

MusicWeek Awards 09

MUSIC WEEK AWARDS Full coverage of the music industry's gathering of the year



ANALYSIS PUBLISHING BATTLE EMI and Universal in first-ever draw for publisher title

FEATURES ISLAND LIFE Chris Blackwell celebrates Island's 50 years as well as his recent MW industry award

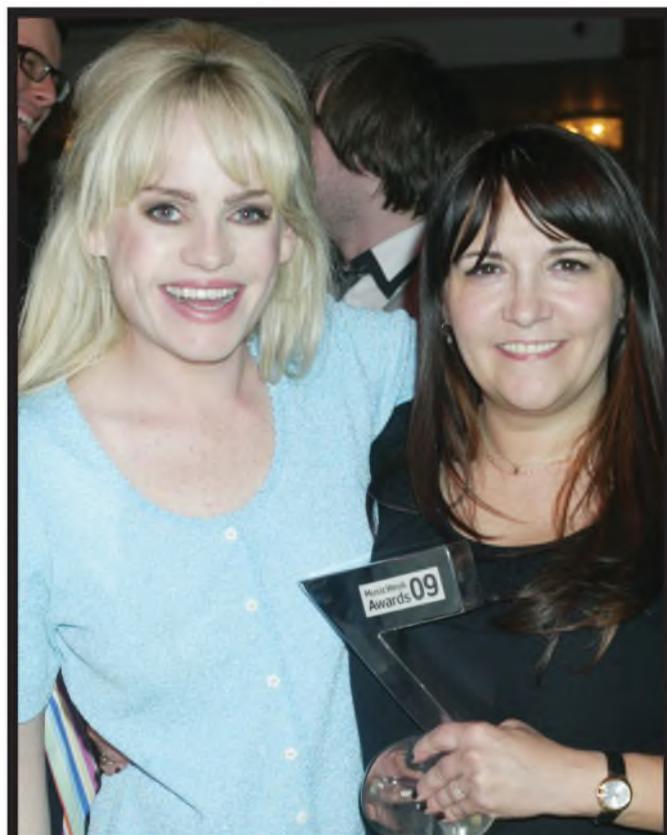
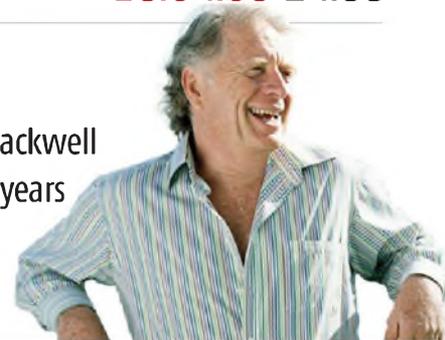


PHOTO: TONY ATTILIE (BLACK INK)

Duffy hails "legendary" manager Jeannette Lee

DUFFY HAILED JEANNETTE LEE as the "best person I have ever met" when the singer presented the Rough Trade partner with her trophy for Manager Of The Year at last week's Music Week Awards.

"This is a bit of a moment between us," Duffy added as she came out of a huddle with her friend and mentor. "She is the brains, I do the singing. She has the sharpest and meanest qualities. She is a complete legend."

Lee picked up the coveted award for her work with Duffy over the last few years, leading to Duffy's debut album becoming a multi-million seller and the biggest album of 2008. The pair first met in 2004, with the former PiL member making the crucial introduction to Suede man Bernard Butler, who produced Rockferry.

Elbow singer Guy Garvey was on hand to hug Jim Chancellor and

present the Fiction head with a well-deserved A&R Award reflecting the label's success with the band's Mercury Prize-winning *The Seldom Seen Kid* album and acts including Snow Patrol, Kate Nash and White Lies.

Garvey eulogised, "Jim is such a great guy. Everybody at Fiction saw something that should have worked a long time ago and found a way to make it work."

"These are people who are able to accept a product that is difficult to sell and not willing to follow any formulas. It's not involved us appearing in tabloids, learning to dance or dating superstars. We are blessed with people around us that appreciate we have worked very hard and they have found new ways to sell it rather than following well-trodden paths. The whole industry is waiting for the axe to fall, but not our crew."

Arenas downturn shakes live sector

Report reveals gig attendance numbers down in 2008

Live

By Gordon Masson

FEARS THAT THE LIVE MUSIC INDUSTRY COULD SUFFER as the recession starts hitting music fans in the pocket have been exacerbated by a study revealing that the number of people attending arena concerts fell sharply last year.

The National Arenas Association (NAA) annual report for 2008 reveals that attendance numbers were down by 15% across their 16 member venues compared to the previous year, sparking speculation that growth in the live music sector may have peaked and the popularity of gigs could be on the wane.

In addition to arena audience numbers decreasing, the average price of tickets fell and the number of shows being booked into arenas last year was also down on 2007 (see story, page 10).

Although the year-long closure of The Point in Dublin (now reopened as the O2) accounts for some of the decrease, the fall in attendance numbers indicates that forecasts of the live music industry being recession proof may have been overly bullish.

"I'm surprised by the numbers," admits Kilimanjaro Live CEO Stuart Galbraith. "But if the numbers are falling it is pretty concerning for our business."

With arena and stadium tours for A-list acts selling out months in advance and most of the summer's major music festivals also sold out, the perception is that the live music industry is continuing to enjoy the good times.

But in recent weeks the credit crunch has been blamed for the cancellation of festivals such as Heavenly Planet in Reading and



Concerned and surprised: the reaction of Kilimanjaro's Stuart Galbraith to the figures

Hydro Connect in Scotland.

"Actually, we're fairly buoyant about things because more festivals fell by the wayside last year than this and that was probably because the market was over-saturated anyway," states Association of Independent Festivals (AIF) co-founder Ben Turner.

