

NEWS
RESURRECTING THE FRIARS

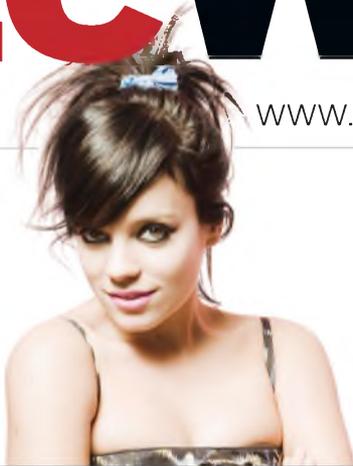
Aylesbury venue will live again – albeit briefly

ANALYSIS
LEADING LADIES

Lily Allen and Lady GaGa among the highlights in Q1 market round-up

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WEARING IT WELL

Merch companies branch out into new areas of fan-friendly product



Salvation in digital form for albums market

SALES OF DIGITAL ALBUMS ROSE 64.0% in the first three months of 2009, giving hope to an industry that has seen physical sales continue to fall.

There were 3,806,921 digital albums sold in the 13 weeks to March 28, nearly 1.5m more units than were sold in the same period of 2008, while physical album sales fell 12.3% to 24,147,057. Overall, album sales dropped 6.4% to 27,953,978.

This is only the second quarter in UK recorded music history that sales of digital albums have gone above the 3m mark – and the other time was the fourth quarter of 2008, traditionally a very strong time for music sales.

This impressive result was led by titles such as Kings Of Leon's *Only By The Night* (Columbia / Hand Me Down), the quarter's biggest seller overall. It shifted 490,485 units over the period, of which 65,518 were digital and has become Sony Music's highest-selling digital album in the UK to date, selling more than 170,000 digital units.

"This is great news about digital albums," says Sony Music UK chairman and CEO Ged Doherty. "That says to the market that the digital market is taking hold."

Sales of single track downloads also soared, up 42.7% to 37,924,769.

● See market round-up, pages 14-15.

World-first as OCC charts ad-supported services

Ranking the most popular tracks on alternative-funded streaming services

Digital

By Ben Cardew

THE INDUSTRY WILL HAVE A CLEARER HANDLE on how its music is being consumed in a few months' time when the Official Charts Company launches what it claims to be the world's first chart for ad-supported music services.

The chart, separate to its Official Subscription Plays Chart, which ranks the most-played tracks by UK users of paid subscription services such as Napster, will rank the most popular tracks on alternative-funded streaming services.

We7 last week became the first company to start supplying streaming data to the OCC and the charts company is in negotiations with "all the legitimate services you can imagine" about providing data for the new chart, according to managing director Martin Talbot.

"We have to get up to three or four retailers before we can make the aggregated data available," says Talbot, who wants to launch the chart in the second half of the year.

"They are using us to encourage other ad-funded services to join," adds We7 VP of digital content Clive Gardiner.

Alongside the chart, the OCC will also supply streaming data to the industry, much as it does at the moment with detailed sales data. "It is about future proofing what we do," says Talbot. "It's about future proofing the chart and the data we collect for the industry."

To this end, the OCC will within a month for the first time put its subscription play data on its website www.theofficialcharts.com.

"In one month you will be able to go online and pull up a track by a particular artist and you will be able

"What are people on these services listening to and what does that tell us about consumer behaviour...?"

CLIVE GARDINER, WE7

OCC's Martin Talbot is hoping to use We7 to encourage other ad-funded services to provide data for the new chart



to see not just the amount of sales but also the amount of plays on subscription services," Talbot says, adding that the OCC records about 3m to 3.5m plays across subscription services per week.

"We are doing this because the industry demands to know how music is being consumed," explains Talbot. "Purchase to own is one part of that, streaming is becoming another important one. From a consumer point of view, in the long term streaming will become an incredibly important part of the way that people consume music."

While the OCC is not making the We7 data available to the public at this point, Gardiner reveals that the data it sends to the majors, Beggars and PIAS currently corresponds quite closely to the

singles chart, with around one third of all streams coming from its top 50 artists.

Gardiner believes that the new streaming data will prove important to the industry as it tries to understand changing consumer behaviour.

"The question is, what are people on these services listening to and what does that tell us about consumer behaviour that might influence what labels are doing?" he says.

"We have got 500,000 users every month in the UK. That means there are hundreds of thousands of people in the UK listening to licensed streaming services that weren't 10 weeks ago."

The launch comes at a pivotal time for ad-supported music services: while Spotify and, to a smaller extent, We7 launched to

great acclaim in the UK, pioneering ad-funded music site SpiralFrog recently shut down, after amassing heavy debts. What is more, the troubled world economy means advertising revenues are shrinking around the world.

However, Gardiner remains confident that the sector can weather the storm. "All this stuff in the media about SpiralFrog and [ad-supported site] Imeem, all the doom and gloom is missing what we think is the much bigger picture: we are pulling people in to listen to music that were doing something else before," he says. "The recession has been a bit steeper than we expected but the market in online advertising sales has been there anyway. Within online advertising nothing has changed."

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News

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

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The Playlist



THE FIELD
The More That I Do
Kompakt

There is a wealth of techno treats on the new album from Sweden's The Field, and this is one of the finest, buzzing and droning menacingly. (single, May 4)



KRIS MENACE
Scaler
Compuphonic

This dancefloor-friendly track builds and builds, finding favour with many of the big name DJs on the way. (from album, May tbc)



GLASSLIGHTS
Someone Like Me
Yo Yo Acapulco

Produced by Danton Supple, Glasslights' debut has an anthemic indie edge, perfect for the summer festival season. (single, tbc)



LITTLE BOOTS
New In Town
679 / Atlantic

A track that has been floating around on promos since January, this is an excellent choice of new single. Another great disco pop tune. (single, May 25)



SEBASTIEN TELLIER
Kilometer (Aeroplane remix)
Lucky Number

Remixers Aeroplane follow up reworkings for Grace Jones and Friendly Fires with this italo disco take on a track from Tellier's Sexuality album. (single, April 20)



GIRLS ALOUD
Untouchable
Fascination

Dubbed "Girls Aloud's Stairway To Heaven" by Popjustice, Untouchable has had a warm reception at radio, gliding straight onto playlists. (single, April 27)



THE JUAN MACLEAN
The Future Will Come
DFA

The Juan Maclean's second album is exceptional, harking back to LCD Soundsystem's own standout album, Sound Of Silver. (album, April 20)



BOB DYLAN
Beyond Here Lies Nothin'
Columbia

Dylan allowed Columbia last week to give away a free download from his new album and this track is a lovely, dirty blues number. (from album, April 27)



EELS
Fresh Blood
Polydor

With a guttural groove and Mark Oliver Everett howling for action, this feisty first single bodes well for the forthcoming new album Hombre Lobo. (single, April 27)



SIGN HERE

Faryl Smith has signed a deal with Decca US. The label will release her eponymous debut album there on May 5.

Island Records has signed Ben's Brother to a worldwide (including the UK) licensing deal for his new album Battling Giants.



GIG OF THE WEEK

Who: Bat For Lashes and School Of Seven Bells
When: Tuesday April 7
Where: Manchester Ritz
Why: A great double bill pits the impeccably spooky pop of Bat For Lashes against the dreamy indie rock of School Of Seven Bells – what could be finer?

Senior European officials to meet Wednesday to cons

Term fate could be decided

Copyright

By Robert Ashton

THE MUSIC INDUSTRY'S FRUSTRATING, nailbiting and stomach-churning ride on the rollercoaster of term extension could soon be over, following a big diplomatic push from the UK Government in Brussels over the last few days.

Now sources are suggesting that the industry will learn its fate on term as early as this Wednesday when another crucial meeting of senior European officials will consider a further revised draft of the term of protection Directive, which contains UK Government amendments.

Those amendments make clear that the UK will only settle for copyright term to be extended to 70 years across Europe if future contracts signed after the Directive becomes effective are included in the deal.

This means performers signing contracts in the future will also benefit from a proposed performers fund and clean slate provision, where rights revert to the performers. According to insiders, the UK is now having some success in bringing other territories on board with this.



How performers and musicians ultimately benefit from term extension was the main sticking point at the end of last month, when the UK Government surprised and infuriated many in the industry by siding with 11 other European countries, including Italy and the Netherlands, to vote against term extension. At that meeting of the permanent representatives committee, the Government said it did not believe the deal on the table would deliver "real and lasting benefits to performers".

However, following the shock and disappointment of yet another setback, the UK Intellectual Property Office hastily convened a private meeting in Whitehall on Wednesday with key figures within the business, including AIM's chairman and chief executive Alison Wenham, BPI CEO

Geoff Taylor, PPL's chief executive Fran Nevrlka, the MMF's director of copyright David Stopps, the MU's general secretary John Smith and Featured Artist Coalition board member Billy Bragg.

At that meeting Intellectual Property minister David Lammy, Culture Secretary Andy Burnham and senior UK IPO executives Ian Fletcher and Ed Quilty heard that the FAC supported the Government's attempts to get a better deal for performers and that McCreevy's suggested 20% performer fund was too extravagant.

An informed source says the meeting achieved a "real shift", and that the mood of the meeting was very positive with all sides working hard to reach a deal everyone felt happy with. He adds, "The Government is not trying to wreck it [term extension]. It is suggesting improvements and it does seem to be having some success [in persuading other territories]."

He adds that because the UK is the most important music-producing country in Europe other territories are looking to it for a lead.

Burnham is very supportive of term extension and a UK IPO

Music business leads with "New Deal Of The Mind"

New Deal Of The Mind project aims to create jobs and op

Jobs

By Eamonn Forde

THE MUSIC BUSINESS IS AT THE CENTRE of an ambitious new project to create jobs and opportunities in the creative sector, as the recession continues to bite.

The New Deal Of The Mind (NDOTM) is intended to attract the sharpest and most creative minds to the arts at a time of growing redundancies and cut backs. It has buy-in across all sectors of the creative industries, as well from as the main political parties in Westminster.

Going beyond the internships and apprentice schemes that already exist in the music business, the NDOTM aims to work with Government to reallocate money already being spent on areas like benefits in ways that mutually benefit the workforce, the creative sector and the economy. It also extends to schemes to open up vacant buildings that can be used as arts/creative spaces.

"NDOTM takes its name from President Roosevelt's New Deal in the Thirties and the notion that the New Deal doesn't just have to be about



"The creative industries are the backbone of the British economy. Now, more than ever, we need to nurture them..."

MIKE SMITH, COLUMBIA

building new houses or new roads," says Columbia Records UK managing director Mike Smith, who sits within the NDOTM coalition.

"You can have a way to encourage artists and the creative people around them and find roles for them."

While NDOTM brings about new thinking and ideas, it also requires commercial expertise to be implemented successfully. This comes via Creative Business Limited (CBL), a venture between Rich Futures and Music Technology Ltd, which is the legal/deal-making agency for NDOTM. CBL is already actively scoping out and signing deals with various music companies and blue-chip brands.

"The deal-making function that CBL brings to the table is that, instead of NDOTM being all about

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Consider revised draft this week

spokesman says Lammy has been working hard with his European colleagues to make a deal work. He believes April 8 will give some "clarity" to the situation: the term issue is also being discussed in the European Parliament, but insiders say that is broadly on board with the Directive. "The UK is working to ensure performers get the best deal. The devil is in the detail," says the spokesman.

Prior to Wednesday's meeting some noses were put out of joint when the nascent Featured Artists Coalition broke ranks with many industry groups, which have been running copyright extension campaigns for years.

The FAC said that if the UK Government had signed the amended Directive at the end of last month it would only have meant "record companies... gain another 45 years of ownership, entrenching the terms of record contracts signed in an analogue age."

Senior executives told *Music Week* this intervention was "unhelpful". One adds, "It's amazing. It's like they'd rather not have it if it means record companies benefit from it. But 100% of nothing is nothing."

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All Vine and dandy as the Music Week Awards loom

MusicWeek Awards 09

JEREMY VINE, whose two-decade career at the BBC has ranged from war reporting in Africa to replacing Jimmy Young at Radio Two, is adding hosting the Music Week Awards to his impressive CV.

Vine will front the annual awards ceremony for the first time at London's Grosvenor House Hotel this coming Wednesday, for what will be an extra special event as it comes in *Music Week's* 50th anniversary year.

The Radio Two presenter, who took over the BBC station's weekday lunchtime programme from Young in January 2004, will preside over a ceremony at which 26 awards will be presented, including a one-off award marking the maga-



Jeremy Vine

zine's half century. This will go to an individual a panel of industry experts have deemed as the most influential music industry executive of the past 50 years.

The British Music Experience, which opened its doors in the O2's Bubble for the first time last

month, is now on board to sponsor this prestigious award, whose winner has been selected from a shortlist of 20 industry names spanning the last five decades.

The BME joins a list of sponsors at the event that also takes in 4 Music, Absolute Radio, Arvato Bertelsmann, Bebo, Darling Department, Delga, Insanity, MBop Digital,



Nielsen Music Control, Peacock, PPL and Skyscraper.

Music Week editor Paul Williams says, "The BME is one of the best new industry-related projects to emerge in a long time, so it is great to have this deal in place to sponsor our golden anniversary

award. The announcement of its winner will be one highlight of what is shaping up to be one of the most memorable Music Week Awards yet, with our line-up of presenters set to include Brit and Grammy award winners, while key executives from across the UK music industry will be attending

"Despite these challenging times for the business in what are the toughest trading conditions in many years, our event will yet again highlight the amazing innovation and creativity taking place across the industry."

There are still a few tickets left for the event. For ticket enquiries ring Kirsty Barker on 020 7921 8364 or email kirsty.barker@ubm.com. Bookings can also be taken online at www.musicweekawards.com.

"Deal" to buck downturn Opportunities in the creative sector

handouts, we bring in deal partners to monetise and drive commerce from creativity and technological innovation," says Clive Rich, co-principal of Rich Futures alongside Paul Brown, who last week became UK managing director for Spotify.

Rich explains that, if NDOTM is the philosophical concept behind new business strategies to unlock creative potential, CBL provides the commercial and strategic nous to drive the ideas forward in the market.

"The idea is to create a new, prosperous Britain by creating new, prosperous Britons that emanate from the worlds of creativity and technology," says Rich.

Music Technology Ltd director Ben Wolff says, "As a songwriter, producer and inventor of software, we need new deal-making in the new deal economy that is quick, fair and creative in the way that we all are. This can allow the creative industries to create industry creatively."

A cross-party summit meeting at Downing Street took place a fortnight ago between members of the NDOTM coalition, Culture Secretary Andy Burnham, Secretary of State for Work and Pensions James

Purnell and Shadow Culture Minister Ed Vaizey, among others.

Smith says, "It was not about, as has been the case in the past, going cap in hand to the Government for more money. It was about finding ways to bring our ideas and expertise to government to try and create new opportunities for people."

Representatives from the music business are drafting their proposals to government and will submit these after Easter.

"The creative industries are the backbone of the British economy," says Smith. "Now, more than ever, we need to nurture them."

Ironically, news of the NDOTM emerged just two weeks after the Government announced its intention to end the New Deal for Musicians scheme, which allowed unemployed musicians to receive Government benefits as long as they spent a minimum of 30 hours a week honing their musical skills.

It will be replaced from October by a single Flexible New Deal, under which the unemployed will be referred to private or charitable organisations for help with finding work.

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Brits overseer Freeman falls victim to ITV cuts



Guy Freeman

ITV CONTROLLER OF MUSIC AND EVENTS Guy Freeman, whose responsibilities include the Brits, is set to leave the broadcaster as part of a round of job cuts.

Freeman, who is presently subject to a consultation process, has, since taking up his post at ITV in 2006, been behind a number of hugely-successful music-related shows, including *An Audience With...* specials with the likes of Neil Diamond and a *Girls Aloud* special that aired last autumn.

The *Girls Aloud Party*, broadcast last December and attracting an audience of 8.1m viewers, was part of a string of music shows overseen by Freeman and aired by ITV1 in prime-

time slots during quarter four 2008. This schedule also took in *Here Comes The Girls*, *Here Comes The Boys* and a *Take That* special, all of which helped to boost music sales in the run-up to Christmas.

However, arguably his biggest contribution musically in his ITV role was overseeing the return of the Brits as a live broadcast in 2007, 18 years after it last went out live in the infamous ceremony hosted by Sam Fox and Mick Fleetwood.

It further extended his relationship with the annual awards event as he had previously produced the show. Prior to joining ITV his other productions included the Eurovision Song Contest for the BBC and *Who Wants To Be A Millionaire*.

Entertainment commissioning editor Paula Warwick is also reported to be leaving as part of 600 job losses at ITV.

An ITV spokesman says, "It is no reflection on the ability of those who are going to be moving on and we hope to be able to work with them again in the future. We have to make savings because of the economic climate, which has resulted in us having to reduce our headcount."

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News

Editorial Paul Williams



AHEAD OF THE G20 GATHERING IN LONDON LAST WEEK, Gordon Brown spoke of the world's leaders doing "whatever it takes to create growth and the jobs we need".

The UK Government's delivery of this so far has been largely about the country trying to build its way out of recession, with the Prime Minister in January, for example, announcing the biggest council house building programme for decades; a move that would both help the housing crisis and give a desperately-needed boost to the ailing construction industry.

Brown is adamant the UK can spend itself to safety, despite the concerns of others, not least the Governor of the Bank of England. But, while the debate about the PM's approach rumbles on, what is clear is that so far there has been one vital component missing in any economic stimulus to try to get the UK working again: the part that can be played by its creative industries.

This new, New Deal could mean a great deal indeed for the industry

The launch of the New Deal Of The Mind (NDOTM) can correct that huge oversight, however. And given the creative industries make up more than 8% of the UK's GDP and are growing at a faster rate than the rest of the economy, their input could make a serious difference in trying to turn the UK's economic fortunes around.

Music will play a central part in this initiative, which owes its origins to President Roosevelt's New Deal of the 1930s when the programme rolled out was not just about the likes of road-building and constructing bridges and public buildings, but achieved much in education and arts, too.

For this new, new deal, these are very early days. For starters, the music industry has not yet even submitted its proposals to the Government. But what is clear is that the will to make it a success is there from across the creative sector and it has cross-party political support.

Its launch at the end of last month in 11 Downing Street, where politicians mixed with 50 key people from across the creative world may, at first glance, have had eerie echoes of Tony Blair and Noel Gallagher clinking glasses at the height of Cool Britannia. But what is unfolding here could be the beginning of an initiative that could make a real difference to the economy and individuals' lives.

If it works, the NDOTM could more effectively use money that is already there, including tapping into Lottery funds or redirecting cash that would otherwise simply go on benefits. That last point echoes the Enterprise Allowance Scheme of the last recession two decades ago when the likes of Alan McGee were given £40 a week and free business advice, rather than leaving them to languish on the dole.

The NDOTM also has a proper commercial framework behind it through Creative Business Limited, which is already seeking out deals with appropriate music companies and brands to ensure this initiative is not simply some gimmick to make creative executives and politicians feel better about themselves in these tough times but one that can really help the economy.

With the continuing decline of UK manufacturing and even our once-great service industries dramatically on the wane, at least the creative industries remain an outlet of economic strength. It would be criminal therefore if, in these severely tough times, this strength were not properly used to try to help people back to work.

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

Mixed reaction to Government's Agency plans

Music industry cools to Digital Rights proposal

Organisations

By Robert Ashton

THE DIGITAL RIGHTS AGENCY'S ability to gain traction appears to be slipping, with the music industry giving the Government-proposed body a lukewarm reception.

UK Music – alongside individual submissions from the Music Managers Forum and the BPI – handed the Government a brief four-page response to its consultation last week suggesting that "existing structures and mechanisms" are already in place to deal with many of the jobs being assigned to the proposed DRA.

But, with only 14 weeks to respond to the joint Departments for Innovation, Universities and Skills; Business Enterprise and Regulatory Reform; and Culture Media and Sport paper, the umbrella organisation also asked for further time to make comments.

Although UK Music welcomed the Government's commitment to reducing peer-to-peer filesharing over the next few years and its focus on education, it was less complimentary about some of the many ideas and responsibilities floated for proposed DRA.

For example, the Government departments suggested that the DRA could serve as a voluntary register, to perform rights clearance, deal with orphan works, resolve disputes resolution and work on format shifting.

The industry is particularly scathing about the suggestion that

copyright holders should register their works. A spokesman for UK Music says, "This is a complete no-go. We already have two collecting societies. We don't need to re-create something that already exists."

"We have made the assumption that the Government is not seriously proposing that all copyright holders should effectively re-register their works, when this has

"These may be valid issues which are being or should be addressed. However, they can be resolved through existing structures rather than by creating new bodies"

UK MUSIC SPOKESMAN

already been done via their collecting societies."

"All of these may be valid issues which are being or should be addressed," it continues. "However, they can be resolved through existing structures and mechanisms rather than by creating new bodies."

Ofcom, for example, which has been working in tandem with the industry to address the P2P problem, is proposed by UK Music as a better body to act as a regulator addressing filesharing

The spokesman also suggests that there has already been a cross-industry proposal to deal with orphan works (where users want to find out how to clear the use of copyright work), and it is not something that is particularly relevant to the music industry. The British Copyright Council put forward a licensing proposal to deal with this in 2008 but this has yet to be acted upon.

On top of these issues, the industry would be expected to pay for the new DRA, with some industry insiders suggesting it would cost more than the £2.5m proposed by the consultation paper.

In its separate submission, the MMF proposed that the DRA could function as a clearing house for the "all you can eat" Access To Music licence system that it supports.

Operating in a similar way to the television licence, this business-to-consumer licence would allow consumers to access, download and share music legitimately for a nominal charge each month.

Under its proposal, the DRA would monitor and report traffic. The MMF submission suggests, "If a general Access To Music charge was introduced it could be payable from the ISP or MSP to the Rights Agency. The cost of the administration of the DRA could then be taken off the top and the balance would be distributed among the various stakeholders."

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Foundation to help promoters

THE UK'S LARGEST INDEPENDENT BACKER for new music is supporting a pilot scheme to place eight music promoters with a number of London-based arts organisations.

The PRS Foundation's New Music Plus scheme will launch on April 21 and will see the independent promoters who have been curating their own live music events paired with groups including the Roundhouse, the Serpentine Gallery, The Big Chill and the South Bank.

PRS Foundation communications and projects officer Clarissa Carlyon says there is a tradition

for curators in the visual arts and this project, which will involve the arts organisations training and mentoring their producer collaborators, will "highlight the role of the producer in live music".

She explains that the PRS Foundation is looking for people with a slightly different approach to curation, rather than live music promoters who might put on a band in a pub or club.

She cites the Late At Tate series, which sees free music and performances staged at Tate Britain on the first Friday of each month, as a good example of musical curating.

Carlyon says that the music curators chosen later this month will be expected to collaborate on a production with the arts organisation they partner. "And that is what the organisation is getting; these producers will bring fantastic knowledge of their field to the organisation to put on a show," she adds.

With funding from bodies including the Arts Council and Cultural Leadership Programme, the scheme will initially be run in London, but it is hoped it will form a model to be rolled out across the rest of the country, with the north west targeted in 2010.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

After its latest setback, can the music industry get term extension back on track?

YES 64% NO 36%

THIS WEEK'S QUESTION:

Can the New Deal Of The Mind help kick-start growth in the creative industries?

To vote, visit www.musicweek.com

Legendary Buckinghamshire venue returns for 40th anniversary party

Trio of original Friars favourites booked to play the June-held event

Venues

By Robert Ashton

THE FAMOUS FRIARS AYLESBURY VENUE WILL LIVE AGAIN – albeit briefly – this summer when it stages a range of special events to celebrate its 40th anniversary.

Although the venue – it was actually three sites, the last being the Civic Hall in the town – closed 25 years ago, it was legendary on the live circuit, with The Clash, U2, The Ramones, Lou Reed, David Bowie and Mott The Hoople all playing gigs there.

Now David Stopps, director of copyright and related rights for the Music Managers Forum and the former Friars Aylesbury promoter, is staging a one-off concert on June 1 to mark the venue's first gig on June 2, 1969. He is also planning a raft of other activity to celebrate it.

