-Yo) Sony ATV/EMI (Ericsson/Hermansson) / Def Jam AT0145934636 (ARV)	
65	47	3	LADYHAWKE Paris Is Burning (Ladyhawke) EMI/BSG Life (Broznan/Pillai/Kerr) / Modular MODW113 (ARV)	
66	61	16	KANYE WEST Heartless (Kanye West/No LD) EMI (West/Willsna/Bhas/Veri/Mes:ud/ly/Usef) / Roc-a-fella CAT014530471 (ARV)	
67	New		PETER DOHERTY Last Of The English Roses (Street) EMI (Doherty) / Parlophone CDR670 (E)	
68	62	18	ELBOW One Day Like This (Pattar/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)	
69	Re-entry		PINK So What (Marlin) EMI/Knball (Monroe/Max/Chris:us:er) / LaFace 8869737772 (ARV)	SALES INCREASE
70	57	6	THE KILLERS Spaceman (Price) Universal (Flowers/Kreuning/Siermer/Vannucci) / Vertigo 1797986 (ARV)	
71	72	22	N-DURZ Break Even (O'Donoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (O'Donoghue/Sheehan/Frampton/Kiper) / Phonogenic 88697413472 (ARV)	
72	48	2	FRIENDLY FIRES Skeleton Boy (Fazant) Universal (MacFarlane/Gibson/Savirige) / XL GRRK5080402 (PIAS)	
73	Re-entry		FREESTYLE Don't Stop The Rock (Baker/Butler/Smith) Beat That Music (Baker/Butler/Smith) / Southern Fried 53:FRO801610 (PIAS)	+50% SALES INCREASE
74	66	19	BRITNEY SPEARS Womanizer (Bris:ne/The Outsyders) Sony ATV/Universal (Bris:ne/A/kinem) / Jive 88697409422 (ARV)	
75	Re-entry		FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Imagem (Dillard/Humphrey/Rherson/Simmons) / Atlantic AT0302CD (CIN)	SALES INCREASE

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Beautiful 9	Fly On The Wall 57	Issues 35	No You Girls 52	Shake It 37	The Boy Does Nothing 45	White Horse 60	Key	As used by Radio One
Beggin' 41	Get On Your Boots 50	Just Can't Get Enough 3	Omen 16	Shining Light 39	Womanizer 74		★ Platinum (600,000)	
Break Even 71	Gives You Hell 29	Just Dance 11	One Day Like This 68	Single Ladies (Put A Ring On It) 22			● Gold (400,000)	
Breathe Slow 15	Greatest Day 44	Kids 51	Paris Is Burning 65	Skeleton Boy 72			● Silver (200,000)	
Broken Strings 18	Halo 20	Last Of The English Roses 67	Poker Face 4	So What 69				
Can't Get Over 14	Heartless 66	Let It Rock 36	Revelry 31	Spaceman 70				
Chip Diddy Chip 26	Hot N Cold 34	Live Your Life 59	Right Now 53	Strong Again 33				
Circus 38	Human 28	I'm Yours 5	Rule The World 62	T-Shirt 13				
Crack A Bottle 21	I'm Yours 30	Low 75	Run 32	Take Me Back 25				
Day 'N' Nite 24	If I Were A Boy 42	Mad 64	Runnin 63	Takin' Back My Love 54				
Dead & Gone 7	If This Isn't Love 61	My Life Would Suck Without You 6	Sex On Fire 23	That's Not My Name 58				
Don't Stop The Rock 73	Infinity 2008 47							
Falling Down 10	Islands In The Stream 1							