The first performance came from Mike Cooper and Mandrake Paddle Steamer at the New Friarage Hall, Aylesbury, which hosted the gigs until they moved to the Borough Assembly Hall in 1971. The second week saw The Pretty Things and Wild Willy Barrett.

Stopps, who presented the first Friars gig, has confirmed three of the bands that played Friars in 1969 will return for the night of June 1.



David Stopps with Genesis's Mike Rutherford and Phil Collins at Friars Aylesbury in 1980

The Groundhogs will open the bill at 7.30pm. Second on, at 8.30pm, will be Edgar Broughton with The Pretty Things, who originally played Friars on June 9 1969, headlining.

"Incredibly after 40 years they are still working. It's 40 years since we put on the first gig so we're going to make it as authentic as possible," says Stopps, who promoted Friars gigs from 1969-1984.

He adds, "The possibility of this concert has been talked about in Buckinghamshire pubs and supermarkets for the past 25 years."

Tickets will go on sale on April

17 priced £20 each and will be limited to two per person.

Stopps is also in the middle of licensing 40 tracks from companies including EMI and Sony for a double album, which will be released around the anniversary.

Stopps says some of these tracks will have been recorded at Friars gigs, with the MC5, Dr Feelgood and Mott The Hoople all having live material available.

Additionally, two large hard-backed books, which will retail at £50 each, are being readied for release in June.

These will contain many rare photographs from the thousands

"The possibility of this concert has been talked about in pubs and supermarkets for the past 25 years"

DAVID STOPPS, MMF DIRECTOR AND FORMER FRIARS PROMOTER

of Friars gigs and also reproduce every news sheet that Stopps wrote following each gig.

"It's a very big deal. I mean, artists like Jonathan Richman would come over, play London and Friars, and then fly back to the States. We were also very involved with Bowie, who played three gigs, including in his incarnation as Ziggy Stardust," says Stopps, who adds Friars had around 87,000 members when it eventually closed in 1984.

"I closed it because by the end we were trading on favours and I was concentrating on management, so it was time to call it a day."

Stopps also hopes there will be one or two more Friars concerts before the end of 2009 to mark the anniversary.

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Internet continues to steal march over TV

YOUNG MUSIC CONSUMERS IN THE UK are deserting traditional media in favour of online in order to access music videos, according to new research from Ipsos.

The study exposes how different demographics are engaging in different ways with technology.

Across all demographics, TV remains the dominant platform for music. However, Ipsos Media CT research director Paul Maskell says that it is understanding these behavioural patterns that will be key to the music business's collective evolution.

"It's easy to forget that YouTube is a relatively new platform," he adds. "Those aged over 25 got into music long before YouTube even existed, while many 15- to 25-year-olds effectively grew up with the internet."

While on the surface the battle

may be between new media and old, the report also found that sites such as YouTube can be a powerful trigger for purchase.

It claims that half of all adults who watched an artist's video online went on to purchase music by the act, with 36% buying a CD, 15% buying a download and 7% buying a gig ticket.

"We found that people [viewing YouTube videos] are more likely to go off and buy physical product than they are to pay for a

download," says Maskell. "Only by conducting this type of research can you actually find out the connection between what people are doing online and how this shapes what they do offline."

Despite the threat of a \$1bn (£0.7bn) lawsuit by MTV parent company Viacom hanging over its head and an ongoing licensing dispute with PRS for Music in the UK and now GEMA in Germany, YouTube continues to evolve its service.

It has signed a deal whereby Sony will take over the YouTube homepage in nine European markets to promote its latest Bravia TV range. This comes as the video-sharing site moves to redesign to give advertisers greater prominence and targeting.

YouTube is expected to group content around four categories – music, movies, shows and videos (effectively UGC content) – as a means of increasing ad revenues.



News in brief

● Universal has announced the first batch of its **Rolling Stones** reissues, in a series that will take in all the band's post-1971 studio albums. The programme will start with the reissue of *Sticky Fingers*, *Goats Head Soup*, *It's Only Rock'n'Roll* and *Black And Blue* in May, with further albums issued on June 8 and July 13.

● **Spotify** has appointed former Pandora international managing director Paul Brown as its UK managing director. His areas of responsibility will include building on Spotify's relationships with labels, artists and management and overseeing development with third-party partners.

● Swedish new media company **Mubito** has gone into administration. The company, which builds direct-to-consumer web platforms for artists and record labels, has subsidiaries in London, Kiev, Denmark and Sweden and offices in Malmo, Kiev and London. Administrator Hans Svedberg says that he hopes to have a sale wrapped up soon.

● **Pat Foxton** (nee Stead), wife of The Jam's Bruce Foxton and a former employee of both EMI and CBS, has died during intensive treatment for cancer in Tel Aviv. She passed away peacefully on Monday March 30. Pat joined the industry in 1979 at United Artists as press officer, where she worked with artists including Don MacLean, Gerry Rafferty and The Vapours. She moved to CBS in 1981.

● **Dusty Springfield** will make history on April 12 when she becomes the first artist to be honoured at the British Music Experience (BME), The O2's interactive music exhibition.

● **Barclaycard** has inked a deal to become the title sponsor of the **Mercury Prize** for the next four years. The partnership means that the event is to be rebranded the Barclaycard Mercury Prize.

● Former GCap chief executive **Ralph Bernard** has been appointed chief executive of The Royal Albert Hall.

● Universal Music Publishing Group has recruited EMI Publishing's **Evan Lamber** as its East Coast executive vice president of creative.

● The **IFPI** has welcomed the decision by the French National Assembly to adopt a clause in its proposed "creation and internet law" that will allow a state agency to cut internet connections of users who illegally download copyright material.

● In a speech in the House of Lords last week, **Andrew Lloyd Webber** warned that the music industry could "fall" if the current levels of music piracy continue. Lord Webber explained that all creative industries are suffering, but none more so than the music business.

● The **London Paper** and **Mean Fiddler** are putting together a new live music event, offering two nights of music in London's Soho. The **London Paper** Headliners will take place on September 16-17, with more than 50 acts appearing.

News media



nielsen
Music Control

TV Airplay chart Top 40

Highest climber: The Noisettes

This Wk	Last	Artist Title Label	Plays
1	1	FLO-RIDA Right Round / Atlantic	625
2	2	BEYONCE Halo / Sony	562
3	6	AR RAHMAN FEAT. PUSSYCAT DOLLS Jai Ho / Polydor	541
4	4	LADY GAGA Poker Face / Interscope	505
5	4	AKON Beautiful / Universal	479
6	18	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	432
7	3	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	422
8	NEW	BRITNEY SPEARS If You Seek Amy / Jive	363
9	12	METRO STATION Shake It / Columbia	362
10	7	ALESHA DIXON Breathe Slow / Asylum	350
11	NEW	LIYY ALLEN Not Fair / Regal	344
12	NEW	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba	344
13	12	KIG Heads Shoulders Kneez And Toez / A&W/Island	325
14	9	KELLY CLARKSON My Life Would Suck Without You / RCA	307
15	26	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	287
16	31	NOISETTES Don't Upset The Rhythm / Vertigo	285
17	27	KERI HILSON Return The Favour / Interscope	275
18	NEW	IRONIK Tiny Dancer / Asylum	272
19	11	KINGS OF LEON Use Somebody / Hand Me Down	269
20	30	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	267
21	13	KID CUDI VS. CROOKERS Day 'N' Nite / Data	244
22	NEW	GIRLS ALoud Untouchable / Fascination	241
23	28	JENNIFER HUDSON If This Isn't Love / RCA	234
24	10	TAYLOR SWIFT Love Story / Mercury	233
25	16	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope	232
26	37	FRANZ FERDINAND No You Girls / Domino	229
27	35	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	225
28	15	SHONTELLE T-Shirt / Universal	224
29	34	PINK Please Don't Leave Me / RCA	215
30	24	THE PRODIGY Omen / Take Me To The Hospital	207
31	16	THE SATURDAYS Just Can't Get Enough / Polydor	201
32	40	THEORY OF A DEADMAN Hate My Life / Roadrunner	199
33	8	TINCHY STRYDER Take Me Back / 4th & Broadway	197
34	19	LIYY ALLEN The Fear / Regal	195
34	20	SEPTEMBER Can't Get Over / Hard2beat	195
34	NEW	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless	195
37	39	CAVIN HARRIS I'm Not Alone / Columbia	186
38	22	TAKE THAT Up All Night / Polydor	173
39	23	BEYONCE Single Ladies (Put A Ring On It) / Columbia	167
40	29	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor	166

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

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Music Control

Global airplay tracking

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Digital channel announces a raft of new programmes

4Music sets summer sights on digital premier league

Television

By Ben Cardew

4MUSIC HAS SET OUT ITS PLANS to become one of the country's top 10 digital TV stations as it unveiled its line-up for the spring/summer season.

The channel, a joint-venture between Channel Four and the Box TV Network, is currently the 12th-highest-rated channel in Freeview homes in the UK and the 25th most-watched of all channels in Britain.

However, 4Music and Box TV programming director Dave Young says that the station has now set its sights on high-profile digital channels such as ITV2, Dave, More4 and Film4.

"That is the Premier League of digital broadcasting in the UK," he adds.

Young was talking as the station unveiled its schedule for the spring and summer season, which is based around the themes 4Music Spring Thing for April and May's working title of 4Music's US Month.

Shows for April include the previously-announced Versus Chart, the new Firing 50s chart, Snoop Dogg's Father Hood and the Shockwaves Album Chart Show. The month will also see the debut of new brother-and-sister presenting team Kate and Matt Edmonson.

May's line-up includes



"We are no longer a channel that plays back-to-back music videos, and we are much more than a repeats channel - we like to premiere content"

NEIL MCCALLUM, 4MUSIC (ABOVE)

programmes such as Flo-Rida's 50 Stateside Part Slammers and Jerry Springer's US Most Sensational Stars

Later in the summer, the channel will be broadcasting from its own T4 On the Beach event on July 19 and the V Festival in August.

Young says, "4Music has filled the gap for a new type of music TV channel, which people were craving. Its wide range of access to big-name stars, original programming and exclusive must-see performances help people discover new acts, experience live bands and catch up on favourite tunes from established artists unlike any other channel."

Channel Four head of 14 and music Neil McCallum adds, "4Music has got off to a great start since launch and we've been able to experiment with a range of music and entertainment programming that we think is unique.

"We've been able to respond to our audience's needs and we feel the new line-up recognises 2009's brightest music stars with a range of programming that should keep most music fans happy."

McCallum also emphasises how far the channel has advanced since its launch in August 2008.

"We are no longer a channel that plays back-to-back music videos," he says. "And we are much more than a repeats channel - we like to premiere our content."

Music has 10.9m monthly and 4.7m weekly viewers. According to BARB/TNS figures, it accounts for 20% of all music TV viewing by 16- to 34-year-olds in the UK.

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GMG head axed in restructure

RADIO VETERAN TERRY UNDERHILL believes the axing of his role as group head of music at GMG Radio underlines just how difficult current trading conditions are for commercial radio.

Underhill, who had been part of the radio group since its inception in 2000, lost his job at the end of last month following a management structure review.

"The fact that we're a major group, the third-largest radio group in commercial radio, 75% of the output is music and the group head of music goes has got to be a sign to the industry that things are tough," says Underhill, who has been heartened since his departure by messages of support from the likes of Sony UK chairman and

CEO Ged Doherty and Take That's Gary Barlow.

Following Underhill's departure, Real brand programme director Jay Crawford will chair all Real playlist meetings, while Crawford's opposite number at Smooth Steve Collins will oversee Smooth's playlist meetings.

Underhill, whose radio career began as a presenter in the early Eighties and whose first GMG roles were as programme director and breakfast show presenter at its inaugural station Real Radio Wales, says that despite his role being axed, GMG remains strong.

"The problem is, everybody needs to hit their bottom line," he says, adding, "The economic climate has changed. I don't know whether something like the head of

music is a luxury these days."

Underhill, who until now has had an uninterrupted two-and-a-half-decade run in commercial radio, is naturally keen to return to work as soon as possible, adding that his sights are not just set on radio opportunities but potential openings in the record industry, too.

"For me it's really weird. It's sad and scary, but it's an exciting opportunity, too," he says.

GMG's Real Radio last week launched a £2m marketing campaign following the rebranding of Century Radio in the north east and north west of England to Real Radio. They will now be part of a portfolio of five Real stations, joining existing services in Scotland, Wales and Yorkshire.

News media

Radio playlists

Radio One

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho!* (You Are My Destiny); Beyonce Halo; Calvin Harris *I'm Not Alone*; Fightstar *Mercury Summer*; Flo-Rida *Right Round*; Franz Ferdinand *No You Girls*; Jack Penate *Tonight's Today*; James Morrison *Please Don't Stop The Rain*; Just Jack *Embers*; Kelly Clarkson *My Life Would Suck Without You*; La Roux *In For The Kill*; Lady Gaga *Poker Face*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Snow Patrol *If There's A Rocket Tie Me To It*; T.I. Feat Justin Timberlake *Dead & Gone*; The Enemy *No Time For Tears*; Tinchy Stryder Feat. N-Dubz *Number 1*; White Lies *Farewell To The Fairground*

B list:

Asher Roth *I Love College*; Bat For Lashes *Daniel*; Ciara Feat. Justin Timberlake *Love & Sex & Magic*; Doves *Kingdom Of Rust*; Ercola Feat. Daniella *Every Word*; Fleet Foxes *White Winter Hymnal*; Girls Aloud *Untouchable*; Ironik Feat. Chipmunk & Elton John *Tiny Dancer (Hold Me Closer)*; Jason Mraz *Make It Mine*; Lady Sovereign *So Human*; Miley Cyrus *The Climb*; Pink *Please Don't Leave Me*; Steve Angello & Laidback Luke Feat. Robin S *Show Me Love*; Theory Of A Deadman *Hate My Life*; Yeah Yeah Yeahs *Zero*

C list:

Deadmau5 & Kaskadee *I Remember*; Dizzee Rascal *Bonkers*; Gallows *The Vulture*; Lily Allen *Not Fair*; Madina Lake *Never Take Us Alive*; Maximo Park *The Kids Are Sick Again*; The King Blues *I Got Love*; The Maccabees *Love You Better*; The Prodigy *Warrior's Dance*; The View *Temptation Dice*

1-Upfront:

Golden Silvers *True Romance*; John Dahlback Feat. Basto! *Out There*; Keri Hilson *Return The Favour*; The Qemists *On The Run*; Tommy Sparks *She's Got Me Dancing*

Radio Two

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho!* (You Are My Destiny); Beyonce Halo; Girls Aloud *Untouchable*; James Morrison *Please Don't Stop The Rain*; Jon Allen *In Your Light*; Lunik *Everybody Knows*; Paul Carrack *No Doubt About It*; Sugarland *All I Want To Do*; Tony Christie *Every Word She Said*

B list:

Al Green *Just For Me*; Alain Clark *Father And Friend*; Bat For Lashes *Daniel*; Doves *Kingdom Of Rust*; Duke Special *Sweet Sweet Kisses*; Fleet Foxes *White Winter Hymnal*; Imelda May *Big Bad Handsome Man*; Jason Mraz *Make It Mine*; Miley Cyrus *The Climb*; Pink *Please Don't Leave Me*; U2 *Magnificent*; Zarif *Let Me Back*

C list:

Ac/Dc *Anything Goes/Big Jack*; Alessi's Ark *Over The Hill*; Alex Cornish *My Word What A Mess*; Benjamin Taylor *She's Gone*; Bob Dylan *Beyond Here Lies Nothin'*; Madeleine Peyroux *Instead*

Capital

A list:

Enrique Iglesias Feat. Ciara *Takin' Back My Love*; James Morrison Feat. Nelly Furtado *Broken Strings*; Jennifer Hudson *If This Isn't*

Love; 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 *Please Don't Leave Me*; T.I. Feat Justin Timberlake *Dead & Gone*; Taylor Swift *Love Story*; The Script *Break Even*

B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho!* (You Are My Destiny); Akon *Beautiful*; Beyonce Halo; Britney Spears *If You Seek Amy*; Calvin Harris *I'm Not Alone*; Ciara Feat. Justin Timberlake *Love & Sex & Magic*; Flo-Rida *Right Round*; James Morrison *Please Don't Stop The Rain*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Steve Angello & Laidback Luke Feat. Robin S *Show Me Love*; Tommy Sparks *She's Got Me Dancing*

Absolute

A list:

Doves *Kingdom Of Rust*; Franz Ferdinand *No You Girls*; James Morrison Feat. Nelly Furtado *Broken Strings*; Kings Of Leon *Revelry*; Kings Of Leon *Use Somebody*; Lily Allen *The Fear*; Mgmt *Kids*; Mgmt *Time To Pretend*; Snow Patrol *Crack The Shutters*; Snow Patrol *If There's A Rocket Tie Me To It*; The Killers *Human*; The Killers *The World We Live In*; U2 *Magnificent*

B list:

Bat For Lashes *Daniel*; Coldplay *Life In Technicolor II*; Elbow *Grounds For Divorce*; Elbow *One Day Like This*; Jon Allen *In Your Light*; Keane *Better Than This*; Nickelback *I'd Come For You*; Pet Shop Boys *Love Etc*; White Lies *Farewell To The Fairground*

C list:

Ac/Dc *Anything Goes*; Depeche Mode *Wrong*; Madness *Dust Devil*; Shannon *Noll Shine*; Shinedown *Second Chance*; Simple Minds *Rocket*; The Enemy *No Time For Tears*; The Gaslight Anthem *Great Expectations*

The Heart Network

A list:

Beyonce Halo; Beyonce *If I Were A Boy*; Enrique Iglesias Feat. Ciara *Takin' Back My Love*; Girls Aloud *The Promise*; James Morrison *Please Don't Stop The Rain*; James Morrison Feat. Nelly Furtado *Broken Strings*; Jason Mraz *I'm Yours*; Lily Allen *The Fear*; Take That *Greatest Day*; Take That *Rule The World*; Taylor Swift *Love Story*

Galaxy

A list:

Akon *Beautiful*; Beyonce Halo; Beyonce *Single Ladies (Put A Ring On It)*; Ciara Feat. Justin Timberlake *Love & Sex & Magic*; Enrique Iglesias Feat. Ciara *Takin' Back My Love*; Flo-Rida *Right Round*; Jennifer Hudson *If This Isn't Love*; Kelly Clarkson *My Life Would Suck Without You*; Kid Cudi *Day 'N' Nite*; Lady Gaga *Poker Face*; Lady Gaga Feat Colby O'donnis & Akon *Just Dance*; Noisettes *Don't Upset The Rhythm*; Pink *Please Don't Leave Me*; Pink Sober; Pussycat Dolls & Missy Elliott *Whatcha Think About That*; Steve Angello Feat Robin S *Show Me Love*; T.I. Feat Justin Timberlake *Dead & Gone*; Tinchy Stryder Feat. N-Dubz *Number 1*; Tinchy Stryder Feat. Taio Cruz *Take Me Back*

Director tells radio conference of its focus on talent

Development key to Global progression, says Jackson

Radio

By Paul Williams

GLOBAL RADIO'S PAUL JACKSON has ruled out any plans by the group to poach BBC radio talent, focusing instead on developing its own on-air presenters.

Jackson, who is group programme director for 95.8 Capital FM, the Hit Music Network and the Xfm Network, says the leading commercial radio group is not in a position financially to poach key DJs from the likes of Radios One and Two, but even if it could "we probably wouldn't want to".

"Are we going to turn Capital or Xfm into great radio stations by trying to lure Chris Moyles or somebody? Johnny Vaughan has the market-leading breakfast show and I would rather stay with that," he revealed in an interview with Radio Academy director Trevor Dann at the Academy's Radio & Music Forum.

Jackson said developing the group's existing presenters was now his top priority, although he cautioned, "With our current crop of presenters it's a slow thing when these people aren't stand-up comedians. I spend half my time working with the current presenters we have and the other half with the future talent. Developing talent is probably the highest thing on my agenda."

Jackson suggested in the interview at the conference, which was held in association with *Music Week* at The Venue in London's West End, that commercial radio was now



Market leader: Radio Academy director Trevor Dann interviews Paul Jackson at the Radio & Music Forum

in a much stronger position to focus on its talent and product as all the leading groups were in private ownership.

This contrasted to his own time as chief executive of what was then publicly-quoted, SMG-owned Virgin Radio, when he said he would spend much of the time sat around the boardroom table "about to do a presentation to the City".

Little changed when he moved to GCap as Capital managing director: "The first six months at GCap, when I hoped to do a programming job, all I really saw was the boardroom," he said.

Earlier at the conference, BPI chairman Tony Wadsworth raised concerns about what he viewed as less regional radio output, as commercial groups consolidated their brands and stations. As part of this trend, Global is presently in the middle of rebranding around 30 of its stations as Heart.

The former EMI executive said this trend worried him, particularly from the point of view of the radio industry developing new presenter talent.

"It's the presenter talent who are effectively the filters on social network sites. The presenters are your trusted guys. They bring you in the music and it will be a shame if there was less radio talent development because regional radio retracts," he said.

But Jackson said the Heart roll-out was "a good thing" and "it had to happen". "You do find things in 30-year cycles. The world has moved on and we're in a different place," he said. "The ones we have rebranded have been received very well and the audience have been positive about it."

Meanwhile, the Global director was critical of what he viewed as commercial radio being "locked out" of coverage of this year's Reading and Leeds music festivals because of a broadcast deal the BBC had in place.

"For Absolute, for Xfm and anyone else who wants to cover Reading and Leeds to be locked out by someone who isn't a commercial operator doesn't seem to be right at all," he said.

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Media news in brief

- The BBC has upheld a complaint from commercial radio trade body RadioCentre that it appeared to be endorsing the forthcoming Coldplay tour. RadioCentre took issue with the use of the Radio One logo in adverts for the tour, which it says suggested an endorsement from the BBC. Meanwhile, RadioCentre is urging the Office of Fair Trading to relax the rules on local media mergers, which it says would help radio companies to invest with certainty in a digital future.
- YouTube has started blocking music video content in Germany, after falling out with collecting society GEMA. The video-sharing site's move mirrors its decision last month to stop blocking premium music video content in the UK, after

failing to agree royalty rates with PRS for Music. YouTube's agreement with GEMA apparently ran out last Thursday and the two sides have been unable to agree a new deal. Meanwhile, in the UK the Musicians' Union and Featured Artists' Coalition have published statements in support of PRS for Music.

- Radio One has unveiled its schedule of live music programming for 2009, including broadcasts from Sonar, Download, Glastonbury and T in The Park festivals as well as its own Young UK Summer Tour. The season kicked off with the Snowbombing festival in March and continues until the return of the Electric Proms in October and takes in live content from festivals, stadium dates and one-off gigs.

- Two Global Radio Group companies have been sent "proposal to strike off" notices following their failure to submit accounts to Companies House prior to the November 2008 deadline. The warnings have been sent to Global Radio UK Ltd, which acquired Chrysalis radio for £170m in 2007, and Global Radio Holdings Ltd, which bought GCap Radio for £375m last year.
- Ofcom has criticised "underlying flaws" in BBC systems after it fined the Corporation £150,000 over calls Jonathan Ross and Russell Brand made to Andrew Sachs on Brand's Radio Two show. The regulator described the calls as "gratuitously offensive, humiliating and demeaning".

News digital

Spotify ponders further deals with digital retailers and additional revenue sources

Spotify on campaign trail as it fine-tunes user experience

Ad-funded services

By Eamonn Forde

AD-SUPPORTED MUSIC SITE SPOTIFY says it has "more and more" advertising campaigns coming on board, despite the difficult economic circumstances.

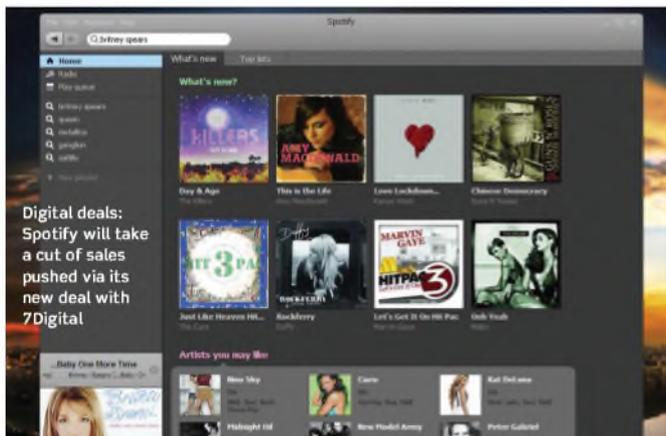
However, the site has also made moves to insulate itself from the whims of the advertising market, by last week signing a deal with 7Digital to offer full-track downloads for sale.

Limited purchases were available from the service in the past via iTunes, but the new deal covers the majority of tracks on Spotify and it takes a cut of all sales pushed via 7Digital.

The tracks will be encoded as 320kbps MP3 and FLAC files and be available initially in the UK, Germany, France and Spain.

To begin with, users will be able to buy tracks and albums from Spotify's catalogue, which covers all the major labels and a growing number of independents. The next stage will see playlists available for purchase, possibly at a discounted price.

Spotify UK sales director Jon Mitchell says that the deal is designed to give users "more



options to how they access music, so they can choose to download and have tracks on their MP3 player if they want".

However, the deal with 7Digital is not exclusive, leaving Spotify open to enter discussions with other digital retailers as well as companies from other fields, such as merchandisers or concert ticket sellers.

This move by Spotify comes after the news that SpiralFrog, the first high-profile ad-funded service out of the traps, collapsed amid enormous accumulated debts last month.

Its failure has cast a shadow of

doubt over the viability of ad-funded business models in 2009, at the mercy of a global recession and belt-tightening by ad partners.

Spotify is not making public the number of subscribers there are to its ad-free version. It is suggested, however, that the vast majority of users are accessing the free version, meaning the pressure is on to open alternative revenue sources.

"More and more campaigns are coming on board now," argues Mitchell, "so we'll be increasing the number of ads on Spotify - but not to an obtrusive level. We need to ensure that the volume of ads is at a



Jon Mitchell, Spotify UK sales director

sensible level. The user experience will get a lot better over the next few weeks because we are introducing very specific targeting so that the right brands get to the right people."

This comes as a recent NPD Group report revealed that US teens were choosing to stream music online rather than purchase it; overall they spent 13% less on downloads and 26% less on CDs in 2008 than they did in 2007 and are being drawn to the free alternatives such as Pandora and MySpace Music. More encouragingly, downloads from P2P dropped 6%.

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Digital news in brief

- **BlackBerry App World**, the latest rival to Apple's App Store, has gone live in the UK and North America. Music-based apps feature heavily.
- **Google** has signed a deal with all four major labels and around 140 independents to offer 1.1m free and legal ad-funded tracks to users in China. Google holds 28% of the search market in the country but trails behind Baidu with 62%.
- **NPD Group** reports that the **Rock Band** franchise has topped \$1bn (£0.7bn) in revenues in North America in 15 months. More than 40m tracks have been purchased for download via the Rock Band platform to date.
- **SeqPod**, the MP3 search engine, has filed for Chapter 11 bankruptcy protection in the US.
- **Last.fm** has delayed plans to charge a monthly fee to users of its Last.fm Radio service outside of the UK, the US and Germany. This revised position comes after user feedback concerning the subscription proposals.
- The **Pandora app** for the iPhone (below) has been downloaded more than 4m times while AOL's radio app has been downloaded 3.6m times. Meanwhile, Medialets estimated that 20% of the 25,000 paid apps on Apple's App Store have been illegally cracked for free distribution.



- **eMusic** has introduced new quarterly price tiers, charging \$19.99 (£13.87) for 60 tracks and \$24.99 (£17.34) for 100 tracks.
- Virtual world **Habbo** saw its revenues rise 20% in 2008 to \$74m (£51.35m), driven by advertising and the sale of virtual goods to users.

Mobile set to swim in the music mainstream



The first revolution in mobile music is already under way according to industry reports

THREE SEPARATE REPORTS have all concluded that mobile will prove an essential driver for music in the coming years.

They also conclude that the first revolution in mobile music is already taking place at the hardware level, with subsequent revolutions set to revolve around software, or the music itself.

The report by comScore revealed how important the iPhone is in propelling mobile music into the mainstream. While still a niche device, with around 2% of UK mobile users currently owning one, the iPhone has become a symbol of what is pos-

sible in mobile and entertainment.

iPhone users are also leading the way in device convergence, with almost two-thirds of users playing music on their handsets. This is compared to just over one-third of smartphone users and fewer than a quarter of all mobile users doing the same.

Screen Digest is highly optimistic (see table) that mobile will be a key platform for the music industry in the coming years. Meanwhile, BMI numbers show how ringback tones have boomed in the US in the past two years, suggesting that mobile music is really starting to flex its muscles.

Phone user activity in UK in three months to Jan 2009

ACTIVITY	iPhone	Smartphone	All mobile users
Listened to mobile music	65.6%	40.5%	22.6%
Accessed social networking site	54.8%	29.6%	12.7%

Source: comScore (March 2009)

Mobile music revenues globally by 2012

Total value	\$4.4bn (£3.06bn)
Value of full-track audio and video	\$1.2bn (£0.83bn)
Value of ringtones and personalisation services	\$2.2bn (£1.5bn)

Source: Screen Digest (March 2009)

US ringtones 2009

Value of ringback tones	\$235m (£163m)
Increase from 2007	68%
Mobile owners who subscribed to a ringback tone service	10m
Market penetration of ringback tone services	4%

Source: BMI (March 2009)

Digital roundup this week's launches

Fizy.com

An online audio and video search platform that streams up to 75m tracks. It appears to be aimed at mobile users and has international aspirations as it supports 30 languages to date.

GigScore.com

GigScore takes musician classified ads online with a community twist. It allows users to find bandmates, session musicians and gigs.

Sawgi.com

Described as "an audio version of YouTube" that aggregates MP3s and lets users search by user and by song.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£359,664	STEREOPHONICS Birmingham NIA	12,192	Live Nation
£273,258	SLIPKNOT M.E.N Arena	9,263	Kilimanjaro Live
£268,686	STEREOPHONICS Nottingham Arena	9,108	Live Nation
£261,960	SLIPKNOT Sheffield Arena	8,880	Kilimanjaro Live
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilimanjaro Live
£219,480	SLIPKNOT Glasgow SECC 4	7,440	Kilimanjaro Live
£214,140	SLIPKNOT Newcastle Arena	7,259	Kilimanjaro Live
£201,285	STATUS QUO Wembley Arena	6,390	Live Nation
£190,543	STATUS QUO Birmingham LG Arena	6,049	Live Nation
£179,212	STEREOPHONICS Bournemouth International Centre	6,075	Live Nation
£171,234	CHRISTY MOORE Vicars St, Dublin	4,200	Aiken
£161,469	STATUS QUO SECC, Glasgow	5,126	Live Nation
£139,954	STATUS QUO Bournemouth BIC	4,443	Live Nation
£136,968	STEREOPHONICS Brighton Centre	4,643	Live Nation
£121,086	STATUS QUO Sheffield Arena	3,844	Live Nation
£115,510	STATUS QUO Cardiff CIA	3,667	Live Nation
£115,017	WILL YOUNG Bournemouth International Centre	3,539	Live Nation
£108,789	STATUS QUO Nottingham Arena	3,453	Live Nation
£106,572	BIFFEY CIYRO SECC Hall 3	5,852	DF Concerts
£102,438	STATUS QUO Brighton Centre	3,252	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 2008 - Jan 4 2009. 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

Plans in place for live shows to feature this season

F1 to rock as Universal seals live deal for racing events

Deals

By Gordon Masson

UNIVERSAL MUSIC GROUP'S joint-venture All The Worlds has secured an exclusive agreement with Formula One Administration Ltd to provide live music programming at future Grands Prix events around the world.

Motorsport guru Bernie Ecclestone, one of UMG International chairman Lucian Grainge's table guests at this year's Brit Awards, has signed up to All The Worlds' F1 Rocks initiative, which will schedule live music performances around Grand Prix race days.

In addition to hosting live performances for F1 fans, All The Worlds is hoping to tap into motor racing's glamour element, with celebrities to host TV shows and digital content that will be broadcast and streamed worldwide.

"The combination of music, megastars and motor sport will create a groundbreaking, all-new entertainment spectacular, channeled through the multiple platforms open to our two global brands," says Grainge. "I'm very much looking



Grand plans: Lucian Grainge and Bernie Ecclestone at this year's Brit Awards

forward to working with Bernie. He had the imagination to see the potential in F1 Rocks from the very beginning, and we want to make it a huge success on a global scale."

Formula One Group CEO Ecclestone adds, "I have always said that we are in the entertainment business and this deal marks a new dimension for Formula One. Universal are the biggest players in the music industry and we have high hopes for what we can achieve together."

Financial details have not been disclosed, but All The Worlds chief executive and creative officer Paul Morrison tells *Music Week*, "The initial term of the deal is five years. Lucian has been at pains to stress

what a great platform this should be for our industry; as a result, there has never been any kind of suggestion that this will only be for Universal artists."

"We're finding that there is a real appetite for this among all stakeholders, be they the individual race tracks, promoters, governments or whoever," continues Morrison.

"The kind of music events F1 Rocks will stage will be down to the appetite in individual markets, but they will all involve big-name acts."

"We'll be making some concrete announcements in June about our first F1 Rocks events, but hopefully we'll be set to roll by the last four or five races of the season."

gordon@musicweek.com

AMG spells out plans with ABC acquisition

ACADEMY MUSIC GROUP IS CONTINUING its expansion plans with the acquisition of a majority stake in Glasgow's ABC venue.

AMG has already announced its intention to open another venue in Birmingham through a £4m deal for the former Dome nightclub, and the addition of a second premises in Scotland's biggest city mirrors the company's policy of offering a range of venue sizes in major cities.

Describing the ABC deal as a "one-off", AMG chief executive John Northcote tells *Music Week*, "We have been looking at ABC Glasgow for some time, as it is compatible with our Academy venue in the city in terms of location and capacity."

Comparing the Academy's 2,500 with ABC's 1,350 (plus a smaller room for 350), Northcote notes, "that gives us a whole range of venues that we can use."

On AMG's strategy, Northcote continues, "Having that selection of venues is similar to what we have in London. It allows us to scale down



Always on the lookout: ABC Glasgow and AMG chief executive John Northcote

when tickets might not be selling as planned, but hopefully we'll make more use of the ability to scale up a gig in size when tickets are selling better than expected."

Northcote's comment on the deal as a "one-off" relates to the nature of the ABC transaction. In the past, AMG has bought older venues and refurbished them or has bought existing premises as it did with the Zodiac in Oxford. However, with the ABC acquisition AMG has gone into partnership with some of the former cinema's

original investors. They ploughed £2m into a refurbishment project to transform the building into a live music venue back in 2005.

"Not all of the ABC's shareholders wanted to sell up, but we are delighted that two wanted to stay because Regular Music and PCL are established promoters in Scotland. So we're bringing them into the fold along with DF Concerts - who are already involved in Academy Music Group - and that means we have a number of interested parties who can provide acts for both the ABC

and Academy venues in Glasgow," says Northcote.

Situated on Glasgow's Sauchiehall Street, the ABC is housed in a distinctive Art Deco building and is spread over four floors, incorporating the two live music venues.

In line with AMG's network of venues, the latest acquisition will be renamed the O2 ABC Glasgow and Northcote states that there could be further purchases to boost the Academy network by that time.

"The two major cities in Scotland are Glasgow and Edinburgh and we'd always seen potential in having a smaller venue in Glasgow. We'd looked at other sites, but then I started speaking to David McBride at Regular and the ABC started to make most sense," reveals Northcote. However, he has not written off further expansion in the Scottish capital. "We're always looking in Edinburgh, but there is nothing on the horizon there as yet."

The CEO would not comment on rumours that Manchester could also be in line for a second AMG venue, but he hints, "We will probably announce another acquisition within the next few weeks. We're always on the lookout for new venues. If they make business sense and we can see a return on our investment, that's where we'll concentrate our energies."

Quite where AMG's next project will be is anyone's guess, as Northcote believes that the market is far from saturated when it comes to establishing new venues.

"Academy Music Group was never designed to open up arenas, so we aren't likely to look at anything approaching the 5,000-capacity size. But given the popularity of live music in the UK and our blend of programming live performance and club nights, there are still many locations around the country that could take an Academy venue."

Viagogo moves to avoid festival fiasco

SOME OF THE FESTIVALS HARDEST HIT by last summer's online ticketing frauds have signed a deal with secondary ticketing giant Viagogo in a bid to avert similar scams this year.

Promoter Festival Republic has appointed Viagogo as the official secondary ticketing and ticket exchange partner for its Reading, Leeds and Latitude festivals, while Isle of Wight promoter Solo has announced a similar deal to encourage music fans to use a legitimate ticket resale operator.

The deals mark the first time that major festival promoters have signed such partnerships and is being seen as a significant step in preventing a repeat of last year's scenes, when thousands of punters, notably, at Reading, Leeds and Isle Of Wight, were left ticketless at festival gates after paying online operators for tickets that never materialised.

"There were some disastrous ticketing issues last year, leaving many fans disappointed after buying non-existent resale tickets," says Festival Republic managing director Melvin Benn. "We have, therefore, agreed to work with Viagogo as the recommended and only official ticket exchange for the Reading, Leeds and Latitude festivals.

Benn adds, "If fans use other ticket exchanges or buy from unau-

thorised agents they risk being defrauded and not getting tickets."

Isle of Wight organiser John Giddings notes, "With the recent media speculation over untrustworthy ticket touts, we wanted to make sure that festivalgoers could purchase tickets from a reliable source.

"The Isle of Wight Festival has signed Viagogo as they are undoubtedly the market leader in their area. They provide unparalleled expertise in secondary ticketing and we have absolute confidence that they will offer the best possible service to our customers."

Industry observers are regarding Viagogo's coup as a snub for the Concert Promoters' Association (CPA), which recently launched OfficialBoxOffice.com secondary ticketing operation in a bid to offer the industry an alternative avenue for the resale of tickets.

Giddings has no affiliation to the CPA, but Live Nation-owned Festival Republic is a card-carrying member. When asked why he had not opted to go with the CPA's resale site, Benn says, "I chose Viagogo because of their history in dealing with what I imagine will be a large amount of trades, and they are both tried and trusted. It is a fan-to-fan exchange with a name that fans are aware of as opposed to the as yet untried or tested OfficialBoxOffice.com."

Odyssey boss takes on O2 director role

AEG EUROPE HAS POACHED Odyssey Arena boss Nicky Dunn to become the new managing director for The O2 complex in London.

Dunn replaces Mark Donnelly, who is being promoted to a more corporate role with the venue owner.

Dunn will take on the responsibility for the running of The O2 and will head all commercial and operational activity at the venue, including the flagship arena and surrounding Entertainment District, when she starts her new job in July.

With more than 20 years of experience in venue management under her belt, Dunn has helped Belfast Odyssey become Europe's fourth-busiest arena during her tenure the venue CEO.

"I am thrilled to welcome Nicky on board at The O2," says

AEG Europe president and CEO David Campbell. "Her experience and knowledge of venue operations and the music industry are second to none. I know The O2 will continue to thrive under her leadership."

Campbell adds that Mark Donnelly will continue to work alongside him, "to develop AEG's presence in Europe and to recreate the success of our established venues."

Under Donnelly's leadership, The O2 has established itself as the world's number one arena, selling a record-breaking 1.8m tickets during 2008.

That figure could be eclipsed over the coming months, thanks to Michael Jackson's recently-announced 50-date residency over a six-month period, which has accounted for more than 750,000 tickets alone.

Sector tunes in to channel 69 threat

Technology

By Gordon Masson

THE LIVE SECTOR FACES A multi-million-pound bill and a threat to event security following Ofcom's new proposals to scrap the protected status of radio spectrum used by promoters and event organisers.

Currently the sector is assigned channel 69 for their activities, but the sale of neighbouring frequencies in Europe now means that the clock is effectively ticking for the live music industry, theatre and event security services to start looking for alternative spectrum for their radio needs.

"PMSE [programme makers and special events] users have been guaranteed use of channel 69 up until 2012, but that could be because there will be huge issues surrounding security at the Olympic Games, which will need to use channel 69 as well," explains Charlotte Dixon, whose background in performance has prompted her to set up the SpectrumForTheStage.com website to highlight the threat.

But now Ofcom is proposing that channel 69 users - which includes anyone who uses wireless microphones, in-ear monitors, talk-

back or walkie-talkies - should switch to channel 38, because interference from European users will effectively render channel 69 inoperable.

"This will have massive cost implications for everyone that uses wireless equipment as you cannot just move the dial," states Dixon. "You would need to take the equipment and either pay to have it returned by the manufacturer or else completely replace it. This would massively affect venues, artists and more."

Dixon is in constant discussions with spectrum management company JFMG to step up the campaign to lobby Ofcom and the Government into providing some guarantees for the live events sector.

"Because we are talking about 2012, most people seem to be ignoring this issue, but Andrew Lloyd Webber has warned that it would mean an end to musical theatre, so it's something people should be acting on now before it's too late," adds Dixon.

She adds she is in talks with UK Music chief executive Feargal Sharkey and promoter Harvey Goldsmith to get some high-profile names involved in the campaign.

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Live news in brief



● **The Cornbury Festival** is targeting the hip op crowd with its scheme to welcome senior citizens as special guests at this year's July 11-12 event. Anyone aged 70 or older will be given free tickets for the Oxfordshire gathering. The Magic Numbers, Teddy Thompson, Ava Leigh and Sharleen Spiteri are among the acts scheduled to play.

● **Metallica** (above) have broken their own attendance record for a show at The O2 arena. Having already set the London venue's record last September with 18,000 tickets sold, the band raised the bar again with a 19,017 gate on March 28. The feat was made all the more remarkable by being Metallica's third date at the arena in just six months.

● Promoter Live Nation has extended its **Hard Rock Calling** event to three days for the first time. The Hyde Park-held festival will kick off on Friday, June 26 when The Killers will headline the main stage with support from The Kooks. Other acts confirmed throughout the weekend include Bruce Springsteen, The Dave Matthews Band, Neil Young, Fleet Foxes and The Pretenders.

● Weekend tickets for this summer's **Reading and Leeds Festivals** sold out within 24 hours of going on sale last week for the seventh year in succession. Arctic Monkeys, Radiohead and Kings Of Leon have been announced as headliners for the twin events.

● **The Great Escape** has lined up *Rolling Stone's* Steve Knopper, Spotify founder Daniel Ek, YouTube/Google's Patrick Walker, BigChampagne CEO Eric Garland, PRS for Music chief economist Will Page and UK Music CEO Feargal Sharkey among its conference speakers for next month's annual gathering in Brighton. The event will also include a Digital Masterclass featuring RCA digital head Seb Weller, Wingnut Music's Erik Nielson, and Juan Paz from Music Ally, while one of the high-lights is expected to be veteran artist manager Pete Jenner in conversation with Limewire product manager Nathan Lovejoy.

● **Guilfest** has added legendary reggae outfit The Wailers to this year's bill, alongside Happy Mondays, Athlete, Nouvelle Vague, Imelda May and Eat Static for the July 10-12 festival.



Tixdaq

Ticket sales value chart

pos	prev	artist	dates
1	1	MICHAEL JACKSON	45
2	2	U2	7
3	7	AC/DC	7
4	3	TINA TURNER	8
5	6	METALLICA	4
6	5	TAKE THAT	18
7	10	PINK	22
8	13	GIRLS ALOUD	29
9	4	V FESTIVAL	3
10	14	THE PRODIGY	10
11	11	BEYONCE	11
12	8	LIONEL RICHIE	11
13	NEW	SPANDAU BALLET	7
14	NEW	DEPECHE MODE	5
15	19	SIMPIY RED	11
16	15	OASIS	11
17	12	BRITNEY SPEARS	9
18	NEW	PET SHOP BOYS	2
19	NEW	NICKELBACK	7
20	NEW	THE SPECIALS	12

tixdaq.com - Live entertainment intelligence
the ticket comparison website



Hitwise

Primary ticketing chart

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

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News publishing

Universal for albums, EMI for singles; but combined publishing title is too close to call

Draw declared in battle for 2008 crown



Dead heat: Universal and EMI each commanded a 22.1% combined market share in 2008

Market Shares

By Paul Williams

THE RACE TO FINISH 2008'S TOP MUSIC PUBLISHER OF THE YEAR

has taken on an extraordinary twist, with a draw being declared for the first time in history.

EMI and Universal have settled on sharing honours in the annual contest based on UK singles and albums chart performance after their market share figures turned out to be near-identical.

This unprecedented outcome has occurred just a year after what was then the closest contest yet between the two leading companies, with EMI claiming the annual prize for a 13th successive year. Guy Moot's company were declared 2007's winners after beating Paul Connolly's Universal team by just 1.2 percentage points, having in 2006 totally outscored Universal with a 27.3% combined market share, compared to 12.1% for its rival.

However, the 2008 calculations give both EMI and Universal a combined share across singles and albums of 22.1% apiece.

EMI Music Publishing UK president Guy Moot says, "The consolidation in the market has obviously intensified competition, but we're delighted that our roster of songwriters continues to perform so strongly and that we have maintained our leadership position as a result. We're just focused on finding and developing great songwriters and connecting their songs with a wide audience."

The result, which has been announced just ahead of Wednesday's Music Week Awards where the annual publisher prize is traditionally presented, represents a dip for both publishers compared to 2007. Then, EMI had a 25.0% share, while Universal was on 23.8%.

Although the two companies cannot be reasonably separated in

terms of their combined scores, the results on the individual singles and albums tables are clearly pronounced.

Universal upped its score from 2007 to emerge comfortably ahead of EMI as top albums publisher of the year, with a 24.2% score that included the first Coldplay album since the band's publisher BMG merged with Universal. Their new publisher claimed a 92.5% share of the album *Viva La Vida or Death And All His Friends*, which was the fifth-biggest release of 2008 in the UK.

Universal also had exclusive control of The Killers' 11th-ranked *Day & Age* album, more than 90% of Stereophonics' *A Decade In The Sun* best of and around 87% of Adele's debut album *19*. These two albums were respectively the 17th and 20th top sellers of the year.

Universal Music Publishing Group UK and Europe president Paul Connolly says, "I am particularly pleased we have finished convincingly as the top albums publisher of 2008 and that our strong performance here is continuing this year with the likes of Lily Allen and U2."

With a 19.7% share, EMI came off second best to Universal on albums, but on singles it claimed a convincing victory with 24.6% of the market compared to Universal's 19.7%. Duffy, one of its main album stars thanks to her debut album *Rockferry*, was also one of EMI's top singles performers after her chart-topping *Mercy* finished as the third top-seller of the year. The company had a quarter of Katy

Perry's *I Kissed A Girl*, the fourth-biggest single of 2008, through songwriter Cathy Dennis, and also had a presence on big hits from artists including Estelle, Sam Sparro, Dizzee Rascal, Pink, Rihanna and Beyoncé.

The contest for 2009 between EMI and Universal is likely to be equally fierce, with Universal signings Lily Allen and U2 respectively claiming the second and third top album sellers of quarter one, with EMI's album interests in the period including

Duffy and Take That's ongoing successes. On singles, EMI has stakes in big hits such as Beyoncé's *Single Ladies (Put A Ring On It)*, while EMI and Universal share publishing on Lily Allen's chart-topping *The Fear*.

The full publishing results and analysis will appear in next week's *Music Week*, while the independent publisher of the year will be announced at this Wednesday's Music Week Awards at London's Grosvenor House Hotel.

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PRS for Music Top 10: Most-played Take That songs

Pos	ARTIST	Song / Writer	Publisher
1	SHINE	Gary Barlow, Paul Robson, Jason Orange, Howard Donald, Mark Owen	EMI, Sony/ATV, Universal, V2
2	HOW DEEP IS YOUR LOVE?	Barry Gibb, Robin Gibb, Maurice Gibb	Universal, Warner/Chappell
3	PATIENCE	Gary Barlow, Jason Orange, Howard Donald, Mark Owen, John Shanks	EMI, Sony/ATV, Universal, Warner/Chappell
4	BACK FOR GOOD	Gary Barlow	EMI
5	RELIGHT MY FIRE	Dan Hartman	EMI
6	PRAY	Gary Barlow	EMI
7	NEVER FORGET	Gary Barlow	EMI
8	EVERYTHING CHANGES	Gary Barlow, Gary Bayliss, Eliot Kennedy, Michael Ward	Chrysalis, EMI, Sony/ATV
9	BABE	Gary Barlow	EMI
10	SURE	Gary Barlow, Mark Owen, Robbie Williams	EMI

Take That's long-suspected reunion with Robbie Williams got closer than ever last week when the two acts found themselves at Trevor Horn's Sarm West Studios in London where they were both recording.