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	(Producers)	Label / Catalogue number (Distributor)	
1	1	2	U2	No Line On The Horizon ★	(Eno/Lanois/Lillywhite)	Vertigo 1796028 (ARV)	
2	New		ANNIE LENNOX	The Collection	(Various)	RCA 88697368051 (ARV)	HIGHEST NEW ENTRY
3	New		KELLY CLARKSON	All I Ever Wanted	(Clarkson/Tedder/Benson/Martin/Guttwald/Die/Watters)	RCA 88697476772 (ARV)	
4	3	25	KINGS OF LEON	Only By The Night 5★	(Petraglia/King)	Hand Me Down 88697327121 (ARV)	
5	New		TAYLOR SWIFT	Fearless	(Chapman/Swift)	Mercury 1795298 (ARV)	
6	New		FARYL SMITH	Faryl	(Bradfield)	Decca 1793546 (ARV)	
7	2	3	THE PRODIGY	Invaders Must Die	(Howlett)	Take Me To The Hospital H05PBO001 (ESS/ADA)	
8	4	9	LADY GAGA	The Fame	(Redone/Space Lowboy/Fuse/Kierszenbaum/Kierulf/Sc)	Interscope 1791747 (ARV)	SALES INCREASE
9	7	15	TAKE THAT	The Circus 6★2★	(Shenks)	Polydor 1787444 (ARV)	SALES INCREASE
10	5	5	LILY ALLEN	It's Not Me It's You ●	(Kurstin)	Regal REG151CD (E)	
11	New		MICHAEL BALL	The Very Best Of - Past & Present	(Various)	Universal TV 5317179 (ARV)	
12	9	39	THE TING TINGS	We Started Nothing ★	(De Martino)	Columbia 88697313342 (ARV)	
13	10	21	FLEET FOXES	Fleet Foxes ★	(EK)	Bella Union BELLA2CD167 (ARV)	SALES INCREASE
14	6	54	DUFFY	Rockferry 5★3★	(Butler/Hughes/Booker)	A&M 1756423 (ARV)	
15	11	17	BEYONCÉ	I Am Sasha Fierce ★	(Ged/Tedder/The Dream/Steingate/Stewart/Various)	RCA 88697194922 (ARV)	
16	Re-entry		DUBLINERS	Too Late To Stop Now - The Very Best Of	(Various)	UCI 5316193 (ARV)	
17	12	16	THE KILLERS	Day & Age 3★	(Price)	Vertigo 1785121 (ARV)	
18	23	15	AKON	Freedom ●	(Akon/Various)	Universal 1792339 (ARV)	SALES INCREASE
19	8	46	ELBOW	The Seldom Seen Kid ★	(Potter)	Fiction 1748990 (ARV)	
20	19	24	JAMES MORRISON	Songs For You, Truths For Me ★	(Terefe/Robson/Taylor/Tedder/Shanks/White)	Polydor 1779250 (ARV)	SALES INCREASE
21	16	25	BETTE MIDLER	The Best Of Bette ★	(Various)	Rhino 8122798931 (CIN)	SALES INCREASE
22	15	15	ALESHA DIXON	The Alesha Show ●	(Booker/Higgins/Soulshock/Karim/The Underdogs/Vari)	Asylum 5186510332 (CIN)	
23	New		THE EVERETT BROTHERS	50 Years Of Hits	(Tbc)	Rhino 5186508722 (CIN)	
24	20	6	BUDDY HOLLY & THE CRICKETS	The Very Best Of ●	(Various)	Universal TV 1797592 (ARV)	
25	14	2	TINA TURNER	The Platinum Collection	(Various)	EMI 2670972 (E)	
26	New		STARSAILOR	All The Plans	(Osbourne)	Virgin CDV3055 (E)	
27	17	21	U2	U218 Singles	(Lillywhite/Eno/Lanois/Lovine/Thomas/Rubin)	Mercury 1713541 (ARV)	
28	21	45	MGMT	Oracular Spectacular ★	(Fridmann/Mgmt)	Columbia 88697195121 (ARV)	
29	34	25	KATY PERRY	One Of The Boys ★	(Weiss/Dr Luke/Stewart/Ballard/Perry/Walker)	Virgin CAP042492 (E)	SALES INCREASE
30	18	8	OST	Slumdog Millionaire	(Various)	Interscope 1796869 (ARV)	
31	28	44	ABBA	Gold - Greatest Hits	(Andersson/Ulvaeus)	Polydor 5170072 (ARV)	
32	30	20	PINK	Funhouse	(Various)	LaFace 88697406492 (ARV)	
33	22	15	THE SATURDAYS	Chasing Lights ●	(Belmaati/Cutfather/Quiz/Larossi/Eriksen/Woodford/N)	Fascination 1785979 (ARV)	
34	36	31	THE SCRIPT	The Script 2★	(The Script)	Phonogenic 88697361942 (ARV)	SALES INCREASE
35	27	9	ROGER WHITTAKER	The Golden Age Of - 50 Years Of Classics ●	(Various)	Universal TV 5315478 (ARV)	
36	Re-entry		LIONEL RICHIE & THE COMMODORES	The Definitive Collection	(Various)	Metown/UMTV 9861394 (ARV)	
37	40	29	GIRLS ALLOUD	The Sound Of - Greatest Hits 3★	(Higgins/Xenomania)	Fascination 1717310 (ARV)	SALES INCREASE