This reunion of sorts led *Music Week* to look at the Top 10-ranked Take That songs of the past three years, according to PRS for Music research, with the chart heavily reflecting the period when Robbie was still recording with the band.

However, the three exceptions happen to fill the chart's top three places: Shine and Patience at one and three, from their hugely-successful comeback, and number-two placed How Deep Is Your Love, their farewell single during their first run, released when Robbie had already quit.

Gary Barlow is by far the most dominant writer, with credits on eight of the Top 10 – six through his original EMI deal and two with Sony/ATV since the band's comeback.

Williams, despite co-writing the vast majority of his many solo hits, has a writing credit on only one of the Top 10 (Sure), although he did additionally provide lead vocals for eighth-placed Everything Changes.

Source: PRS for Music – www.prsformusic.com

EMI strikes deals in West Indies

JAMAICA IS THE NEXT TARGET for EMI Music Publishing after striking deals in Barbados and Trinidad and Tobago to have its royalties administered directly by local collection societies.

The publisher has agreed to become members of The Copyright Music Organisation of Trinidad and Tobago (COTT) and Copyright Society of Composers, Authors and Publishers (COSCAP) in Barbados, which will now handle all broadcast and live performance royalties from its songs in the territories, rather than EMI going through PRS for Music.

EMI Music Publishing UK president Guy Moot says efforts to

establish a similar set-up in Jamaica are now "pretty far" advanced and suggests a deal could be concluded in the next few weeks.

"This region has always been musically highly evolved, but economically it's evolving and in terms of its media it's second to none," he says. "With its radio stations, video channels and hotels, it's evolving quickly."

In the case of Trinidad and Tobago, Moot says the publisher had been engaged in talks for around two years leading up to a deal being signed. He hopes that having the backing of EMI will help to strengthen the local collection society.

Moot, who has been visiting the region across his 20 years at EMI looking for songs and writers, adds, "It's a self-perpetuating situation. If you don't put your rights through these societies it doesn't allow them to grow."

He suggests down the line the publisher may look to recruit people locally "to help us with commercial exploitation with syncs, advertising and the media". "That will be the next step," he says.

COTT CEO Allison Demas believes her society signing EMI "further solidifies COTT's reputation as a pioneering and progressive collecting society in the Caribbean region".

News diary

Fiction enrols in the Social Club

UNEARTHED

WHEN THE MAN THAT SIGNED Kate Nash, Snow Patrol, White Lies and, more recently, Elbow, says he has been "absolutely blown away" by a new act, then it is worth sitting up and taking notice.

Having first seen Newcastle six-piece Detroit Social Club in a "tiny little pub" last autumn, Fiction Records managing director Jim Chancellor knew he wanted to sign them.

"They were amazing. It's not often you go and see a band and want to go and say hello afterwards. It's brilliant rock music that you can dance to. Frontman David Burn is a superstar in waiting and they are all brilliant musicians."

Chancellor secured the act's signature for a worldwide deal with Fiction in January this year and the first fruit of that partnership was released last week (March 30), with the single Sunshine People being issued on the band's Stranded Soldier imprint.

Chancellor explains that the move is an attempt to give the release "that little bit more kudos than it might have got just coming straight out of the Fiction traps".

DETROIT SOCIAL CLUB



Cast list

ABR

Ellie Giles, Jim Chancellor, Fiction

Marketing

Steve Warby, Fiction

TV

Sarah Haddow, Polydor

National and online publicity

Rich Dawes, Polydor

Regional publicity

Warren Higgins, Chuff Media

National radio

Rob Lynch, Airplayer

Regional radio

Gavin Hughes, Airplayer

The band, who cite Seventies New York punk, Eighties post-rock and Nineties Detroit garage rock among their influences, are now seeking a publishing deal as they look ahead to a summer filled with festival appearances and the recording of their debut album, slated for a January release.

"We are looking at a producer at the moment and I think we will probably record it in sections throughout the summer as they are getting so many offers coming in for festivals; this band are a live band so we need to make the most of that," says Chancellor.

"The current plan is to tour as much as we can through the rest of this year and grow the fanbase," he continues. "It's pretty tough out there at the moment but they are selling out gigs."

Chancellor confirms that Fiction's US partner Geffen has expressed interest – it is a partnership that has also seen the label work with Fiction signings White Lies, Snow Patrol and Kate Nash.

"There is no reason why the album won't be another Geffen release," says Chancellor. "That relationship works for me."

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ON THE WEB THIS WEEK

YOUTUBE PULLS MUSIC VIDEOS IN GERMANY

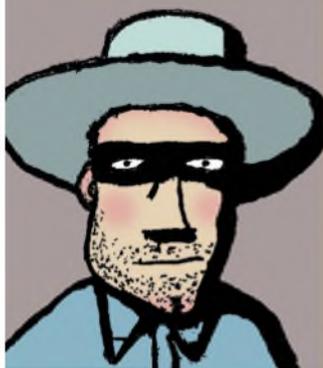
Simon Drew: "Shouldn't PRS (and GEMA) start to decline YouTube a licence to use their repertoire, so the dog's not wagging the tail here?"

Gaurav Narula: "This is ridiculous on YouTube's part, they are behaving like a greedy lion who has recently tasted blood and now can't let go. Not even a month after having disagreement with PRS they are back negotiating their worth with GEMA. It's funny how suddenly they are realising their worth is much more than before and demanding more money. Wonder who's next?"

TERM TAKES A TURN FOR THE WORSE

Mike Collins: "Bravo John Denham for looking after the interests of UK performers when the BPI and allied record label interests would simply extend term without ensuring this truly benefits performers in the long term. It is a sad reflection on the UK performer organisations when they are less concerned to protect the interests of UK performers than our own Government ministers"

Dooley's Diary



Revolution in the air... and on Mike Batt's Twitter blog

THE EXPECTED G20 RIOTS LAST

WEEK may have turned into something of a damp squib – and a good thing, too, given the closeness of *Music Week* Towers to The City – but rest assured that **the music industry is still damn angry** and none more so than Billy Bragg. Standing up for workers' rights, the singer had to be persuaded away from playing a protest gig outside the Bank of England during last Wednesday's protests to join executives from the BPI, AIM and MMF in their meeting with Culture Secretary Andy Burnham and IP minister David Lammy. The ministers were told Bragg would be joining the debate about term extension "provided he was not arrested"... Meanwhile, **PRS for Music staff in Berners Street** were warned to reschedule meetings taking place that day, to dress down where possible and above all not to antagonise the demonstrators. We had no idea that the music industry was so unpopular... **The Met Police's Form 696** has had everyone from UK Music boss Feargal Sharkey to the promoter at the Dog & Duck spitting feathers recently. Now, one enterprising Welsh musician suggests that performers should do their bit to help raise awareness of the issue by writing protest songs about it and singing them at their gigs. To get the ball rolling, Abergavenny's **Rob Woodley** has penned what is likely to be the first

– but hopefully not last – song hitting back at the bureaucratic forms that threaten live music in the capital. For reasons of space **SIX-NINE-SIX** can't be printed in full, but highlights from Woodley's opus include: "I was reading my paper one bright morn/Turning the pages with a yawn/I almost choked on my Weetabix/When I read about form 696/What it means, the paper said/Is the police want to know two weeks ahead/If you're thinking of having a music night/It's up to them to say it's all right." Phew. It concludes, helpfully, "No more crap from the boys in blue /Free to play and get our kicks/**BOLLOCKS TO YOU AND YOUR SIX-NINE-SIX!**" Dylan himself would be up in arms... Also stick-



ing it to the man last week – albeit in a rather more restrained fashion – was **PPL**, which invited several musicians along to a meeting with MEPs, the Czech EU Presidency, the European Commission, Permanent Representatives and Council members in Brussels last week, in an attempt to make their voice heard in support of term extension. Pictured

are (back row): Dominic McGonigal (PPL), Manuel Espinosa (artist), Tom McGuinness (artist), Pat Halling (artist); front row: Manuel Medina Ortega (MEP), Jacques Toubon (MEP), Luis Cobos (artist), Alicia Gill (artist), Michael Cashman (MEP)... Anyone

who has been following these pages closely will know that **Dramatico's Mike Batt** is not lacking the odd inspirational idea. And now, due to the wonders of **Twitter**, he is able to share them **RIGHT AWAY** with his 400-odd followers. His latest scheme, we are delighted to announce, is setting up his own religion **ISNT+ISM**. Last week the fledgling religion even answered the tricky question that has been bothering mankind since we crawled out of a pond as to whether there is a God – yes and no apparently. Batt also proclaimed that the new religion's church will be called – wait for it – **Ain't Paul's Cathedral**. Thank you, Mike Batt and thank you the internet... You may remember **Ben's Brother** from their last album *Beta Male Fairytales*, on *Relentless*. Well band and label parted ways a while back, but now Ben's Brother are back, signing to Island last week for new album *Battling Giants*. Pictured (l-r) with obligatory glasses of champagne are: Darcus Beese (Island), Marc Fox (Universal), Jamie Hartman



(aka Ben's Brother), Tim Ferrone (Safe Management), Chris Herbert (Safe Management)... Staying with Universal for a while, Dooley is intrigued to observe that a four-disc highlights set of **Russell Brand's Radio Two shows** is being released next week by the major – the very company where **Lesley Douglas** ended up after Brand's show led to her resignation from the BBC station... A couple of questions: **which music publisher is mirroring a move** by his former boss? And which legendary US singer-songwriter will be among the tribute videos at the **Music Week Awards'** Strat presentation this Wednesday? And which superstar band are participating, too?... Finally, the funeral of much-loved Sony executive **Pat Foxton** is taking place this coming Wednesday at 11.30am at Hoop Lane Crematorium, Hoop Lane, Golders Green N11 with attendees asked to arrive 15 minutes before. No flowers, but donations can be sent to Breast Cancer c/o Leverton and Songs, London NW1

Features



Figures for Q1 2009 reveal the impact of high-street retail closures. But the downturn is not as sharp as predicted due to strong sales from the likes of Lady GaGa and Lily Allen. And label bosses will now use success in the singles market as a blueprint to boost digital albums

LEADING LADIES

PICTURES ABOVE

The Fame game: Lady GaGa's *Just Dance* topped the Q1 singles charts and her debut album *The Fame* was fourth in the albums chart, marking a major breakthrough success for Universal

Quarterly analysis

By Ben Cardew

SURVEYING THE RECORDED MUSIC MARKET STATISTICS for 2009 with a Biblical perspective, the first quarter of the year might be seen as suffering for the sins of its forefathers.

As a comparison, this may sound fanciful. But for much of the last few months of 2008 the news from the record industry – and particularly retail – seemed sufficiently painful as to more than justify a Biblical comparison.

Woolworths; EUK; Pinnacle; Zavvi – what, the Brit Award-winning Pet Shop Boys might wonder, have we done to deserve this?

And yet the end-of-year figures for 2008 held up remarkably well: the albums market was down just 3.2% on 2007, while singles were up 33%.

This, of course, was partly a result of a very strong release schedule in quarter four, with Christmas-friendly albums from the likes of Take That and Kings Of Leon riding high in the charts as the year drew to a close.

But, as we pointed out at the time, it was also because the failures of high-street retail would take time to make their impact felt: Zavvi, for example, went into administration on December 24, with a painful drip-drip of store closures continuing into February, when the chain was finally put out of its misery. It was a similar story with Woolworths, which finally closed its doors in January after going into administration at the end of November.

As a result, statistics for the first quarter of 2009 represent the first time that the impact of such unnerving events on the market becomes truly clear.

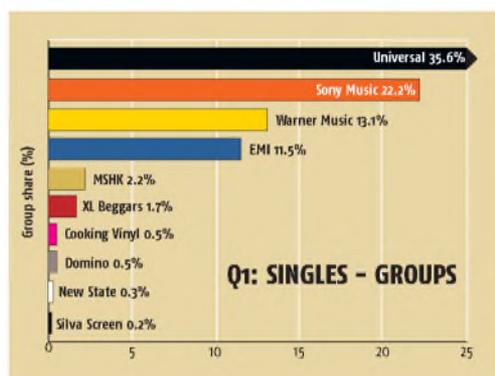
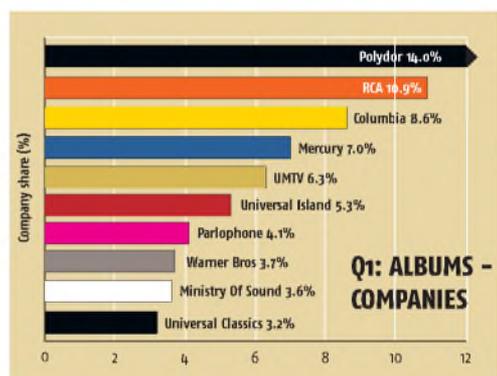
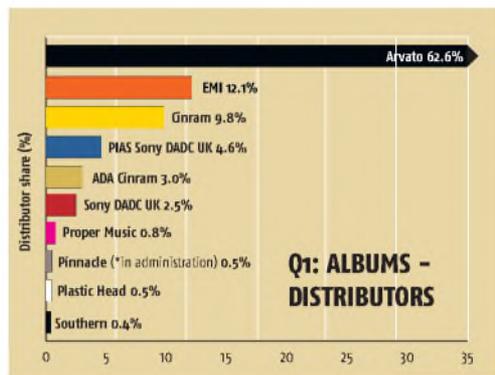
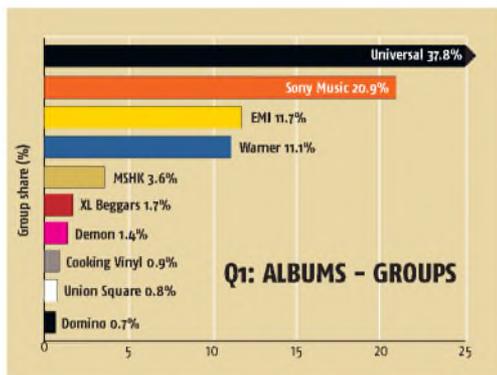
And it is not a particularly pretty sight. Album sales for the 13 weeks to March 28 were down 6.4% to 27,953,978, led by an 18.8% plunge in compilation sales

to 5,284,142, a result heavily impacted by the early release last year of the *Easter Now!* compilation, as well as the closure of Woolworths. (These OCC/BPI figures, incidentally, vary slightly from the weekly statistics published by *Music Week* due to a difference in accounting for “unmatched” digital sales).

Not great news, then. But it could easily have been a lot worse: TNS Audio Visual Trak figures for 2007 show that Zavvi had a 9.2% share of the albums market (by units), while Woolworths had 10.7%. This led Entertainment Retailers Association director general Kim Bayley to predict that half of the two retailers' combined share – or around 10% of the market – would be lost in the short term.

With this in mind, a 6.4% drop is actually not too shabby and existing retailers may be feeling quietly confident.

“In terms of Q1 we feel incredibly positive about the outlook,” says Universal UK managing director, commer-



PICTURE ABOVE
Cooking with gas: The Prodigy's *Invaders Must Die* boosted Cooking Vinyl to a higher market share than the likes of Domino and Epitaph

cial division, Brian Rose. "There is the opportunity for all our partners in the physical space because there are so few retailers. Plus we have seen some great signs in the last year of the growth in digital."

Indeed, it was the digital sphere that once again proved the highlight of the quarter: sales of single-track downloads were up 42.7%, helping the singles market to soar 38.4% for the three months.

"At the current rate of growth, the singles market would hit 159m this year," says Official Charts Company managing director Martin Talbot. "Given that 2007 was a record at that point (86m) and last year is the current record (115m), that is absolutely astonishing growth. The market will have almost doubled in size, in two years."

"But we would be more cautious and are projecting 140-150m units this year - because the year started so strongly with three big singles - by Lady GaGa, Lily Allen and, of course, Alexandra Burke."

More importantly - at least from a financial perspective - sales of digital albums were up 64.0% on Q1 2008 at 3,806,921 units.

"Only one quarter has previously seen 3m-plus digital albums sold, and that was Q4 2008," adds Talbot. "So, 3.8m is pretty amazing. It's going to be a big year for digital albums this year."

In this belief Talbot is backed by Universal's Brian Rose - who has identified digital albums as one of his key priorities for 2009, after being promoted to oversee both physical and digital sales functions. "This is the year we are going to explode digital album sales," Rose predicts.

And yet we should not, perhaps, be overly confident: the value of recorded music continues to fall over and above the decline in units - ERA figures reveal that the value of recorded music sales fell 6.9% last year - while the first quarter of 2009 was seen in some quarters as having a strong line-up for what is traditionally a slow part of the year, with new albums from the likes of U2 and Lily Allen.

But, as Rose points out, while physical retail stuttered in 2008, digital retail had a very strong end to the year, with a raft of new entrants to the UK market, such as Amazon

"Only one quarter has previously seen 3m-plus digital albums sold so 3.8m is pretty amazing. It's going to be a big year for digital albums this year..."

MARTIN TALBOT, OFFICIAL CHARTS COMPANY

MP3 and HMV Digital, while the likes of Tesco Digital and Play.com - both of whom unveiled MP3 download stores last year - are set to benefit from the music industry's new relaxed attitude to digital rights protection.

Then, of course, there is iTunes, which announced both the rollout of DRM-free music and a variable pricing model at the start of this year, in a move that is set to give a further boost to the already-booming digital market.

"We are going to focus on and drive growth of our catalogue digital albums business. This is the year to do that," Rose adds. "iTunes is selling more albums and we have got new entrants into the market, for example Amazon MP3."

This is certainly a brave goal - all the more so given the media's ongoing obsession with Spotify and the so-called death of music sales.

But then Universal has, once again, enjoyed a very strong quarter: the major posted a 37.8% share of the albums market in Q1, up 0.7 percentage points on its share for 2008, while Universal operation Polydor once more topped the table for record companies, with a 14.0% share, a remarkable 3.1 percentage points above its nearest rival, RCA.

Universal's biggest-selling album of the quarter was U2's *No Line On The Horizon* (Mercury), which sold 248,831 units, behind only Kings Of Leon's *Only By The Night* (Hand Me Down/Columbia) - 490,485 units - and Lily Allen's *It's Not Me, It's You* (Regal) - 262,051.

The major has also scored the breakthrough success of the year so far in the form of Lady GaGa, whose single *Just Dance* (Polydor) was Q1's highest seller and whose album *The Fame* was the fourth biggest of the period.

"We have been very happy with our performance," says Universal UK chairman and CEO David Joseph. "And a lot of the fruits of that will come in Q2. I was happy for the company that with people like White Lies, Lady GaGa, Faryl and The Saturdays doing well in the market, we think we have had the lion's share of new acts breaking."

Sony Music (formerly Sony BMG) also did well in its first-quarter post-name-change: it claimed a 20.9% share of the albums market and 22.2% of singles, boosted on both counts by the runaway success of Kings Of Leon, to secure its grip on second place. "From our perspective we were delighted, with our performance in the quarter led by Kings Of Leon, which just seems to keep on building," says Sony Music UK chairman Ged Doherty, who adds that the Kings Of Leon album has now become Sony's biggest-selling digital album to date in the UK.

Meanwhile, EMI and Warner continued their struggle for third. The success of Lily Allen helped the UK major to edge it in the albums market, posting a 11.7% share, to Warner's 11.1%.

On singles, however, Warner eased ahead, with a 13.1% share of the market to EMI's 11.5%. Warner's figure in this case was boosted by the success of Flo-Rida's *Right Round* and Alesha Dixon's *Breathe Slow*, the eighth and ninth biggest-selling singles of the quarter respectively.

Among the indies, MSHK (formerly Ministry Of Sound) and XL Beggars maintained their lead in both singles and albums, while the success of The Prodigy's new album - the seventh biggest seller of the period with sales of 210,100 - helped Cooking Vinyl to a 0.9% market share, ahead of the likes of Domino and Epitaph.

"I don't think that we are out of the water as an industry but I do think there are reasons to be cheerful," says Doherty. "Quarter one has shown that if you put out good records people will buy them."

"On top of the artists who have started to break through are a number of new names coming along," concludes Joseph. "When you have a market that breaks new acts, that is when you have a healthy market. I think we can all look forward to a good few months."

"When you have a market that breaks new acts, that is when you have a healthy market. I think we can all look forward to a good few months..."

DAVID JOSEPH, UNIVERSAL UK

PICTURE LEFT
EMI success: Lily Allen's Q1 performance helped EMI to third in the albums market, ahead of Warner
PHOTO: SIMON EMMET



Features

MERCH WEARS IT WELL

With live music yet to feel the sharp end of the recession, merchandising remains bouyant. But with the margins starting to get smaller and materials becoming more expensive, a little innovation is going a long way as merch companies branch out into new areas of fan-friendly product

PICTURE RIGHT

T-power: Backstreet produced the official War Child concert merchandise; Event's range includes the Jeff Beck T-shirt; Digital Stores offered a Prodigy bundle consisting of T-shirt, album and exclusive download

PICTURE BELOW We will stock you: Digital Stores' Freddie Mercury statuette

Merchandising

By Gordon Masson

THE ONGOING POPULARITY OF LIVE MUSIC HAS HELPED merchandisers expand their businesses in recent years, while record labels keen to make up the shortfall in revenues from declining CD sales have also started to move into the growing sector.

But the industry is not without its challenges. The closure of numerous retail outlets has taken away many sales points for merch companies and, with the summer festival season fast approaching, there is another threat looming which could lead to price rises for consumers.

"The price of cotton could be set to go up by about 10% – 15%," explains Plastic Head Music merchandising director Chris Parkes.

Major cotton manufacturers such as Hanes, Stedman, Gildan and Fruit of the Loom have maintained prices for around a decade, with sources suggesting they even produce loss-leading lines to build market share.

But with the global recession now kicking in, the fear is that prices will have to increase, with the most pessimistic observers predicting that the cost of T-shirts and other cotton goods could increase by as much as 25%.

"It's a lot like bank interest rates," continues Parkes. "If the big boys decide they are going to raise the rates, then everyone else follows suit. We're expecting the base price of cotton to go up between July and September, but there are a number of things we can do with our buying strategies to prepare for that and I'm using this as an opportunity to renew my supplier deals.

"We're also looking to upgrade our product ranges to 100% cotton and we're having more products made bespoke so we can dictate where the material is sourced. All in all we should be operating from a better position if and when the price rises kick in."

Not everyone is convinced, however. Backstreet International Merchandising CEO Andy Allen says rumours of spiralling costs have been around for a while, but the market is still waiting to see exactly what major cotton producers are going to do.

"We have been aware of the possible increases in the cotton market for some time, but we're in the same boat as everyone else – nobody knows yet what is going to happen, so in the meantime it is business as usual," he says.

Nevertheless, Backstreet is preparing for every eventuality and already has a company policy that Allen believes keeps it ahead of the competition.

"We have been working with Continental Clothing for a long time now – they supply us with their EarthPositive range, which is carbon-neutral. Backstreet has been a standard-bearer



"What we have to do is make sure that we are creative with our designs... it's about tapping into those new revenue streams"

RUSSEL COULTART, DIGITAL STORES

for this eco-friendly range of merchandise and we push it to our clients as part of company policy. Continental's clothes may be slightly more expensive than other suppliers, but it carries a much bigger message to the fans of the acts that use it," adds Allen.

Executives at merch powerhouse Bravado, which is owned by Universal Music Group, are also fairly unconcerned by the prospect of price rises. "Hedging commodity pricing is not our strong suit, but if cotton costs do go up it's all swings and roundabouts – the price of shipping has gone through the floor since Christmas, for instance," says Bravado managing director for the UK and Europe Tony Harlow.

"It is difficult to predict what will happen, but I don't think anything will have a major impact this year as we take quite a long position in our business," he says. "The Universal supply chain does our purchasing and they are very good at what they do."

"The merchandising business relies on constant innovation. What we've seen lately is that there are new supply routes opening up now to the likes of Africa, where a lot of Fair Trade cotton providers are setting up and are offering good prices and I think as things go forward we'll see more Fair Trade suppliers emerging," adds Harlow.

Other executives are battering down the hatches. "A lot of product is purchased in US dollars and that is going to be affected by the exchange rate," says Event Merchandising director Jeremy Goldsmith, who admits a 20% – 25% rise in cotton prices would not surprise him.

His solution is simple: "We're going to take the hit," says Goldsmith. "We'll pass the information on to the clients and, in some circumstances where we have a good understanding with the act and we might have a profit-split deal, things will work out. But generally, we're expecting to take the hit on the price rises."

Goldsmith is optimistic that the issue won't be too bad for business. "The live music industry remains buoyant and that means that the merchandising side of things is still good. What we have to do is make sure that we are creative with our designs and offer people a range of products that go beyond just T-shirts. For instance, we've

just designed everything from plectrums to a fantastic new programme for Jeff Beck."

Digital Stores CEO Russel Coultart agrees that expanding the range of merchandise for fans is key to keeping the market healthy. "It's no longer just about the band's name on a T-shirt: merchandise product is really stretching now and covers a huge array of items," he says.

"It's all about tapping into those new revenue streams that everyone bangs on about, so we try to bundle unique products with the likes of album downloads or tickets. For example, with Enter Shikari we're offering an exclusive range of T-shirts through the online store, or with The Prodigy we've bundled the new album with a T-shirt and an exclusive free download."

And Coultart believes that by devising unique offers, merchandisers' nemeses – the counterfeiters – can be kept at bay.

"The idea is to utilise the music to sell associated merch," he continues. "We're putting together highly desirable box sets, which traditionally haven't been seen as merchandise. So for Madness we put together a limited edition of 3,000 box sets and they have been fantastically popular with the fans and the great bonus is that they are way too expensive to bootleg."

"The scope for what we do is limitless, as we can create stuff as we go and we can offer endless bundles along with physical albums, downloads or concert tickets. If you look at what we do for Queen, for example, there is some really high-end stuff involved – everything from Freddie Mercury statuettes to leather jackets and even a Brian May guitar."

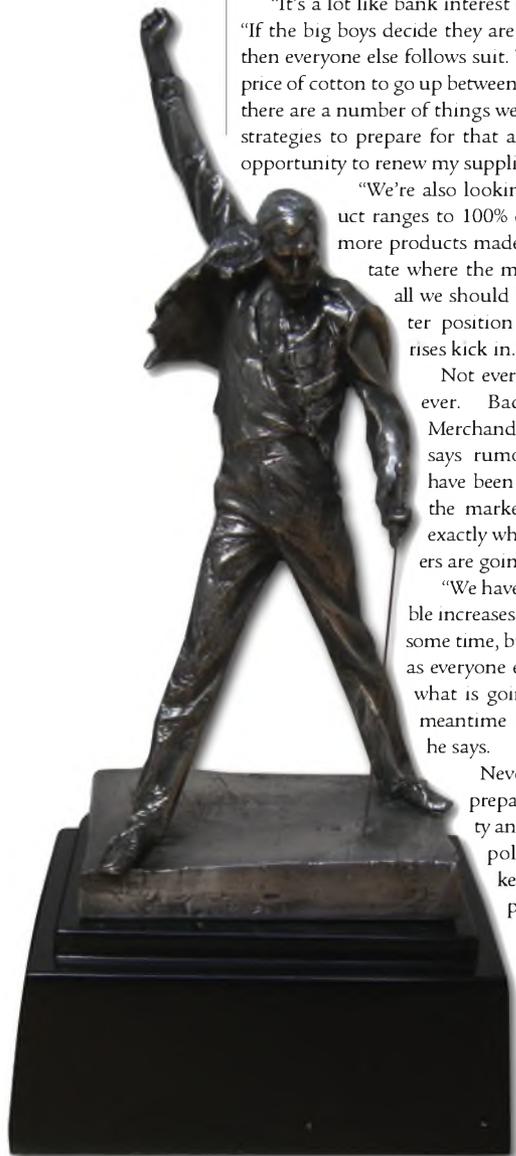
With rival companies becoming more aggressive in their quest to secure new business, Plastic Head offers its clients a sale-or-return option for any orders they place, which Parkes believes will prove crucial if prices rise.

"We'll work out what people need for their tour and we'll advise bands to take their merch in instalments so that they don't overextend themselves," says Parkes. "If the band doesn't sell everything out, we'll take the stock back and sell it through our website."

As merchandisers anxiously wait to find out if their suppliers are going to start charging more for apparel, it appears as if the industry will try its best to prevent retail prices from rising for fear of losing out on sales with a buying public that is already being hit hard in the pocket.

Parkes concludes, "We all know we have to tread carefully because of the credit crunch, so you might even see suppliers accepting slimmer margins to absorb some of the price rise themselves. At the end of the day, if we can use this situation to eliminate some of the dodgy practices in the cotton trade, such as the slave labour that goes on, then it won't be a bad thing."

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TAMING THE TORRENT

Online areas such as The Pirate Bay, Megaupload and the darknet have made it easier than ever to access music. But with much of the files they host being of dubious origin, the industry faces an uphill battle to keep our music libraries clean. Digital music analyst Music Ally examines this legal minefield

PICTURE RIGHT
Global jukebox: A large proportion of music libraries around the world are made up of files procured from the likes of The Pirate Bay, LimeWire and Rapidshare

Piracy

ON APRIL 17, THE VERDICT WILL BE ANNOUNCED in the trial of four founders of The Pirate Bay, one of the most popular BitTorrent tracker sites in the world and a longstanding thorn in the side of the music industry. Following an eventful trial that saw the defendants Twittering witticisms from the dock, labels could be forgiven for praying for a guilty verdict. And it is also understandable that many are hoping the imprisonment of the founders and shutting down the site will make a significant dent in online music piracy.

The only problem is that it will not.

In fact, a guilty verdict could simply accelerate the process by which illegal filesharing is going underground; not quite out of reach of the police and hired investigators, but certainly more difficult to follow. This is partly because jailing the Pirate Bay Four would spark a new wave of technological development by the site's tech-savvy supporters looking for new ways to outwit the authorities.

But there is another trend at work here: the growing popularity of new ways of filesharing that are far less easily tracked and attacked than the torrent trackers. Forget The Pirate Bay: it is time for the industry to focus on what is happening with sites such as Rapidshare and Megaupload, and the latest features in P2P client LimeWire.



reluctant to deploy their own anti-piracy measures such as filtering files that are uploaded, rights owners are having to rely on those takedown notices to try and keep a lid on their content – always a losing battle.

It is inaccurate to describe these sites as underground, since they are so popular: Rapidshare is the 16th most-popular site in the world according to internet measurement firm Alexa, while Megaupload is 72nd. But given that most action against illegal filesharing involves tracking who uploads and who downloads files, their anonymous nature is a challenge to say the least.

And then we come to the second way filesharing is going underground: darknets. They sound like something out of *The Matrix*, but the definition is more prosaic. Darknets are virtual private networks for internet users who want to share files with each other, but not with (say) the wider mass of BitTorrent users. You have to be invited to join a darknet – in other words, whoever runs it has to trust you. Not ideal if you are an investigator whose job involves monitoring online piracy.

Darknets are not on the radar of many within the industry, mainly because they were strictly for the uber-geek until recently. The average consumer would not have a clue about how to set up and run a darknet, but that is changing thanks to the most recent version of P2P application LimeWire, which makes it practically idiot-proof to set up a darknet and invite others to join it. One LimeWire executive boasted that he uses it to share photos with his 65-year-old mother. Presumably she is not interested in bootlegging the new U2 album off his hard drive, but if she was, she could. In short, millions of LimeWire users are getting a darknet education.

Meanwhile, The Pirate Bay has announced something called IPREDator, a service that, for €5 a month, lets people access the torrent site through a virtual private network (VPN), for which the company says it is not storing any traffic details. Its aim: to ensure they cannot be tracked by the authorities, while also ensuring a new revenue stream for The Pirate Bay.

These two factors can be merged into one overarching trend: that the nature of filesharing, both legal and

illegal, is shifting away from the one-to-all model epitomised by BitTorrent to more of a one-to-some model, with the “some” being invitation-only. From a music industry perspective, this will be much, much harder to monitor and take action against as these private networks will have to be infiltrated before they can be tracked. It is not that it cannot be done – police do the same for online paedophile rings – but it is significantly more complex and costly. Now think about the much-vaunted graduated response regimes – “three-strikes and you’re out” – that labels would like to see ISPs put in place. These rely on being able to identify filesharers by their IP addresses – something that is much easier on BitTorrent than on storage sites or darknets.

The obvious reaction from the industry's perspective would be to try to clamp down on the technology and the firms behind it, as GEMA has done. But be warned: the legal uses for both these technologies are on more solid ground than past P2P clients, whether it is photo-sharing grannies or remote workers collaborating. It is true that the likes of Rapidshare could do more to detect infringing content when first uploaded, but do not expect to see the company's founders facing a spell in a Swedish prison anytime soon.

A far more productive strategy would be to provide legal alternatives that cater to users' desires, particularly when it comes to darknets. If people want to share their music with social networks, there are already legitimate ways of doing just that: think MySpace Music's integration of music playlists with social networking profiles or Spotify's collaborative playlists, among many others.

We are not suggesting that a not guilty verdict in the Pirate Bay trial is a desirable outcome for the music industry, by any means. But even if the founders are jailed and the site is shut down, label execs and industry bodies would be advised not to overdo it on the champagne. Thanks to new underground ways of filesharing, the hangover could be hard to shift.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see www.MusicAlly.com

It is slightly inaccurate to describe these sites as underground: according to Alexa research, Rapidshare is the 16th most-popular site in the world

With Rapidshare, anyone can visit the site and upload a file of up to 200MB in size, for free, without even having to enter their email address. Files uploaded by free users can only be downloaded up to 10 times, but for a small premium unlimited downloads are possible. The key detail here is that every file uploaded is assigned its own URL, which can then be shared with friends, family or the wider web-using world to download it.

P2P traffic is not growing anywhere near as fast year-on-year as many in the music industry would expect, and sites such as Rapidshare and its rival Megaupload are one key reason. There is a huge amount of copyrighted music hiding behind anonymous links on these sites – Google “U2 Rapidshare” and you receive 712,000 results. Labels report that these sites have regularly been implicated in the “first leaks” of albums, often before their official release.

How do people get the URLs? This is where the mushrooming number of music blogs comes in. We are not talking about blogs that exist to enthuse about music and link to a few files by way of illustration. We are talking about blogs that only exist to point readers to the latest Rapidshare or Megaupload URLs to download new or pre-release albums. As fast as labels issue takedown notices to Rapidshare or these blogs, more URLs and blogs appear in their place.

What to do, then? Taking the storage sites to court has been tried, with German collecting society GEMA particularly active in this regard last year. Meanwhile, the Italian authorities shut down a site called Downrevolution, which provided hundreds of links to copyrighted album downloads. With the sites seemingly

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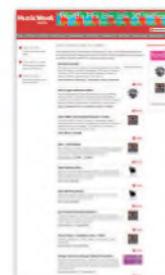
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Key releases

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Out this week

Singles

- **India.Arie** Chocolate High (Island)
Previous single: Beautiful Flower (did not chart)
- **Bat For Lashes** Daniel (Parlophone)
Previous single: What's A Girl To Do (did not chart)
- **Fightstar** Mercury Summer (Search & Destroy)
Previous single: The English Way (chart peak: 62)
- **Franz Ferdinand** No You Girls (Domino)
Previous single: Ulysses (20)
- **Fujiya & Miyagi** Sore Thumb (Full Time Hobby)
Previous single: Pickpocket (did not chart)
- **Calvin Harris** I'm Not Alone (Columbia)
Previous single: Colours (did not chart)
- **John & Jehn** Oh My Love (Faculty)
Previous single: Fear Fear Fear (did not chart)
- **Metallica** Broken, Beat And Scarred (Vertigo)
Previous single: The Day That Never Comes (19)
- **Metronomy** Radio Radio (Need Now Future)
Previous single: A Thing For Me (did not chart)
- **Razorlight** Burberry Blue Eyes (Vertigo)
Previous single: Wire To Wire (5)
- **Silversun Pickups** There's No Secrets This Year (Warner Brothers)
Previous single: Little Lovers' So Polite (did not chart)
- **Jasmine Sullivan** Dream Big (I)
Previous single: Need U Bad (did not chart)
- **Yeah Yeah Yeahs** Zero (Fiction)
Previous single: Down Boy (did not chart)
- **Zarif** Let Me Rack (RCA)
Previous single: Box Of Secrets (did not chart)

Albums

- **Bat For Lashes** Two Suns (Parlophone)
Previous album (first-week sales/total sales): Fur And Gold (1,058/57,681)
- **The Blockheads** Staring Down The Barrel (EMI)
Previous album: Shapes Of Misery (2/12)
- **Doves** Kingdom Of Rust (Heavenly)
Previous album: Some Cities (59,839/234,126)
- **Flo-Rida** Routes Of Overcoming The Struggle (Atlantic)
Previous album: Mail On Sunday (6,146/82,282)
- **It Hugs Back** Inside Your Guitar (4AD)
Previous album: The Record Room (1/159)
- **Just Jack** All Night Cinema (Mercury)
Previous album: Overtones (26,707/159,524)
- **Melody Gardot** My One And Only Thrill (UIC)
Previous album: Wornsome Heart (1,133/12,912)
- **Lady Sovereign** Jigsaw (Midget)
Previous album: Public Warning (274/19,879)
- **Bob Mould** Life And Times (Anti)
Previous album: District Line (923/2,719)
- **William Orbit** My Oracle Lives Uptown (Kobalt)
Previous album: Hello Waveforms (1,567/7,001)



- **Elvis Perkins** In Dearland (XL)
Previous album: Ash Wednesday (464/2,360)
- **Profuse 73** Everything She Touched

Turned Ampexian (Warp)

- **Prince** Lotusflow3r (NPG)
Previous album: 3121 (37,148/81,862)



- **Eoghan Quigg** Eoghan Quigg (RCA)
Debut album
- **Raphael Saadiq** The Way I See It (RCA)
Previous album: At The House Of Blues (33/626)
- **Sneaky Sound System** Sneaky Sound System (4th Floor)
Debut album
- **Sara Watkins** Sara Watkins (Nonesuch)
Debut album
- **Neil Young** Fork In The Road (Reprise)
Previous album: Chrome Dreams 2 (11,294/46,277)

Out next week

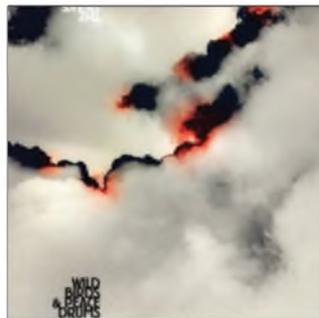
Singles

- **AC/DC** Anything Goes/Big Jack (Columbia)
- **Beyoncé** Halo (Sony)
- **Bombay Bicycle Club** Always Like This (Island)
- **Camera Obscura** French Navy (4AD)
Newly signed to 4AD, the Scottish tweepoppers kickstart the promotion of forthcoming fourth album My Maudlin Career with this typical melancholy-but-jaunty single. Like Saint Etienne if they ditched the keyboards and adopted Belle & Sebastian's rhythm section, this single is the ideal accompaniment to the onset of spring. The band kick off an eight-date UK and Ireland tour in Newcastle on April 21, the day after their album launches. Just back from Texas and SXSW, May and June will see Camera Obscura return to North America for a mammoth 26-day tour, taking in Chicago, Denver, LA, Mexico City, Philadelphia, New York and Toronto.
- **Das Pop** Never Get Enough (Ugly Truth)
- **Death Cab For Cutie** The Open Door (Atlantic)
- **Delphic** Counterpoint (R&S)
Stylistically somewhere between Bloc Party's emotive soul-searching and LCD Soundsystem's sardonic observations, Delphic's debut has been causing ripples among the nation's tastemakers in recent weeks. Glossily produced by Ewan Pearson, Counterpoint is a euphoric streak of indie-dance from the Mancunian newcomers. The trio have been picked up by Polydor for their summer-released debut album, but it is the legendary techno label R&S, early adopters of Aphex Twin, Joey Beltram and CJ Bolland, that has the job of unveiling the band to the masses. The band play a trio of UK dates this month before a support slot for Phoenix at Camden's KoKo on June 1.
- **The Enemy** No Time For Tears (Warner Brothers)
- **Frankmusik** Better Off As Two (Island)
- **Pete Greenwood** Penny Dreadful (Heavenly)
- **Manchester Orchestra** I've Got Friends (Columbia)
- **PJ Harvey & John Parish** Black Hearted Love (Island)
- **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)
 - **Super Furry Animals** Dark Days/Light Years (Rough Trade)
- “Despite 2007's *Hey Venus!* being rife with radio-friendly moments, SFA haven't found their way in to the Top 40 since *Lazer Beam* peaked at 28 in 2005. But far from being a desperate attempt to end that singles chart hiatus the light-hearted charm of *Dark Days/Light Years* suggests that the band have focused primarily on producing an album with a consistent feel that's equally harmonious and humorous. Blending everything from kraut to prog rock, *Dark Days/Light Years* is an album that's difficult not to like and is bound to lure the uninitiated as the band air the material at festivals throughout the summer.”
- www.musicweek.com/reviews
- **Twisted Wheel** Twisted Wheel (Columbia)



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

April 20

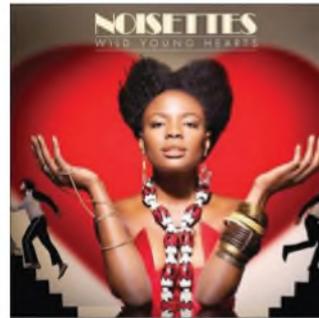
Singles

- **Steve Appleton** Dirty Funk (RCA)
- **The Big Pink** Velvet (4AD)

- **Gallows** The Vulture (Warner Brothers)
- **Holiday For Strings** Two Of You (Kanine)
- **Junior Boys** Hazel (Domino)
- **Kid British** Sunny Days (Mercury)
- **N-Dubz** Wouldn't You (AATW)
- **Kevin Rudolf** Welcome To The World (Island)

Albums

- **Art Brut** Art Brut Vs Satan (Ranking Vinyl)
- **Björk** Voltaic (One Little Indian)
- **Brakes** Touchdown (FatCat)
- **Tom Brosseau** Posthumous Success (FatCat)
- **Camera Obscura** My Maudlin Career (4AD)
- **Das Pop** Das Pop (Ugly Truth)
- **Depeche Mode** Sounds Of The Universe (Mute)
- **Duke Special** I Never Thought This Day Would Come (M)
- **Fightstar** Be Human (Search & Destroy)
- **Jeniferever** Spring Tides (Monotreme)
- **King Creosote** Flick The Vs (Domino)
- **Jeffrey Lewis & The Junkyard** 'Em Are I (Rough Trade)
- **Manchester Orchestra** Everything To Nothing (Columbia)



- **Noisettes** Wild Young Hearts (Vertigo)
- **Asher Roth** Asleep In The Bread Aisle (Island)
- **The Virgins** The Virgins (Atlantic)

April 27

Singles

- **Alessi's Ark** Over The Hill (Virgin)

- **Esser** Headlock (Transgressive)
- **Girls Aloud** Intouchable (Fascination)
- **Ironik** Tiny Dancer (Asylum)
- **The King Blues** I Got Love (Island)
- **King Creosote** Coast On By (Domino)
Coast On By sees King Creosote (Kenny Anderson to his Mum) back on an indie label after a jaunt on Warner subsidiary 679. The single is taken from the forthcoming *Flick The Vs* album, which showcases a wider sonic palette and sees Anderson moving further away from his "nu-folk" tag than ever before. King Creosote will be curating Fife's Homegame festival in April and touring extensively through May and June.
- **The Maccabees** Love You Better (Fiction)
- **Morrissey** Something Is Squeezing My Skull (Polydor)
- **Asher Roth** I Love College (Island)
- **T-Pain** Feat. **Chris Brown** Freeze (RCA)
- **Kanye West** Paranoid (Roc-A-Fella)

Albums



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

May 4

Singles

- **The Days** Never Give Up (Atlantic)
- **Empire Of The Sun** We Are The People (Virgin)
- **Jade Ewen** It's My Time (Geffen)
- **Gary Go** Open Arms (Decca)
- **Hockey Song** Away (Virgin)
- **Kleerup** Longing For Lullabies (Positiva)
- **Caroline Liar** Show Me What I'm Looking For (Atlantic)

THE PANEL

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



PHIL HEBBLETHWAITE
(STOOLPIGEO)
Kid Congo Powers: I Found A Peanut (ITR)

Kid Congo Powers is the guitar 'stylist' with the best CV in rock'n'roll: he was in The Cramps, The Gun Club and The Bad Seeds. This second album with Pink Monkey Birds is a masterclass in primal voodoo funk, and he's currently streaming this peach on his MySpace.



JACK STOVIN
(AITSOUNDS.COM)
Gloria Cycles: Chancer (A&G)

Peddling through the industry with their indie-pop for the masses, Gloria Cycles are on a roll, creating some of the finest, catchiest, danceable tunes that leave you craving for a boogie. Featuring haunting vocals and an atmosphere of dreamy harmonies.



LEWIS DENE (DJ)
Burn The Negative: Wonder Why (Gung-Ho)

BTN are a unique concoction of energetic trashy disco blended with electro beats, new romantic rhythms and the spirit of Seventies punk, Eighties new wave and Nineties house. This heritage, from musicians who write great songs, really stands out in an already packed market place.



JOE MUGGS (MIXMAG)
Dollskabeat: Zodiac Rising (Optimo Music)

Glasgow's Optimo DJs always sidestep fluff and hype, so it's no surprise their new signing is a cut above. Scots-Bellorussian singer/song-writer/producer Dollskabeat recalls Eurythmics when they were truly weird, and this slow'n'sultry track is laced with sleaze, glamour and sheer class in equal measure.

- **Mastodon** Oblivion (Reprise)
- **Maximo Park** The Kids Are Sick Again (Warp)
- **Daniel Merriweather** Red (I)
- **Tommy Sparks** She's Got Me Dancing (Island)
- **Britney Spears** If You Seek Amy (live)
- **U2** Magnificent (Vertigo)
- **Will & The People** Knocking (RCA)

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Ciara** Fantasy Ride (LaFace)
- **Conor Oberst And The Mystic Valley Band** Outer South (Wichita)



- **The Dø** A Mouthful (Get Down!)