38	43	20	SNOW PATROL	A Hundred Million Suns ★	(Lee)	Fiction 1785255 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	(Producers)	Label / Catalogue number (Distributor)	
39	New		LEE MEAD	Nothing Else Matters	(Stack/Bridger/Woodruffe/Giant)	Fascination/Rug 1799075 (ARV)	
40	33	40	COLDPLAY	Viva La Vida 3★2★	(Eno/Dravs/Simpson)	Parlophone 212140 (E)	
41	29	20	WILL YOUNG	Let It Go ★	(White/Lipsun/Spenzer/Stannard/Huwes/Various)	19/RCA 88697344442 (ARV)	
42	50	9	T.I.	The Paper Trail ●	(Diesel/Knox/Timberlake/Jon's'n/Various)	Atlantic 7567996981 (CIN)	SALES INCREASE
43	26	50	ROBERT PLANT & ALISON KRAUSS	Raising Sand ★	(Burnett)	Decca/Rounder 4759382 (ARV)	
44	61	20	OASIS	Dig Out Your Soul 2★	(Sardy)	Big Brother 88697362042 (PIAS)	SALES INCREASE
45	44	8	WHITE LIES	To Lose My Life	(Muller/Dingel)	Fiction 1793239 (ARV)	SALES INCREASE
46	59	61	LEONA LEWIS	Spirit 9★2★	(Mac/Rotem/Stargate/Tedder/Stelbnig/Various)	Syco 88697185262 (ARV)	SALES INCREASE
47	68	18	MICHAEL JACKSON	King Of Pop	(Various)	Epic 88697356512 (ARV)	HIGHEST CLIMBER
48	39	66	KINGS OF LEON	Because Of The Times 1★	(Johns)	Hand Me Down 88697077412 (ARV)	
49	32	19	SEASICK STEVE	I Started Out With Nothin' And Still Got Most Of It Left ●	(Seasick Steve)	Warner Brothers 256459411 (CIN)	
50	37	93	RIHANNA	Good Girl Gone Bad 4★3★	(Carter Administration/Sturken/Rogers/Various)	Def Jam 1735109 (A&M)	
51	41	22	PUSSYCAT DOLLS	Doll Domination ●	(Timbaland/Jenkins/Garrett/Polow Da Don/Danjai/Vario)	Interscope 1784995 (ARV)	
52	24	7	BRUCE SPRINGSTEEN	Working On A Dream	(U'Brien)	Columbia 8869743552 (ARV)	
53	51	100	TAKE THAT	Never Forget - The Ultimate Collection 3★	(Various)	RCA 82876748522 (ARV)	SALES INCREASE
54	13	2	RED LIGHT COMPANY	Fine Fascination	(Bushby)	Lavolta LAVD1A023 (ARV)	
55	35	6	UB40	Love Songs	(Various)	Virgin CDV3056 (E)	
56	38	4	PET SHOP BOYS	Popart - The Hits	(Various)	Parlophone 4903309 (E)	
57	62	95	TAKE THAT	Beautiful World 8★3★	(Shanks)	Polydor 1715551 (ARV)	SALES INCREASE
58	58	6	LUTHER VANDROSS	Love Songs	(Various)	Sony Music 88697439152 (ARV)	SALES INCREASE
59	Re-entry		FRANZ FERDINAND	Tonight: Franz Ferdinand	(Carey/Franz Ferdinand)	Domino WIG205X (PIAS)	SALES INCREASE
60	57	5	LADYHAWKE	Ladyhawke	(Gabriel/Ladyhawke)	Modular MDD0039 (ARV)	SALES INCREASE
61	49	14	STEVIE WONDER	The Definitive Collection ● ★	(Various)	Universal TV 0665222 (ARV)	
62	65	52	ADELE	19 ★	(Abbiss/White/Ronson)	XL XLCD313 (PIAS)	SALES INCREASE
63	47	11	JASON MRAZ	We Sing We Dance We Steal Things ●	(Terefe)	Atlantic 7567899234 (CIN)	
64	31	4	MORRISSEY	Years Of Refusal	(Fenn)	Decca 4781435 (ARV)	
65	48	6	FRIENDLY FIRES	Friendly Fires	(Epworth/MacFarlane)	XL XLCD383 (PIAS)	
66	46	19	GIRLS ALLOUD	Out Of Control 2★	(Higgins/Xenomania)	Fascination 1790273 (ARV)	
67	53	32	KINGS OF LEON	Aha Shake Heartbreak ★	(Johns/Angelo)	Hand Me Down HMD39 (ARV)	
68	New		GLEN CAMPBELL	Greatest Hits	(Various)	Capitol 6938952 (E)	
69	74	12	IL DIVO	The Promise ★	(Mac/Magnusson/Kreuger)	Syco 88697399682 (ARV)	
70	45	6	LUCIANO PAVAROTTI	The Duets	(Various)	Decca 4781339 (ARV)	
71	64	25	THE PRODIGY	Their Law - The Singles 1990-2005	(Various)	XL XLCD190 (PIAS)	
72	67	90	AMY WINEHOUSE	Back To Black 6★6★	(Ronson/Salaam/Meem/Com)	Island 1713041 (ARV)	
73	69	19	ENRIQUE IGLESIAS	Greatest Hits	(Various)	Interscope 1788453 (ARV)	
74	56	3	CONNIE FISHER	Secret Love	(Various)	Polydor/rug 1767216 (ARV)	
75	Re-entry		SEAL	Soul ★ ★	(Foster/Van Der Saag)	Warner Brothers 9362498246 (CIN)	SALES INCREASE