Released in Europe last year, Franco-Finnish boy-girl duo The Dø have been harnessing press attention in the UK of late, but any supposition that Dan Levy and Olivia Merilahti are the new Ting Tings can be quickly dispelled with one listen to *A Mouthful*. Difficult to pigeonhole, the 15 tracks encompass indie, folk, electronica and a smattering of jazz and funk in a vibrant and eclectic mix. But if you think this genre-hopping suggests the album is a jack-of-all-trades and master of none, think again, because *A Mouthful* is a charismatic and energetic fusion which could make The Dø a fashionable and unexpected underground hit.

www.musicweek.com/reviews

- **Esser** Braveface (Transgressive)
- **Gallows** Grey Britain (Warner Brothers)
- **The Maccabees** Wall Of Arms (Fiction/Polydor)
- **Our Brother The Native** Sacred Psalms (FatCat)
- **Peaches** I Feel Cream (XL)

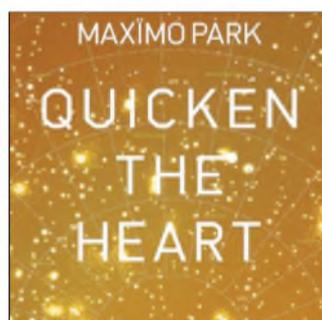
May 11

Singles

- **Lily Allen** Not Fair (Regal)
- **Alesha Dixon** Let's Get Excited (Asylum)
- **Eminem** We Made You (Interscope)
- **Laura Izibor** Don't Stay (Atlantic)
- **The Killers** The World We Live In (Vertigo)
- **Passion Pit** The Reeling (Columbia)
- **T.I** Whatever You Like (Atlantic)

Albums

- **Bloc Party** Intimacy - Remixed (Wichita)
- **Nathan Fake** Hard Islands (Border Community)
- **Gary Go** Gary Go (Polydor)
- **Junior Boys** Begone Dull Care (Domino)



- **Maximo Park** Quicken The Heart (Warp)
- **Daniel Merriweather** Love And War (Columbia)

May 18

Singles

- **Eg** Broken (Parlophone)
- **Little Boots** New In Town (Sixsevenine)
- **Manic Street Preachers** Jackie Collins Existential Question Time (Columbia)
- **Taylor Swift** Teardrops On My Guitar (Mercury)

Albums

- **Tori Amos** Abnormally Attracted To Sin (Epic)



- **Jarvis Cocker** Further Complications (Rough Trade)
- **Eg** Adventure Man (Parlophone)
- **Eminem** Relapse (Interscope)
- **The Field** Yesterday And Today (Kompakt)

Anticipation is high for The Field's second album, with certain online quarters ablaze with speculation regarding what Kompakt is trumpeting as a more "organic" follow-up to the wildly-received *From Here We Go Sublime*. *Yesterday And Today* is, however, ultimately very much a Field album: which is to say blissful, melodic, simultaneously relaxed and danceable. It is, above all, meandering, but in a good way – a walk in the park say, rather than a cold city stomp. With *From Here We Go Sublime* coming out of the leftfield, *Yesterday And Today* may struggle to match its sheer bewildering impact. It is probably a more difficult album, too, but it is doubtlessly a brilliant one and you feel frontman Axel Willner has done more than enough to earn the public's careful attention.

www.musicweek.com/reviews

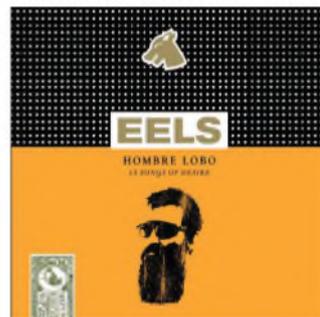
- **Frankmusik** Complete Me (Island) (13/07)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **Kleerup** Kleerup (Positiva)
- **The Lightning Seeds** 4 Winds (UMTV)
- **Scott Matthews** Elsewhere (Island)
- **Passion Pit** Manners (Columbia)
- **Lil' Wayne** Rebirth (Island)

May 25 and beyond

Albums

- **Billy Talent** Billy Talent III (Atlantic) (08/06)

- **Black Eyed Peas** The E.N.D. (A&M) (08/06)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island) (27/06)
- **Elvis Costello** Secret, Profane And Sugarane (Concord) (08/06)
- **The Days** Atlantic Skies (Atlantic) (29/06)
- **The Dream** Love Vs Money (Def Jam) (13/07)



- **Eels** Hombre Lobo (Geffen) (01/06)

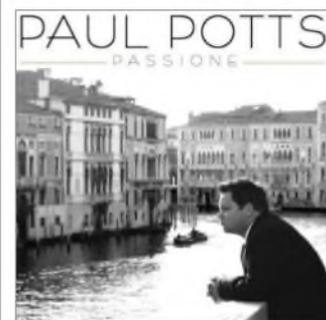
Mark Oliver Everett's first studio album in four years is a delight. From the melodious melancholy of *Ordinary Man* to jaunty love song *Beginner's Luck* and the lusty guttural growl of first single *Fresh Blood*, *Hombre Lobo* finds Everett musing on desire and its often dramatic consequences. Recorded at his Los Angeles studio, Everett has crafted a series of wry tunes that deal poetically with the traumas of everyday life. Recent years have seen Everett write the autobiography *Things The Grandchildren Should Know* and work on an award-winning documentary about the life and death of his quantum physicist father – both acclaimed projects, but it's great to have him back on the day job.

www.musicweek.com/reviews

- **Grizzly Bear** Veckatimest (Warp) (25/05)
 - **Hockey** Mind Chaos (Virgin) (15/06)
 - **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)
 - **Little Boots** Hands (Sixsevenine) (08/06)
- Fresh from Little Boots' live dates at South By South West (where the hotly-tipped singer also signed a publishing deal with Universal), Atlantic

has announced details of her new single *New In Town*, a typically upbeat disco number with production from Greg Kurstin that featured on the original sampler her label sent around near the start of the year. Its May 25 release will precede this debut album. To support both, she is heading out on tour this month, including a date at London's Koko.

- **Pixie Lott** Pixie (Mercury) (07/09)
- **Courtney Love** Nobody's Daughter (IMF) (08/06)
- **Marilyn Manson** The High End Of Low (Interscope) (25/05)
- **Simple Minds** Graffiti Soul (Sanctuary) (25/05)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Toddla T** Skanky Skanky (1965) (25/05)
- **Diana Krall** Quiet Nights (Universal Classics) (01/06)
- **Paolo Nutini** Sunny Side Up (Atlantic) (01/06)
- **Placebo** Battle For The Sun (2145) (08/06)



- **Paul Potts** Passione (Syc0) (01/06)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout) (08/06)
- **Soulja Boy Tellem** Isouljaboytellem (Interscope) (27/06)
- **Taking Back Sunday** New Again (Warner Brothers) (01/06)
- **Rob Thomas** Cradle Song (Atlantic) (29/06)
- **Julian Velard** The Planeteer (Virgin) (01/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)
- **We Were Promised Jetpacks** These Four Walls (FatCat) (15/06)
- **Wilco** Ashes Of American Flags (Nonesuch) (20/07)

SINGLE OF THE WEEK

Yeah Yeah Yeahs Zero (Fiction)



Much has been made of Yeah Yeah Yeahs' new electro leanings – from those disgusted that

the band have "given up" on guitars, to more open-minded fans who have welcomed the band's move. Whatever your thoughts – and Music Week stands firmly in the latter camp – it would take a real misery to deny that *Zero* is anything but an amazing pop song for 2009, reminiscent of everything from the Pet Shop Boys at their hi-NRG finest to Blondie in their disco pomp. Karen O has rarely sounded better than she does here, combining her trademark grit with a fantastic, diva wail, while the backing is a wall of synths and disco drums topped with a guitar solo of ecstatic proportions.

ALBUM OF THE WEEK

Doves Kingdom Of Rust (Heavenly)



Despite attaining more than 1m album sales since their 2000 debut *Lost Souls*, Doves have

never lost their zeal for invention and ideas. *Kingdom Of Rust* is full of them, from the title track's spaghetti western charm to the post-industrial funk of *Compulsion* to the plundering of Jean Michel Jarre's vintage synths on album opener *Jetstream*. The band's downbeat-yet-optimistic lyrical themes remain in full fruit, topping an album which is likely to complete a hat-trick of chart-toppers. And with the inevitable comparisons to Elbow's commercial success ringing in the nation's ears, the time is perhaps right for the trio to move up a level and become an arena-filling act.

Key releases

Dylan number 33 starts making waves



EMINEM'S RELAPSE HOLDS FIRM for a sixth week as the most popular pre-release at Play and moves up to occupy the top slot at HMV, while Depeche Mode's *Sounds Of The Universe* serves a third week at the apex for Amazon.

The Noisettes' smash hit *Don't Upset The Rhythm (Go Baby Go)* has helped their *Wild Young Hearts* set in the HMV's pre-release rankings, where it debuts at number

20, and at Amazon, where it ranks a notch higher. The album was originally scheduled for release this summer but the fact that it has already been pressed, combined with the band's current hot status, saw Universal move its street date to April 20, so its tenure on the pre-release chart will be short.

Bob Dylan's last studio album *Modern Times* peaked at number three on its 2006 release, his highest

placing in a quarter of a century. Now 67, Dylan's 33rd studio album *Together Through Life* is released on March 28. It debuts at number eight on Play this week, number 10 on Amazon and number 14 on HMV.

Calvin Harris hatched a brace of huge hits in 2007 and was last heard lending support to Dizzee Rascal's chart-topper *Dance Wiv Me*. Back in his own right with *I'm Not Alone*, the song climbs 2-1 on

Shazam's most-tagged pre-release list this week.

Kings Of Leon hold records for having the UK's most-downloaded single and album to their credit, and their net-savvy fans continue to stream the quartet's songs on Last.Fm, where they still have six songs in the Top 20, with *Sex On Fire* retaining the number one slot it has held since last November

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	Relapse	Interscope
2	GREEN DAY	21st Century Breakdown	Reprise
3	DEPECHE MODE	Sounds Of... Mute	
4	50 CENT	Before I Self-Destruct	Interscope
5	THE ENEMY	No Time For Tears	Warner
6	ESCALA	Escala	Sony Music
7	HEAVEN & HELL	Devil You Know	Roadrunner
8	B DYLAN	Together Through Life	Columbia
9	FIGHTSTAR	Be Human	Search And Destroy
10	SUPER FURRY ANIMALS	Dark...	Rough Trade
11	MERRIWETHER	Love And War	Columbia
12	LACUNA COIL	Shallow Life	Century Media
13	FLORENCE & THE MACHINE	Lungs	Island
14	MANIC ST PREACHERS	Journal...	Columbia
15	SARAH MC LACHLAN	Closer - The Best Of	RCA
16	M PEYROUX	Bare Bones	Decca/Rounder
17	KASABIAN	West Ryder...	Columbia
18	MAXIMO PARK	Quicken The Heart	Warp
19	CHRIS DE BURGH	Footsteps	UMTV
20	BUDDY HOLLY	Memorial Collection	Island

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	DEPECHE MODE	Sounds Of...	Mute
2	M PEYROUX	Bare Bones	Decca/Rounder
3	GREEN DAY	21st Century Breakdown	Reprise
4	ESCALA	Escala	Syco
5	EMINEM	Relapse	Interscope
6	BILL CALLAHAN	Sometimes...	Drag City
7	B HOLLY	Down The Line: Rarities	Decca
8	CHRIS DE BURGH	Footsteps	Universal TV
9	FLORENCE & THE MACHINE	Lungs	Island
10	B DYLAN	Together Through Life	Columbia
11	MY BLOODY VALENTINE	Isn't Anything	Sony
12	DIANA KRALL	Quiet Nights	Universal Classics
13	50 CENT	Before I Self-Destruct	Interscope
14	VV BROWN	Travelling Like The Light	Island
15	SUPER FURRY ANIMALS	Dark...	Rough Trade
16	SARAH MC LACHLAN	Closer - The Best Of	RCA
17	SPANDAU BALLET	Gold: The Best Of	Chrysalis
18	MORRISSEY	Southpaw	Grammar Sony
19	NOISETTES	Wild Young Hearts	Vertigo
20	GARY GO	Gary Go	Polydor

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	CAVIN HARRIS	I'm Not Alone	Columbia
2	ERCOLA	Every Word	Gayenne
3	TINCHY STRYDER	Number 1	Island
4	CIARA	Love & Sex & Magic	Zomba
5	BLACK EYED PEAS	Boom Boom Pow	A&M
6	KERI HILSON	Return The Favour	Interscope
7	SOULIA BOY	Kiss Me Thru The Phone	Polydor
8	JAZMINE SULLIVAN	Dream Big	J
9	BAT FOR LASHES	Daniel	Parlophone
10	TOMMY SPARKS	She's Got Me...	Island
11	THE ENEMY	No Time For Tears	Warner
12	FRANKMUSIK	Better Off As Two	Island
13	FLEET FOXES	White Winter...	Bella Union
14	MARLING	Crawled Out Of The Sea	Virgin
15	SHONTELLE	Stuck With Each Other	Hollywood
16	ALAIN CLARK	Father And Friend	Warner
17	KIDDBASS	Goodgirls Love Rudeboys	EMI
18	FLO-RIDA	Suga	Atlantic
19	DONAE0	Party Hard	Loud N' Proud
20	PRODIGY	Warrior's...	Take Me To The Hospital

Top 20 Last.fm Pre-release chart

Pos	ARTIST	TITLE	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	MGMT	Kids	Columbia
4	MGMT	Time To Pretend	Columbia
5	LADY GAGA	Poker Face	Interscope
6	THE PRODIGY	Omen	Take Me To The Hospital
7	MGMT	Electric Feel	Columbia
8	LILY ALLEN	The Fear	Regal
9	KINGS OF LEON	Revelry	Hand Me Down
10	KINGS OF LEON	Closer	Hand Me Down
11	FLEET FOXES	White Winter...	Bella Union
12	THE KILLERS	Human	Vertigo
13	MUSE	Supermassive Black Hole	Helium 3
14	PRODIGY	Invaders...	Take Me To The Hospital
15	KINGS OF LEON	Manhattan	Hand Me Down
16	KINGS OF LEON	Crawl	Hand Me Down
17	YEAH YEAH YEAHS	Zero	Fiction
18	COLDPLAY	Viva La Vida	Parlophone
19	MIA	Paper Planes	XL
20	BON IVER	Skinny Love	4AD

Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	Relapse	Interscope
2	50 CENT	Before I Self-Destruct	Interscope
3	GREEN DAY	21st Century Breakdown	Warner
4	DEPECHE MODE	Sounds...	Mute
5	JAY-Z	Blueprint III	Def Jam
6	BUSTA RHYMES	Back On My Bs	Interscope
7	ESCALA	Escala	Syco
8	ALEXANDRA BURKE	Tbc	Syco
9	THE ENEMY	Music For The People	Warner
10	SUPER FURRY ANIMALS	Dark...	Rough Trade
11	FLORENCE & THE MACHINE	Lungs	Island
12	MAXIMO PARK	Quicken The Heart	Warp
13	M PEYROUX	Bare Bones	Decca/Rounder
14	B DYLAN	Together Through Life	Columbia
15	CIARA	Fantasy Ride	LaFace
16	D MERRIWETHER	Love And War	Columbia
17	LIL' WAYNE	Rebirth	Island
18	FIGHTSTAR	Be Human	Search & Destroy
19	TWISTED WHEEL	Twisted Wheel	Columbia
20	NOISETTES	Wild Young Hearts	Vertigo

PLAY.COM

amazon.co.uk

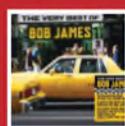
SHAZAM

last.fm

hmv.com

CATALOGUE REVIEWS

BOB JAMES
The Very Best Of (Salvo SALVODCD 208)



Genial jazz giant Bob James' lengthy and highly

successful career has seen him record more than three dozen albums since his 1974 debut, and this bumper double disc set cherry picks 26 of the best in a 150-minute package that also includes in-depth liner notes and an interview with the man himself. Pianist James' smooth style is sufficiently commercial to attract a much wider audience than most jazzers, and the centrepiece of this uplifting collection is Angela, his beautiful theme for 1970s sitcom *Taxi*. There is much else to commend here, however, including the spirited *Westchester Lady*, the evocative *New York Mellow* and a funky *Feels Like Makin' Love*.

PRINCESS/MANDY SMITH/ LONNIE GORDON
Princess (Cherry Pop CRPOP 18)/Mandy (CRPOP 17)/If I Have To Stand Alone (CRPOP 16)



Cherry Red's Eighties offshoot Cherry Pop has licensed

this trio of titles - all long out of print - from the PWL catalogue, and has added a plethora of bonus tracks in these newly remastered 'special editions'. Perhaps best known for her youthful dalliance with Bill Wyman, Mandy Smith was at best an indifferent vocalist but there is a cool, jazzy vibe to her best-known song *I Just Can't Wait*, particularly in the extended mix. The rest of the album consists of perky pop, and the odd ill-judged cover. By comparison, the *Princess* and *Lonnie Gordon* albums are a delight. *Princess's* sophisticated persona and some of Stock Aitken Waterman's finest confections - *Say I'm Your*

Number One and *After The Love Has Gone* in particular - make for an enjoyable listen. *Lonnie Gordon* was an edgier American diva, and *Happenin' All Over Again* and *If I Have To Stand Alone* remain club classics.

PHOEBE SNOW
It Looks Like Snow (SPV Blue SPV 306732CD)



Possessing a pleasing, effortless and idiosyncratic contralto, Phoebe Snow achieved her greatest commercial success with her first two albums but this 1976 release - her third album - fared poorly at retail despite critical acclaim. The public were wrong to reject this mini masterpiece, a neatly flowing collection of originals and covers which effortlessly melds the worlds of pop, jazz, blues, gospel, soul and rock, with the inspirational *My Faith Is Blind* and a superbly-executed cover of Lennon/McCartney's *Don't Let*

Me Down the choicest cuts.

VARIOUS
Atlantic Gold - 100 Soul Classics (Atlantic/Rhino WMTV 100)



Thanks to the efforts of EMI and Demon, compilations containing 100 or 101 tracks are becoming increasingly common, and Warner Music comes to the party in style with this stunning new four-CD collection that deep-mines the Atlantic/Rhino catalogue. Timeless classics such as *What'd I Say* (Ray Charles), *Think* (Aretha Franklin) and *Try A Little Tenderness* (Otis Redding) are (natch) here. But so too are the lesser known but equally fine *I'm Gonna Run Away From You* - Tami Lynn's Northern soul chugger; *Major Harris' orgasmic Love Won't Let Me Wait*; and *Supernatural Thing*, the best track Ben E King cut after quitting *The Drifters*.

Alan Jones

CATALOGUE CHART GREATEST HITS TOP 20



Lionel Richie



Roy Orbison

This	Last	Artist	Title / Label
1	1	LIONEL RICHIE & THE COMMODORES	The Definitive Collection / Universal TV (ARV)
2	5	GIRLS ALOUD	The Sound Of - Greatest Hits / Fascination (ARV)
3	2	ABBA	Gold - Greatest Hits / Polydor (ARV)
4	4	U2	U218 Singles / Mercury (ARV)
5	3	TAKE THAT	Never Forget - The Ultimate Collection / RCA (ARV)
6	9	DEPECHE MODE	The Best Of - Vol 1 / Mute (E)
7	10	THE PRODIGY	Their Law - The Singles 1990-2005 / XL (PIAS)
8	17	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
9	7	PET SHOP BOYS	Popart - The Hits / Parlophone (E)
10	11	OASIS	Stop The Clocks / Big Brother (PIAS)
11	6	STEVIE WONDER	The Definitive Collection / Universal TV (ARV)
12	15	BRUCE SPRINGSTEEN	Greatest Hits / Columbia (ARV)
13	20	NOTORIOUS B.I.G.	Greatest Hits / Bad Boy (CIN)
14	14	THE CURE	Greatest Hits / Fiction (ARV)
15	12	EURHYTHMICS	Ultimate Collection / RCA (ARV)
16	8	LIONEL RICHIE	Back To Front / Motown (ARV)
17	RE	PET SHOP BOYS	Discography / Parlophone (E)
18	19	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
19	NEW	ROY ORBISON	The Very Best Of / Monument (ARV)
20	16	SIMON & GARFUNKEL	Greatest Hits / Columbia (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	6	3	DJ ANTOINE This Time / AATW
2	2	4	SYLVIA TOSUN & LOVERUSH UK 5 Reasons / Sea To Sun
3	1	3	BEYONCE Halo / Sony
4	9	2	FRAGMA Memory / Hard2beat
5	7	4	THE FULL TIME SUPER STARS Waiting For The Night / Can You Feel It Media.Com
6	17	2	KLEERUP Longing For Lullabies / Positiva
7	11	4	SIRENS Dreams / Kitchenware
8	4	3	ZARIF Let Me Back / RCA
9	3	5	LAURENT WOLF No Stress / AATW
10	30	2	TIGA Shoes / Wall Of Sound
11	15	3	ROCHELLE Chin Up / Planet Clique
12	8	2	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless
13	12	4	TOM NOIZE Get A Rush / Loverush Digital
14	20	2	KEIJI IIORENA Dress You Up / AATW
15	5	4	NOISETTES Don't Upset The Rhythm / Vertigo
16	27	2	DJ GOLLUM All The Things She Said / All Around The World
17	25	2	FRIDAY NIGHT POSSE Before He Cheats / AATW
18	13	6	FERRY CORSTEN Made Of Love / Maelstrom
19	14	6	CLEARCUT Breathless / Typecast
20	10	5	KEANE Better Than This / Island
21	16	7	WHEELS & DISCO FEAT. MIGHTY MARVIN Good Times / 3 Beat Blue
22	19	9	STEVE ANGELO & IAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data
23	NEW		WILLI AND THE PEOPLE Knocking / RCA
24	18	7	JOHN DAHLBACK FEAT. BASTO! Out There / Loaded
25	34	2	DAMIEN S & MARCIE Love Me & Leave Me / Loverush Digital
26	21	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
27	NEW		3BE FEAT. KEIJI BARNES Rewind / Sea To Sun
28	28	7	JAZMINE SULLIVAN Dream Big / J
29	22	4	CUTBACK FEAT. FEDERAL Rock To The Rhythm / All Around The World
30	23	8	KATE RYAN Ella Elle La / AATW
31	24	8	DJ SNEAK VS. HERVE FEAT. KID INFINITY Droppin' Kisses / Cr2
32	26	8	GROOVE ARMADA Pull Up (Crank It Up)/Drop The Tough/Go / B-Live
33	29	6	GHETTS Sing For Me / AATW
34	31	8	ALVIN GEE Losing My Religion / Loverush Digital
35	NEW		CALVIN HARRIS I'm Not Alone / Columbia
36	36	15	DOMAN & GOODING Runnin' / Positiva
37	32	11	CAHIII Sexshooter / 3 Beat Blue
38	37	15	RUDENKO Everybody / Data
39	NEW		GIRLS ALOUD Untouchable / Fascination
40	35	9	LADYHAWKE Paris Is Burning / Modular

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	7	2	GIRLS ALOUD Untouchable / Fascination
2	6	3	ZARIF Let Me Back / RCA
3	12	3	PINK Please Don't Leave Me / RCA
4	10	2	FRAGMA Memory / Hard2beat
5	9	4	VOGUE Twilight / Bless/Genepool
6	8	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
7	1	3	BEYONCE Halo / Sony
8	20	2	SHENA Can't Stop The Rain / No Prisoners
9	14	2	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless
10	13	3	THE FULL TIME SUPER STARS Waiting For The Night / Can You Feel It Media.Com
11	15	8	SIRENS Dreams / Kitchenware
12	NEW		AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Iai Ho! / Interscope
13	NEW		KELLY CLARKSON My Life Would Suck Without You / RCA
14	22	2	RAEN Honey / Influx
15	11	6	LADY GAGA Poker Face / Interscope
16	19	3	FRIDAY NIGHT POSSE Before He Cheats / AATW
17	21	3	RUNNERZ I'm Lost / Champion
18	25	2	JADE EWEN It's My Time / Geffen
19	5	4	KELLY LORENA Dress You Up / AATW
20	3	6	VELVET Chemistry / Positiva
21	NEW		DJ GOLLUM All The Things She Said / All Around The World
22	NEW		DJ ANTOINE This Time / AATW
23	NEW		EOGHAN QUIGG 28,000 Friends / RCA
24	2	4	MANIAN Raver's Fantasy / AATW
25	NEW		ALINA When You Leave (Numa Numa) / Feverpitch
26	27	2	MICHAEL MENACE Underwear / White Label
27	4	6	JUST JACK Embers / Mercury
28	18	6	THE SATURDAYS Just Can't Get Enough / Polydor
29	17	4	LAURENT WOLF No Stress / AATW
30	16	4	CUTBACK FEAT. FEDERAL Rock To The Rhythm / All Around The World

Swiss DJ clocks up Time



ALREADY A BIG CHEESE in his native Switzerland, DJ Antoine dashes to the top of the Upfront chart here this week, with This Time shading it over Sylvia Tosun and Loverush UK's 5 Reasons – number two for the second week in a row – by a tiny margin of 1.67%.

Kicking around the continent since 2007, This Time has been snapped up for UK release by All Around The World, whose mix package includes contributions from Klaas – the German producer who provided the hot new mixes for Guru Josh's massive revival of Infinity – Wendel Kos, Riley & Durrant, Heavyfeet, DJ Vini Dyaglev, and Mad Mark.

Meanwhile, Girls Aloud secure their ninth number one on the Commercial Pop chart, with Untouchable proving to be just that in the race for this week's title, with a commanding 18.43% lead over

runner-up Zarif's Let Me Back. It is Girls Aloud's 17th top three hit on the chart – their entire output but for the Girls On 45/Stars On 45 mash-up which was serviced in very limited quantities to promote their Greatest Hits album and reached number 23, and their last single, The Loving Kind, which moved 6-5-4 at its peak but never made the top three.

Their previous number ones were No Good Advice, Jump, The Show, Love Machine, Biology, Something Kinda Ooooh, I Think We're Alone Now and The Promise.

A very close three-way tussle for Urban chart supremacy ended with Flo Rida's Right Round on top for the fifth week in a row, though Brick & Lace's Bad To Di Bone and Eminem/Dr. Dre & 50 Cent's Crack A Bottle both closed to within 2%.

Alan Jones



Touching the top: Untouchable gives Girls Aloud their ninth Commercial Pop number one



Tiga feat: the Wall Of Sound artist's Shoes is the highest climber in the Upfront chart

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	1	2	FLO-RIDA Right Round / Atlantic
2	5	5	BRICK & LACE Bad To Di Bone / Kon Live/Geffen/Polydor
3	2	5	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
4	3	3	BEYONCE Halo / Sony
5	17	2	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Iai Ho! / Interscope
6	4	6	LADY GAGA Poker Face / Interscope
7	7	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
8	25	2	KERI HILSON Return The Favour / Interscope
9	6	7	KIG Heads Shoulders Kneez And Toez / AATW/Island
10	9	11	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
11	8	10	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
12	11	11	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope
13	10	3	BUSTA RHYMES Hustlers Anthem / Interscope
14	12	17	BEYONCE Single Ladies (Put A Ring On It) / Columbia
15	NEW		BLACK EYED PEAS Boom Boom Pow / A&M
16	13	6	MAMS TAYLOR Getup On It / Premier League
17	16	2	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum
18	24	2	JAMIE FOXX Blame It / RCA
19	19	11	T-PAIN Can't Believe It / Jive
20	15	15	SHONTELLE T-Shirt / Universal
21	NEW		CIARA FEAT. JUSTIN TIMBERLAKE Love & Sex & Magic / Zomba
22	28	17	THE GAME FEAT NE-YO Camera Phone / Geffen
23	14	5	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
24	18	13	ALESHA DIXON Breathe Slow / Asylum
25	20	5	CHRIS CORNELL Part Of Me / Interscope
26	21	2	FE-NIX Lady Baby (My Boo) / Genetic
27	26	6	GHETTS Sing For Me / AATW
28	22	9	JORDIN SPARKS One Step At A Time / Jive
29	27	9	LEMAR Weight Of The World / Epic
30	23	20	50 CENT Get Up / Interscope

Cool cuts Top 20

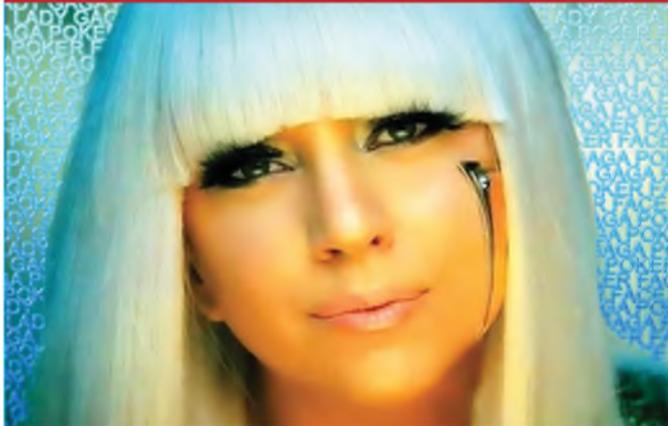
Pos	ARTIST Title
1	PRODIGY Warriors Dance
2	DIZZEE RASCAL Bonkers
3	BLOC PARTY Signs
4	TIGA Shoes
5	AGNES Release Me
6	THE TRANSLATLINS FEAT. INDIA I Can't Live Without Music
7	FRANZ FERDINAND No You Girls
8	FUNK FANATICS Love Is The Answer
9	GATHANIA Blame It On You
10	DASH BERLIN Man On The Run
11	KRIS MENACE Metropolis
12	THE BREAKFASTZ Acting Wrong
13	CICADA Metropolis
14	BIMBO JONES And I Try
15	ANALOG PEOPLE IN A DIGITAL WORLD Rose Rouge
16	J TEASE & DANNY JAY FEAT. FABRE Expansions
17	DUB FREQUENCY Whoop Whoop EP
18	SERGE DEVANT Addicted
19	PETE HELLER Sabotage
20	PEACHES Talk To Me



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

Charts analysis

Analysis Alan Jones



Lady GaGa's Fame hits new heights

THE FAME IS THE TITLE OF LADY GAGA'S debut album, and if that is what she wants, she has got it in spades, as the album climbs to the top of the chart for the first time, while second single Poker Face retains leadership of the singles tally.

Topping the chart at the 12th attempt, *The Fame* sold 38,031 copies last week - its highest weekly tally yet - to raise its career sales to 284,688. *Poker Face* completes a third week at number one, to emulate the success of Lady GaGa's introductory single *Just Dance*. It sold 55,318 copies last week to take its cumulative sales to 364,663, with its physical release still a week away. *Just Dance* holds at number 13 on its 14th week in the Top 20, with sales of 16,271 copies lifting its career tally to 573,932.

Lady GaGa's tenacity denies **The Noisettes** the opportunity of topping the singles chart with their debut Top 40 hit, *Don't Upset The Rhythm (Go Baby Go)*, which completes a second week at number two, with sales of 47,391. *Jai Ho! (You Are My Destiny)* by **AR Rahman & The Pussycat Dolls feat. Nicole Scherzinger** draws closer to the top, climbing 5-3, with sales jumping 35.5% to 44,128.

The two highest new entries are by a pair of Jacks, each of whom reached the 70s with their last single, and have been absent from the chart since 2007. Last time out, **Jack Peñate** reached number 73 with *Have I Been A Fool* but

Tonight's *Today*, the first single from his upcoming second album, debuts at number 23 on sales of 9,607 copies. Meanwhile **Jack Allsopp** - aka **Just Jack** - returns with *Embers*, which debuts at number 17 on sales of 12,627 downloads. It is his first single since *No Time* flatlined at number 76.

Doves, missing in action since 2005, perch at number 28 (7,495 sales) with *Kingdom Of Rust*, the first single from their new album of the same name.

While **Akon's** single *Beautiful* retreats from its peak position, his album *Freedom* reaches a new high. *Beautiful* - which also features **Kardinal Offishall** and **Colby O'Donis** - slips 8-9 (24,015 sales) on its 15th week in the chart but its success has rubbed off on *Freedom*, which debuted at number 31 last December and finally made the Top 10 for the first time last week when it jumped 24-8. It continues to improve, climbing to number seven with 16,723 sales taking its 18-week tally to 246,382. Akon's 2005 debut *Trouble* topped the chart and sold 536,905 copies. His 2007 follow-up *Konvicted* had a much lower chart peak (number 16) but has sold nearly as well, with 503,052 buyers to date. Akon also notches an amazing 10th Top 75 single in less than a year this week, as *Stuck With Each Other* by **Shontelle feat. Akon**, debuts at number 72 (3,127 sales).

Lady GaGa's arrival at the top of the album chart condemns **Kings Of Leon's** *Only By The Night*

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,499,171	1,470,357
prev week	2,631,327	1,602,201
% change	-5.0%	-7.1%

Last week	Compilations	Total albums
Sales	383,007	1,853,364
prev week	391,502	1,973,601
% change	-2.2%	-6.1%

Year to date	Singles	Artist albums
Sales	37,478,858	23,358,244
vs prev year	27,147,002	24,425,089
% change	+38.1%	-4.4%

Year to date	Compilations	Total albums
Sales	5,667,149	29,025,393
vs prev year	7,062,230	31,487,319
% change	-19.7%	-7.8%

Compiled from sales data by Music Week

album to its ninth week at number two. The album, which has spent three weeks at number one since it was released last September, has never dropped lower than number seven in its 28-week chart career, and has sold 1,700,771 copies to date, including 28,646 last week.

The album's continuing success comes despite the fact that third single *Revelry*, which peaked at number 29, has fallen out of the Top 40 after just four weeks, in stark contrast to introductory single *Sex On Fire* and follow-up *Use Somebody*, which are both still in the Top 40, after 30 and 26 weeks respectively.

Another striking aspect of **Kings Of Leon's** career is that they have Britain's biggest-selling download, in both singles and albums categories. Although *Only By The Night* topped the download album chart for only its first two weeks on release (it is 39 sales adrift of GaGa this week) it has amassed digital sales of 173,599 - some 40,000 more than runner-up **Duffy's** *Rockferry*. *Sex On Fire* became the first track to top 600,000 downloads last week, and has now sold 608,950 copies, comfortably eclipsing the 548,611 copies previous record holder **Leona Lewis's** *Bleeding Love* has sold. *Use Somebody* last week became the 10th track to top the 500,000 mark via digital delivery, with sales to date of 506,256 downloads.

Although **Beyoncé's** latest single *Halo* slips 4-5 this week, it was simply unlucky to be overhauled by the stronger *Jai Ho!*, and actually increased its own sales 3% to 35,085 copies. Its continuing strength gives parent album *I Am...Sasha Fierce* another boost - it climbs 16-10 (13,017 sales) to return to the Top 10 after an absence of eight weeks.

James Morrison is also back in the Top 10 this week, after a seven-week gap, with his second album

ARTIST ALBUMS



Universal	49.9%
Sony	26.1%
Warner	9.5%
EMI	7.3%
Others	7.2%

SINGLES



Universal	49.9%
Sony	20.0%
Warner	11.9%
EMI	7.6%
Others	10.6%

Songs For Me, Truths For You rising 13-9 (14,521 sales), as new single *Don't Stop The Rain* (up 68-46, 5,186 sales) benefits from being number four on the airplay chart. Long-lasting introductory single *Broken Strings*, a collaboration with **Nelly Furtado**, has sold 436,753 copies, and moves 21-22 (9,706 sales) on its 18th week in the Top 40. **Morrison's** debut album *Undiscovered* has returned to the chart with a vengeance recently, thanks to its inclusion in **HMV's** sales, and its availability as a £3 download at **Amazon.co.uk**. It

climbs 22-16 this week (10,743 sales), making the Top 20 for the first time since March 2007. Total sales to date are 1,399,999 units.

The highest of five debuts on the artist album chart this week belongs to **Flo-Rida**, whose second album *Roots* (**Route Of Overcoming The Struggle**) debuts at number five on sales of 20,261. It arrives a year to the week after his debut album *Mail On Sunday*, debuted and peaked at number 29.

FJ Harvey and John Parish have worked closely together for years, and their second album of collaborations *A Woman A Man Walked By* debuts at number 25 on sales of 8,157 copies, beating the number 46 peak of their previous collaboration, *Dance Hall At Louse Point*, which has sold 19,919 copies since its 1996 release.

Metro Station's self-titled debut album (number 35, 6,237 sales), includes their first single, *Shake It*, which itself climbs 9-6 (27,581 sales).

Gomez have won the Mercury Music Prize and have sold more than a million albums but those triumphs seem far off, as *A New Tide*, their debut album for their own *Eat Sleep* label, fails to make waves, arriving at number 63 on sales of 3,372 copies.

Recorded last July at **The O2** arena, **Leonard Cohen's** *Live In London* debuts at number 19 (9,069 sales). It's the 74-year-old Canadian's 14th chart album, and contains his own concert version of *Hallelujah*, as opposed to the studio original; one of three versions of the song to occupy a Top 40 berth in last Christmas' singles chart.

Pet Shop Boys' Yes makes a hasty departure from the Top 20, plunging 4-21 on its second week in the chart, with sales off 68.7% at 8,658.

Singles sales slide 5% week-on-week to 2,499,171 - 35.91% above same week 2008 sales of 1,838,895. Album sales, at 1,853,364 are down 6.1% week-on-week, and 14.15% below same week 2008 sales of 2,158,812.

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 LADY GAGA <i>The Fame</i>	£6.99	£8.95	£8.93	£6.98
2 KINGS OF LEON <i>Only By The Night</i>	£8.99	£8.95	£8.93	£8.98
3 ANNIE LENNOX <i>The Collection</i>	£8.99	£8.95	£8.93	£8.98
4 RONAN KEATING <i>Songs For...</i>	£8.99	£8.95	£8.93	£8.98
5 FLO-RIDA <i>Roots</i>	£8.99	£8.95	£8.93	£8.98

International charts coverage Alan Jones

A global Yes to Pet Shop Boys

ALTHOUGH IT HAS BEEN PRISED from the top of the chart in almost every territory, **U2's** *No Line On The Horizon* is the world's biggest seller for the fourth week in a row. It remains at number one in Portugal and Greece but falls 1-3 in Canada and Switzerland, 1-2 in Spain and Italy, 2-3 in Ireland, 3-5 in Australia and 2-5 in Norway. In its two biggest territories, it slips 2-6 in America (51,000 sales) and 6-9 in the UK (16,000)

Among British acts, the **Pet Shop Boys** and Peter Doherty are newcomers to several charts. *Pet Shop Boys' Yes* got an affirmative welcome at home, debuting at number four, and also makes its initial chart appearance in the Top 10 in the GAS countries - debuting at number three in Germany, number five in Austria and number seven in Switzerland - and Spain, where it is number 10. It makes a lesser impression in Australia

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	1	LADY GAGA Poker Face / Interscope
2	2	NOISSETTES Don't Upset The Rhythm / Vertigo
3	5	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Iai Ho! / Interscope
4	4	BEYONCE Halo / Sony
5	3	FLO-RIDA Right Round / Atlantic
6	8	METRO STATION Shake It / Columbia
7	18	LA ROUX In For The Kill / Polydor
8	6	TAYLOR SWIFT Love Story / Mercury
9	7	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
10	9	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
11	11	LIYY ALLEN The Fear / Regal
12	12	LADY GAGA Lust Dance / Interscope
13	10	KELLY CLARKSON My Life Would Suck Without You / RCA
14	13	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Nana
15	14	JAMES MORRISON Broken Strings / Polydor
16	15	KINGS OF LEON Use Somebody / Hand Me Down
17	23	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
18	16	ALESHA DIXON Breathe Slow / Asylum
19	25	LIYY ALLEN Not Fair / Regal
20	22	JENNIFER HUDSON If This Isn't Love / RCA
21	20	TAKE THAT Up All Night / Polydor
22	31	JAMES MORRISON Please Don't Stop The Rain / Polydor
23	17	SHONTELLE T-Shirt / Universal
24	39	PINK Please Don't Leave Me / RCA
25	21	BEYONCE Single Ladies (Put A Ring On It) / Columbia
26	30	THE SATURDAYS Up / Fascination
27	37	JASON MRAZ I'm Yours / Elektra
28	19	THE SATURDAYS Just Can't Get Enough / Polydor
29	24	KID CUDDI VS. CROOKERS Day 'N' Nite / Nana
30	NEW	JUST JACK Embers / Mercury
31	28	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back / U2 & Broadway
32	35	KINGS OF LEON Sex On Fire / Hand Me Down
33	26	FRANZ FERDINAND No You Girls / Domino
34	27	TAKE THAT Greatest Day / Polydor
35	38	KIG Heads Shoulders Kneez And Toez / Antwerkward
36	34	THE KILLERS Human / Vertigo
37	RE	MADCON Beggin' / RCA
38	40	GIRLS ALOUD The Promise / Fascination
39	29	BEYONCE If I Were A Boy / Columbia
40	RE	JENNIFER HUDSON Spotlight / RCA

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

Classical albums Top 10

This	Last	Artist Title / Label
1	1	FARYL SMITH Faryl / Decca (ARV)
2	2	THE PRIESTS The Priests / Epic (ARV)
3	3	ENCHANTED VOICES Howard Goodall's Enchanted Voices / Classic FM (ARV)
4	5	ANDREA BOCELLI Incanto / Decca (ARV)
5	NEW	LSO/GERGIEV Mahler/Symphony No 8 / LSO (Harmonia Mundi) (HM)
6	6	KATHERINE JENKINS Sacred Arias / UCI (ARV)
7	4	GHEORGHIU/PAPPANO Puccini/Madama Butterfly / EMI Classics (E)
8	NEW	RIAS KAMMERCHOR/AAM BERLIN Telemann/Brockespassion / Harmonia Mundi (HM)
9	NEW	ANGELA HEWITT Js Bach/The Well-Tempered Clavier / Hypersonic (SEL)
10	NEW	WASS/BOURNEMOUTH SO/JUDD Bax/Symphonic Variations / Naxos (SEL)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Clubland Classix 2 / A&M/UMTV (ARV)
2	2	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry (ARV)
3	5	VARIOUS Pop Princesses 2009 / Sony Music/UMTV (ARV)
4	NEW	VARIOUS Street Nation / A&M/UMTV (ARV)
5	NEW	VARIOUS Pure Urban Essentials Spring 2009 / Rhino/Sony Music (ARV)
6	NEW	OST The Boat That Rocked / Mercury (ARV)
7	4	VARIOUS Addicted To Bass 2009 / Ministry (ARV)
8	3	VARIOUS The Very Best Of Euphoric Dance 2009 / Ministry (ARV)
9	6	VARIOUS 101 Housework Songs / EMI Virgin (E)
10	7	OST Mamma Mia! / Polydor (ARV)
11	NEW	VARIOUS DJ Hype Pts Drum & Bass Essentials / Rhino (CIN)
12	8	VARIOUS The Solid Silver 60s - Greatest Hits / EMI TV/UMTV (ARV)
13	12	OST Hannah Montana - The Movie / Walt Disney (E)
14	10	VARIOUS Massive R&B Spring 2009 / Universal TV (ARV)
15	9	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
16	NEW	VARIOUS Ultimate Breakdance / MDS/Sony Music
17	RE	VARIOUS The Best Of Bond James Bond / Capitol (E)
18	11	VARIOUS Pennies From Heaven / Decca (ARV)
19	17	VARIOUS Now That's What I Call Music 71 / EMI Virgin/UMTV (E)
20	18	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	JACK PENATE Tonight's Today / XL (PIAS)
2	2	OASIS Falling Down / Big Brother (PIAS)
3	3	BON IVER Blood Bank / Jagjaguwar (PIAS)
4	NEW	ANTONY & THE JOHNSONS Epilepsy Is Dancing / Rough Trade (PIAS)
5	5	SEASICK STEVE It's All Good / Bronzertat (PIAS)
6	1	CLAX The Haggis / Clax (CLAX)
7	8	CHASE & STATUS FEAT. KANO Against All Odds / Ram (SRD)
8	9	CHIPMUNK Chip Diddy Chip / Alwaysz (SRD)
9	NEW	LOGISTICS Jungle Music / Hospital (SRD)
10	4	THE GASLIGHT ANTHEM Great Expectations / Side One Jummy (PIAS)

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

Jazz/blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	MELODY GARDOT My One And Only Thrill / UCI (ARV)
2	2	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
3	3	SEASICK STEVE Dog House Music / Bronzertat (PIAS)
4	4	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
5	9	MILES DAVIS Kind Of Blue / Columbia (ARV)
6	5	JOE BONAMASSA The Ballad Of John Henry / Provoque (ADA)
7	NEW	DAVE BRUBECK QUARTET Time Out / Columbia (ARV)
8	6	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
9	7	SEASICK STEVE & LEVEL DEVILS Cheap / Bronzertat (PIAS)
10	10	AMY WINEHOUSE Frank / Island (ARV)

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

Key
■ Highest new entry ■ Highest climber

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Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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 Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



Average weekly circulation:
 July 2006 to July 2007: 6,771



Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
 Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions,
 CMP Information, Tower House,
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UK £25; Europe £265;
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
 Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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Jones



(number 32), Denmark (number 34), Ireland (number 34), Italy (number 40), Canada (number 56), and Belgium, where it debuts at number 74 in Wallonia and number 92 in Flanders. Yes is the highest-charting Pet Shop Boys album in Germany since Release reached number three in 2002, and their seventh top three album there. In Australia, it is the duo's top-charting album since 1999, when Nightlife reached number 25. It is released in the US on April 21.

Peter Doherty's Grace/Wastelands set surprisingly improves on its UK debut position in

five countries, arriving at number seven in France, number 10 in Switzerland, number 11 in Austria and number 13 in Sweden, while climbing in Belgium (65-7 in Flanders, and 43-16 in Wallonia). It is also number 20 in Germany, number 28 in Ireland, number 38 in Norway and number 83 in The Netherlands.

In many countries where U2 previously held the chart title, local acts have replaced them - Royksopp take over at number one in Norway; 59-year-old Renato Zero scores his 17th number one album in Italy; former chorister

Caroline Af Ugglas, who was runner-up in the domestic Song For Europe competition earlier this year, tops the chart in Sweden; reality TV graduate and Finnish-born Koop Arpena tops her homeland; Monica Naranjo's live album tops the Spanish chart; and German rockers Silbermond top their national chart, also taking pole position in neighbouring Austria and Switzerland. Australian Idol winner Wes Carr has to settle for a number two debut down under, as Kings Of Leon spend their 12th week at number one with Only By The Night.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	1	12	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)	
2	2	2	NOISETTES Don't Upset The Rhythm (Abiss) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Pastor/Pebworth) / Vertigo 1798000 (ARV)	
3	5	3	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) CC (Rahman/Gulzar/Shah) / Interscope CAT0148449894 (ARV)	SALES INCREASE
4	3	5	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATW/Warner Chappell/CC/Westbury/Kohalt (Burns/Coy/Franks/Humphrey/Dillard/Lever/Percy/Gott) / Atlantic (CIN)	
5	4	5	BEYONCE Halo (Knowles/Tedder) Sony ATW/EMI/Kobalt (Bogart/Tedder/Knowles) / Sony USSM10804556 (ARV)	SALES INCREASE
6	9	5	METRO STATION Snake It (Sain & Sluggs) EMI (Muska/Cyrus/Healy) / Columbia 88697491072 (ARV)	SALES INCREASE
7	11	3	LA ROUX In For The Kill (Langmaid/Jackson) CC (Langmaid/Jackson) / Polydor 2700304 (ARV)	SALES INCREASE
8	6	7	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)	
9	8	5	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen 2010) Sony ATW/Regime/One Man/Lhrystalls (Thlam/Wesley/O'Donis/Harlow/Smith) / Universal 2700494 (ARV)	
10	7	8	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Imagem (Harris/Timberlake/Tadross) / Atlantic AT0333CD (CIN)	
11	12	2	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI (George/McFarlane) / Data DATA21CD5 (ARV)	
12	16	2	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal AT0148375385 (E)	SALES INCREASE
13	13	14	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)	
14	10	6	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kobalt (Kelly/Mox/Gutwald) / RCA 88697463372 (ARV)	
15	15	28	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)	
16	20	5	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Sturm/Iglesias) / Interscope AT0148449586 (ARV)	SALES INCREASE
17	New		JUST JACK Embers (Allsopp/Reynolds) Universal (Allsopp) / Mercury AT0147397181 (ARV)	HIGHEST NEW ENTRY
18	18	3	KIG Heads Shoulders Kneez And Toez (Hilly) LFE/EMI (Osbourne/Roberts/Fleming) / A&W/Island 2701380	
19	17	10	LIY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
20	14	5	THE SATURDAYS Just Can't Get Enough (Eriksen) Sony ATV (Clarke) / Polydor 1755707 (ARV)	
21	19	8	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital H05PCD52 (ESS/ADA)	
22	21	19	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATW/Lhrystalls (Morrison/Fsmith/Woodford) / Polydor 1752152 (ARV)	
23	New		JACK PENATE Tonight's Today (Epworth) Universal/EMI (Penate/Epworth) / XI XLS420CD (PIAS)	
24	22	4	FRANZ FERDINAND No You Girls (Larey) Universal (Kapranos/Harvey/Thomas/McCarthy) / Domino RUG325CD (PIAS)	
25	24	13	ALESHA DIXON Breathe Slow (Saulshuk & Karlin) EMI/Sony ATV (Schack/Karlin/Dilly/Valentine) / Asylum ASYLUM8CD (CIN)	
26	29	20	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATW/EMI/Peer Music (Harnell/Nasim/Stewart/Knowles) / Columbia 88697475032 (ARV)	
27	31	30	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 88697352722 (ARV)	
28	New		DOVES Kingdom Of Rust (Dove/Austin) EMI (Williams/Williams/Goodwin) / Heavenly HVN189CD (E)	
29	26	11	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Katech/Sony ATV (Wilkins/Frampton/Katech) / Universal 1797835 (ARV)	
30	30	12	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mescudi/Dinkins) / Data DATA21CD5 (ARV)	
31	56	2	PINK Please Don't Leave Me (Martin) EMI/Pink Inside/Maratone/Kobalt (Pink/Martin) / RCA USF1258305182 (ARV)	HIGHEST CLIMBER
32	35	17	JASON MRAZ I'm Yours (Terefe) Fintage (Mraz) / Elektra AT0308CD (CIN)	SALES INCREASE
33	34	2	WHITE LIES Farewell To The Fairground (Buller/Dingle) Chrysalis (White Lies) / Fiction 2700376 (ARV)	SALES INCREASE
34	40	3	ASHER ROTH I Love College (Caren/Allen) Serious Scriptures/Kobalt/Robo Juno/A Roth (Caren/Roth/Allen/Robinson/Robinson/Moore) / Island (ARV)	SALES INCREASE
35	New		FLO-RIDA Suga (DJ Montay) CC/Sony ATV (Dillard/Humphrey/Caren/Batey/Batey/Gabutti/Labini/Randone) / Atlantic CAT0148433378 (CIN)	
36	25	4	SEPTEMBER Can't Get Over (Von Der Burg) Universal/EMI/NBC (Bhagavan/Von Der Burg/Von Der Burg) / Hard2beat H2B23CD5 (ARV)	
37	28	9	TAKE THAT Up All Night (Shankar/Tak That) Universal/Sony ATW/EMI (Barlow/Owen/Orange/Donald/Norton/Weaver) / Polydor 1796964 (ARV)	
38	New		LADY SOVEREIGN So Human (Blanco/Dr Luke) Big Life/Universal/Kasr Money (Harriman/Gottwald/Smith/Olegavich/Levin) / Midget MID03CD (E)	