Official Charts Company 2009.

- Abba 31
- Adelle 62
- Akon 18
- Allen, Lily 10
- Ball, Michael 11
- Beyonce 15
- Buddy Holly & The Crickets 24
- Campbell, Glen 68
- Clarkson, Kelly 3
- Coldplay 40
- Divo, Il 69
- Dixon, Alesha 22
- Dubliners 16
- Lady Gaga 8
- Elbow 19
- Everly Brothers, The 23
- Fisher, Connie 74
- Fleet Foxes 13
- Franz Ferdinand 59
- Friendly fires 65
- Girls Aloud 37
- Girls Aloud 66
- Iglesias, Enrique 73
- Jackson, Michael 47
- Killers, The 17
- Kings Of Leon 4, 48, 67
- Ladyhawke 60
- Lennox, Annie 2
- Lewis, Leona 46
- Mead, Lee 39
- MGMT 28
- Midler, Bette 21
- Morrison, James 20
- Morrissey 64
- Mraz, Jason 63
- Oasis 44
- OST 30

- Pavarotti, Luciano 70
- Perry, Katy 29
- Pet Shop Boys 56
- Pink 32
- Plant, Robert & Alison Krauss 43
- Prodigy, The 7, 71
- Pussycat Dolls 51
- Red Light Company 54
- Richie, Lionel & The Commodores 36
- Rihanna 50
- Saturdays, The 33
- Script, The 34
- Seal 75
- Seasick Steve 49
- Smith, Faryl 6
- Snow Patrol 38
- Springsteen, Bruce 52
- Starsailor 26
- Ti 42
- Take That 9, 53, 57
- Taylor Swift 5
- Tina Turner 25
- Ting Tings, The 12
- U2 1

- U2 27
- U218 55
- Vandross, Luther 58
- White Lies 45
- Whittaker, Roger 35
- Will Young 41
- Winehouse, Amy 72
- Wonder, Stevie 61

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

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- Miley Cyrus: Breakout (gold); Nina Simone: Songs To Sing (gold); T-Rex: Children Of The Revolution (gold)



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