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
39	36	13	TINCHY STRYDER FEAT. TAIO CRUZ Take Me Back (Fisminth) Chrysalis (Fisminth/Cruz) / 4th & Broadway 1797027 (A&W)	
40	37	6	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal/EMI (Speak/Thomas/Thomas) / RCA CAT01484475763 (ARV)	
41	54	2	GIRLS ALoud Untouchable (Higgins/Kenneman) Warner Chappell/Kenneman (Cognar/Higgins/Powell/Grey) / Fascination GB11M70816000 (ARV)	SALES INCREASE
42	32	8	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATW/Varius (Mathers/Young/Jackson/Ratson/Annmads/Varius) / Interscope CAT0147711332 (ARV)	
43	45	25	THE SATURDAYS Up (Quiz/Arrossi) Universal/P&P/Waterfall (Arrossi/Romdhane/Woldsen) / Fascination 1785662 (A&W)	SALES INCREASE
44	38	11	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)	
45	New		BRITNEY SPEARS If You Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Knecht/Konlon/Mox/Slusher) / Jive 99537497922 (ARV)	+50% SALES INCREASE
46	68	2	JAMES MORRISON Please Don't Stop The Rain (Stevens) Sony ATW/Kobalt (Morrison/Tedder) / Polydor CAT014773279 (ARV)	
47	33	10	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That (Polow Da Don) Universal/EMI/Peer Music (Furnon/Elliott/Jones/Jamerson/Dean/Perry) / Interscope 1799050 (ARV)	
48	41	21	THE KILLERS Human (Price) Universal (Flowers/Kennings/Sturmer/Vanucci) / Vertigo 1789795 (ARV)	
49	27	3	PET SHOP BOYS Love Etc (Keanonani/Pet Shop Boys) Warner Chappell/Sony ATV (Temand/Lowe/Copper/Higgins/Parker/Powell) / Parlophone DR6765 (E)	
50	39	6	KINGS OF LEON Revelry (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697464632 (ARV)	
51	23	4	VANESSA JENKINS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB Islands In The Stream (Bangham) Universal/Warner Chappell (Gibb/Gibb/Gibb) / Mercury 1799919 (ARV)	
52	53	22	BEYONCE If I Were A Boy 1 (Gad) Universal/EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 88697417512 (ARV)	
53	46	28	KATY PERRY Hot N Cold 1 (Dr Luke) Warner Chappell/Kobalt (Gutwald/Mox/Perry) / Virgin VSCD1980 (E)	
54	51	2	FLO-RIDA Be On You (Timbaland/Dr Luke) Sony ATW/Westbury/CC (Dillard/Lawrence/Mars/Gutwald/Kujala/Lever/Percy/L) / Atlantic CAT014841877 (CIN)	
55	42	5	CHIPMUNK Chip Diddy Chip (Chipmunk/Hendrick) CC (Hyff/Hendrick) / Always ARC032 (SRD)	
56	New		BAT FOR LASHES Daniel (Khan/Kosten) Lhrystalls (Khan) / Parlophone CAT0147576264 (E)	
57	62	18	LEONA LEWIS Run 1 (Robson) Universal/Kobalt (Lightbody/Lunolly/Quin/McLellan/Archer) / Syco GBHMU0800023 (ARV)	SALES INCREASE
58	49	2	MILEY CYRUS The Climb (Shanks) Vistaville/O80 (Self/Hopeless/Rose (Alexandri/Mabe) / Polydor CAT0148518455 (ARV)	
59	71	27	MADCON Beggin' (Lewee) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)	SALES INCREASE
60	47	15	N-DUBZ Strong Again (Fisminth/Robinson) Sony ATW (Fisminth/Robinson/Lontastavlos/Lontastavlos/Rawson) / A&W CAT0147679821 (ARV)	
61	55	23	MIA Paper Planes (Diplo) Universal/Dominol/Imagem (Strummer/Jones/Simonon/Headun/Arulpragasam/Pentz) / XI XLS396CD (PIAS)	
62	43	11	KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin VSCD1985 (E)	
63	57	28	MGMT Kids (Fridman) Universal (Goldwasser/Menwyngarden) / Columbia 88697387482 (ARV)	
64	60	25	AKON Right Now (Akon/Tuinfurt) Sony ATW/Telap/Sucks (Thiam/Tuinfurt) / Universal 1793596 (ARV)	
65	74	48	FLO-RIDA FEAT. T-PAIN Lovv (T-Pain) Sony ATW/Imagem (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)	SALES INCREASE
66	59	24	THE GURU JOSH PROJECT Infinity 2008 (Guru/Josh/Deper/Kal/Sribe/Bye) EMI (Walden) / Maelstrom MAELC1000 (ARV)	
67	50	19	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	
68	67	2	NICKELBACK I'd Come For You (Lange) Universal/Warner Chappell (Krueger/Lange) / Roadrunner CAT0148426794 (CIN)	
69	61	3	THE SCRIPT Talk You Down (Sheehan/O'Donoghue) Imagem (Sheehan/O'Donoghue) / Phonogenic CAT0145766613 (ARV)	
70	64	18	BRITNEY SPEARS Circus (Dr Luke/Blanco) Warner Chappell/Kobalt (Gutwald/Kelly/Levin) / Jive 88697455282 (ARV)	
71	63	15	KEVIN RUDDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) Warner Chappell (Rudolf/Carter Jr) / Island 1796243 (ARV)	
72	New		SHONTELLE Stuck With Each Other (Warren/Thiam) Sony ATW/Real Songs (Warren) / Island USUM70900875 (ARV)	
73	44	3	ROYKSOPP Happy Up Here (Royksopp) Silo/Geopart/CC/Kobalt (Beiger/Brandtland/Clinton/Solter) / Wall Of Sound WALL049T (PIAS)	
74	66	14	PINK Sober (Dunaj/Karal/Hany) EMI/Warner Chappell/Bug/CC (Mouet/O'Quigley/Hills/Araka) / ToFace 88697425272 (ARV)	
75	58	17	THE SATURDAYS Issues (Quiz/Arrossi) Universal (Sturken/Rogers) / Fascination 1795029 (ARV)	

Official Charts Company 2009.

B2 On You 54	Embers 17	I'm Yours 32	Kids 63	Please Don't Stop The	Sober 74	Up 43	Key	As used by Radio One
Beautiful 9	Farewell To The	If I Were A Boy 52	Kingdom Of Rust 28	Rain 46	Strong Again 60	Up All Night 37	★ Platinum (600,000)	
Beggin' 59	Fairground 33	Let It Rock 40	Let It Rock 71	Poker Face 1	Stuck With Each Other 72	Use Somebody 15	● Gold (400,000)	
Breathe Slow 25	Gives You Hell 44	If You Seek Amy 45	Love Etc 49	Revelry 50	Suga 35	Whatcha Think About	● Silver (200,000)	
Broken Strings 22	Greatest Day 67	In For The Kill 7	Love Story 8	Right Now 64	T-Shirt 29	That 47		
Can't Get Over 36	Halo 5	Infinity 2008 66	Low 65	Right Round 4	Take Me Back 39			
Chip Diddy Chip 55	Happy Up Here 73	Islands In The Stream 51	My Life Would Suck	Run 57	Takin' Back My Love 16			
Circus 70	Heads Shoulders Kneez	Issues 75	Without You 14	Sex On Fire 27	Talk You Down 69			
Crack A Bottle 42	And Toez 18	Jai Ho! (You Are My	No You Girls 24	Shake It 6	The Climb 58			
Daniel 56	Hot N Cold 53	Destiny) 3	Not Fair 12	Show Me Love 11	The Fear 19			
Day 'N' Nite 30	I Love College 34	Just Can't Get Enough	Omen 21	Single Ladies (Put A Ring	Thinking Of You 62			
Dead & Gone 10	I'd Come For You 68	20	Paper Planes 61	On It) 26	Tonight's Today 23			
Don't Upset The... 2		Just Dance 13	Please Don't Leave Me 31	So Human 38	Untouchable 41			

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	Wk in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	3	12	LADY GAGA The Fame (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope 1781938 (ARV)	↑
2	2	28	KINGS OF LEON Only By The Night 5★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
3	5	4	ANNIE LENNOX The Collection (Various) / RCA 88697368051 (ARV)	
4	1	3	RONAN KEATING Songs For My Mother (Lipson) / Polydor 1799622 (ARV)	
5	New		FLO-RIDA Routes Of Overcoming The Struggle (Jonsin/Dr. Luke/Drumma Boy/DJ Monty/Deniz/Beatz/will.i.am) / Atlantic 7567896688 (CIN)	HIGHEST NEW ENTRY
6	6	8	LIY ALLEN It's Not Me It's You (Kurstin) / Regal REG15CD (E)	
7	8	18	AKON Freedom (Akon/Various) / Universal 1792339 (ARV)	
8	7	6	THE PRODIGY Invaders Must Die (Howler) / Take Me To The Hospital HOSPROX001 (ESSIANA)	
9	13	27	JAMES MORRISON Songs For You, Truths For Me (Telefe/Robson/Taylor/Tedder/Shank/White) / Polydor 1779250 (ARV)	↑
10	16	20	BEYONCE I Am Sasha Fierce (Geter/Carter/The Dream/StarGate/Stewart/Various) / RCA 88697194922 (ARV)	↑
11	14	49	ELBOW The Seldom Seen Kid (Potter) / Fiction 1748990 (ARV)	↑
12	18	24	FLEET FOXES Fleet Foxes (Ek) / Bella Union BELLACD0167 (ARV)	↑
13	10	4	KELLY CLARKSON All I Ever Wanted (Clarkson/Tedder/Benson/Merini/Gottwald/Dier/Watters) / RCA 88697476722 (ARV)	
14	11	4	TAYLOR SWIFT Fearless (TheLemonTree) / Mercury 1795298 (ARV)	
15	12	18	TAKE THAT The Circus 6★2★ (Shenks) / Polydor 1787444 (ARV)	
16	22	71	JAMES MORRISON Undiscovered 2★ (Telefe/Robson/Hogarth/White) / Polydor 9878243 (ARV)	↑
17	9	5	U2 No Line On The Horizon (Eno/Lanois/Tillywhite) / Mercury 1796028 (ARV)	
18	17	57	DUFFY Rockferry 5★3★ (Butler/Hogarth/Booker) / ARM 1756423 (ARV)	
19	New		LEONARD COHEN Live In London (N/A) / Columbia 88697405022 (ARV)	
20	27	34	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	↑
21	4	2	PET SHOP BOYS Yes (Xenomania/Pet Shop Boys) / Parlophone 6953452 (E)	
22	25	19	THE KILLERS Day & Age 3★ (Price) / Vertigo 1785121 (ARV)	
23	20	17	LIONEL RICIE & THE COMMODORES The Definitive Collection (Various) / Universal TV 9861394 (ARV)	
24	32	8	LADYHAWKE Ladyhawke (Gabriel/Ladyhawke) / Modular MUDCD098 (ARV)	↑
25	New		PJ HARVEY & JOHN PARISH A Woman A Man Walked By (Harvey/Parish/Flood) / Island 1796236 (ARV)	
26	15	4	FARYL SMITH Faryl (Cohen) / Decca 1793546 (ARV)	
27	31	32	GIRLS ALOUD The Sound Of - Greatest Hits 3★1★ (Higgins/Xenomania) / Fascination 1717310 (ARV)	
28	24	18	THE SATURDAYS Chasing Lights (Belmaati/Lutather/Quiz/LeRossi/Erikson/Woodford/N) / Fascination 1785979 (ARV)	
29	35	69	KINGS OF LEON Because Of The Times (Johns) / Hand Me Down 8869707412 (ARV)	
30	23	28	BETTE MIDLER The Best Of Bette (Various) / Rhino 8122798931 (CIN)	
31	19	3	LIONEL RICIE Just Go (The Movement/Stewart/StarGate) / Mercury 1782745 (ARV)	
32	26	22	ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788455 (ARV)	
33	46	23	PINK Funhouse 2★ (Various) / LaFace 88697406492 (ARV)	HIGHEST CLIMBER
34	30	42	THE TING TINGS We Started Nothing 2★ (De Martino) / Columbia 88697289252 (ARV)	
35	New		METRO STATION Metro Station (Sluggo's/A*Mi/Pierre/Gain) / Columbia 88697481052 (ARV)	
36	38	24	U2 U218 Singles (Tillywhite/Eno/Lanois/Lovine/Thomas/Rubin) / Mercury 1713541 (ARV)	
37	43	11	WHITE LIES To Lose My Life (Muller/Dingel) / Fiction 1793239 (ARV)	↑
38	37	684	ABBA Gold - Greatest Hits 13★ (Ancesson/Wlveus) / Polydor 570072 (ARV)	↑

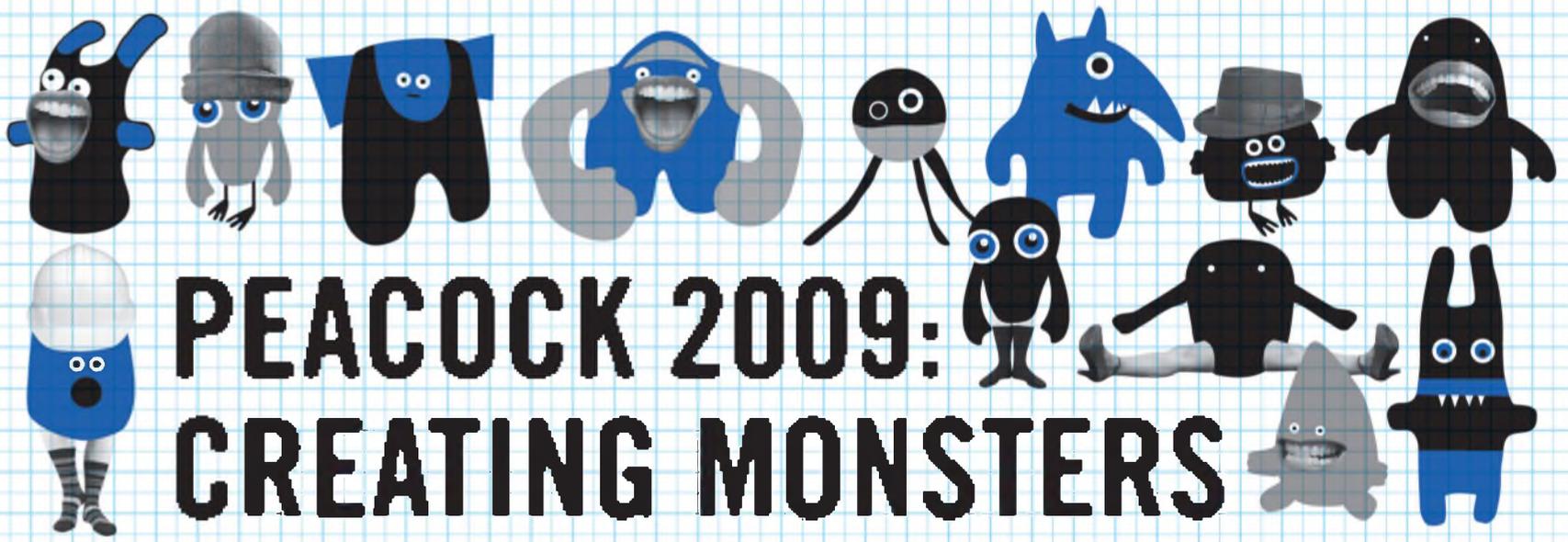
This wk	Last wk	Wk in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	SALES INCREASE
39	28	18	ALESHA DIXON The Alesha Show (Booker/Higgins/Soukhoz/Karim/The Underdogs/War) / Asylum 5186510332 (CIN)	
40	Re-entry		NICKELBACK Dark Horse (Lang/Mull/Nickelback) / Roadrunner RRR0282 (CIN)	
41	44	48	MGMT Oracular Spectacular (Fridmann/Mgmt) / Columbia 8869713121 (ARV)	
42	21	2	ROYKSOPP Junior (Royksopp) / Wall Of Sound WDS051CD (PIAS)	
43	53	34	KINGS OF LEON Aha Shake Heartbreak (Johns/Angelo) / Hand Me Down HMD39 (ARV)	↑
44	49	28	NE-YO Year Of The Gentleman (StarGate/Harmony/Polow Da Don/Taylor/Various) / Def Jam 1774984 (ARV)	
45	33	18	SEAL Soul (Foster/Von Der Saeg) / Warner Brothers 9362498266 (CIN)	
46	29	2	PEARL JAM Ten (O'Brien) / Epic 4688942 (ARV)	
47	45	23	OASIS Dig Out Your Soul 2★ (Searcy) / Big Brother 88697362062 (PIAS)	
48	57	22	GIRLS ALOUD Out Of Control 2★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	
49	47	23	SNOW PATROL A Hundred Million Suns (Lee) / Fiction 1785255 (ARV)	
50	41	21	MICHAEL JACKSON King Of Pop (Various) / Epic 88697356512 (ARV)	
51	48	5	TINA TURNER The Platinum Collection (Various) / EMI 2670972 (E)	
52	55	9	FRANZ FERDINAND Tonight: Franz Ferdinand (Carey/Franz Ferdinand) / Domino WIG205X (PIAS)	
53	56	28	KATY PERRY One Of The Boys (Wells/Dr. Luke/Stewart/Balcer/Perry/Welker) / Virgin CAP042492 (E)	
54	51	11	OST Slumdog Millionaire (Various) / Interscope 1796863 (ARV)	
55	52	4	THE EVERLY BROTHERS 50 Years Of Hits (Various) / Rhino 5186508722 (CIN)	
56	36	3	PETER DOHERTY Grace/Wastelands (Street) / Parlophone 6953242 (E)	
57	61	3	MELODY GARDOT My One And Only Thrill (Klein) / UCI 1790851 (ARV)	
58	40	4	MICHAEL BALL The Very Best Of - Past & Present (Various) / Universal TV 5317173 (ARV)	
59	63	16	KANYE WEST 808s & Heartbreaks (West/No I.D./Shekerr/Plain Pat/Various) / Roc-a-fella 1791341 (ARV)	
60	68	35	KINGS OF LEON Youth & Young Manhood (Johns/Angelo) / Hand Me Down HMD27 (ARV)	↑
61	58	12	T.I. The Paper Trail (Diesel/Knox/Timberlake/Jonson/Various) / Atlantic 7567836381 (CIN)	
62	54	103	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876748522 (ARV)	
63	New		GOMEZ A New Tide (Deck/Gomez) / Lat Sleep EAT057CD (PIAS)	
64	73	4	GUNS N' ROSES Appetite For Destruction 2★ (Clink) / Geffen GED2448 (ARV)	↑
65	39	5	DUBLINERS Too Late To Stop Now - The Very Best Of (Various) / UCI 5316193 (ARV)	
66	Re-entry		JASON MRAZ We Sing We Dance We Steal Things (Telefe) / Atlantic 7567899294 (CIN)	
67	64	22	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 2564694111 (CIN)	
68	74	20	KEANE Perfect Symmetry (Keane/Stent/Price/Brian) / Island 1784447 (ARV)	
69	Re-entry		LEONA LEWIS Spirit 9★2★ (Mars/Rotem/StarGate/Tedder/Stein/Young/Various) / Syco 88697025542 (ARV)	
70	Re-entry		STEREOPHONICS A Decade In The Sun - Best Of 2★ (Jones/Lowe) / V2 1780693 (ARV)	
71	67	96	RIHANNA Good Girl Gone Bad 4★3★ (Cartier Administration/Sturknaal/Rogers/Various) / Def Jam 1735109 (ARV)	
72	75	12	DEPECHE MODE The Best Of - Vol 1 (Various) / Mute CDMUTEL15 (E)	
73	72	43	COLDPLAY Viva La Vida 3★2★ (Eno/Diary/Simpson) / Parlophone 2121142 (E)	
74	42	2	PAPA ROACH Metamorphosis (Beurgardner/Papa Roach) / Geffen 2700622 (ARV)	
75	Re-entry		THE KILLERS Sawdust (Flood/Moulder) / Vertigo 1749515 (ARV)	

Official Charts Company 2009.

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

- BPI Awards
- Kelly Clarkson: All I Ever Wanted (gold); The Ting Tings: We Started Nothing (2xplatt); Pink: Funhouse (2xplatt)

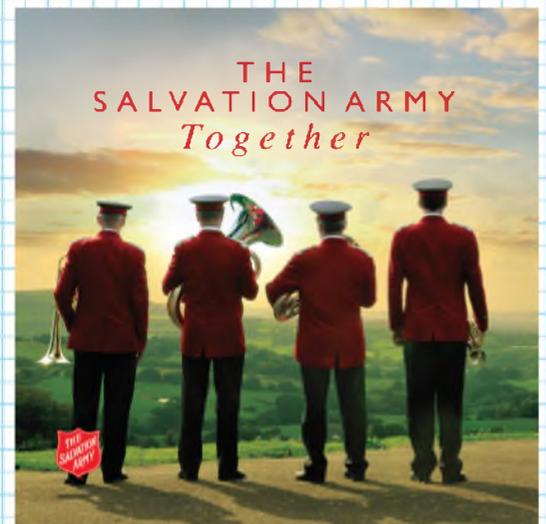
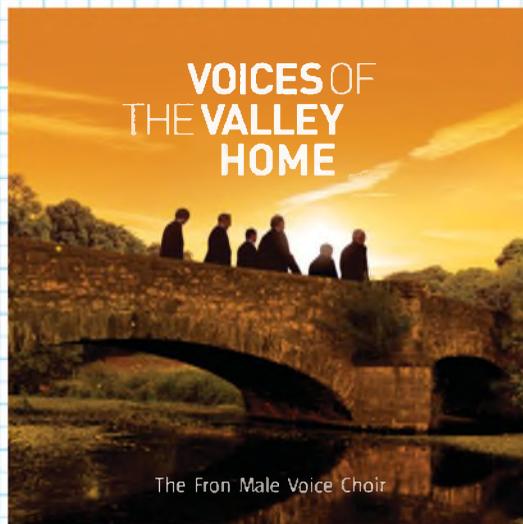


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