"The way things are in 2009 is playing into the hands of the festival market. I do a lot of work in Ibiza but the strength of the Euro could hit them hard and people will base their holidays around going to festivals in the UK instead."

Indeed the AIF has inked a pact with VisitBritain to try to entice more Europeans to UK festivals (see story, page 11) and Turner believes that the value for money that festivals offer could be one reason for the nation's arenas suffering a setback.

Kilimanjaro's Galbraith offers a different explanation. "The business that we are doing with arenas hasn't tailed off, although there are definitely fewer acts that we can put out on an arena tour at the moment," he says.

However, at the grassroots end of the live market, WeGotTickets founder and business development

director Dave Newton tells *Music Week* that he is not seeing any signs of a downturn.

"The NAA's last two annual reports showed that ticket prices had leapt up too quickly and that wasn't really sustainable," notes Newton. "There was an element of people trying to make hay while the sun shone, so what's happening now is perhaps a correction of what happened before."

"If the trend goes down again this year, then that would be very concerning, but another possible explanation is that I'm not sure how many of the arenas in this country have flexible capacities, which could slow the numbers."

Rather than working in a shrinking market, Newton says WeGotTickets is experiencing the opposite.

"We're a growing business in a growing market, but that's because we're selling tickets for shows in pubs or clubs that 10 years ago would have just been sold on the door. About 150 new promoters per month are signing up with us, so we're still on that upward curve," he says.

"It's difficult to know whether people are purposefully cutting down on the number of gigs they are going to, but I guess one way of assessing things is if I were to look at key venues such as the Luminaire or the Brook in Southampton or the Union Chapel that we've been servicing for three or four years: they are selling as many tickets as ever and are probably booking in more shows this year than last, so if the arenas are down maybe people are going to smaller shows instead."

Recently-elected NAA chairman Phil Mead was not available to comment on the figures.

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News

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

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The Playlist



GREEN DAY Know Your Enemy

Warner Bros

Green Day's return is as big, bold and angry as you might expect from a band still hungry to better their global success. Bigger things afoot! (single, May 18)



AXWELL, INGROSSO, ANGELLO & LAIDBACK LUKE Leave The World Behind

Axtone

A big Miami hit already earning major support from Tong, Guetta, Sinclar and Prydz. A club hit with commercial crossover appeal. (single, June 1)



EMINEM We Made You

Polydor

Not even Amy Winehouse is safe from Eminem's poison tongue! Familiar themes and the quintessential Dre-production, but this still sounds fresh. (single, May 11)



BLACK EYED PEAS Boom Boom Pow

Polydor

Recovering from the creative low that was My Humps, Black Eyed Peas return with something innovative and catchy as hell. It debuted at No.1 on US iTunes. (single, May 25)



MIKE SNOW Animal

unsigned

Scandinavian trio currently generating a healthy A&R buzz in the UK. The group are expected to put pen to paper with a UK label, to be confirmed this week. (demo)



ME MY HEAD Tumbling Down

PlayToWork

Fresh from supporting Dananananakroyd around the UK, Me My Head have a song that could give them a good start at radio. Upbeat guitar pop. (single, June 22)



CAROLINA LIAR Show Me What I'm Looking For

Atlantic

Epic, mid-tempo pop from a group being touted for big things by renowned hitmaker Max Martin who has produced their debut album, out June 15. (single, June 1)



WOLF MOTHER Back Round

Modular

Wolfmother return - minus two of the original three members - with a psychedelic sound that'll tear the hairs out from the back of your neck. (free download)



WHITE DENIM Fits

Full Time Hobby

Keeping the snarly guitar-driven sound of their debut, White Denim's second set has a bigger sound, longer songs and a more unwashed sound. (album, June 1)



SIGN HERE

Sony/ATV has signed **Erik Hassle** and **Rachel Furner** to global, long-term publishing deals. (see publishing news)

Victory Records has signed **OTEP** to a recording, merchandising and publishing deal. The LA artist's forthcoming album, *Smash The Control Machine*, is released this summer.



GIG OF THE WEEK

Who: Bleech
When: Tuesday, April 14
Where: The Monarch, London
Why: Bleech are joined by *Ou Est* (formerly *Ou Est le Swimming Pool*) and *DJs Goldierocks*, *Chess Club* and *Ed from The Darkness*.

Brussels reversal means term Directive will have to wait

Axe falls on immediate term

Copyright

By Robert Ashton

BARRING A MINOR MIRACLE, the prize of securing copyright term extension this year is receding fast following another agonising reversal in Europe last week.

After coming tantalising close, the Directive is expected to miss a first reading and 2010 now looks like the earliest the pro-term campaigners can get the legislation on the books.

Although the UK Government has belatedly come on board - supporting 70 years and permanent benefits to performers - a number of other European states, including Sweden, Italy, Romania and the Netherlands, still managed to assemble enough blocking votes last week to prevent the Directive progressing through Brussels.

According to insiders, with the UK now backing the Directive the pro-lobby only needed six votes to swing it in European Council. But, following a succession of top level Brussels meetings between politicians, their advisors and diplomats last Tuesday and Wednesday, no sides were switching, despite strong pressure being exerted on some stubborn states.

As Easter approached, the industry realised time was running out, with the Brussels timetable to get the Directive through on a first reading extremely tight.

"There was no wriggle room," admits Musicians' Union general secretary John Smith, who describes himself as being "bitterly disappointed" at the failure to get extension. "But we will fight another day. This is not the end of



Frozen out: European states led by Italy, the Netherlands, Romania and Sweden assembled enough block votes to keep term extension Directive progressing through the European Council

"[We are] bitterly disappointed. But we will fight another day. This is not the end of the road..."

**JOHN SMITH,
MUSICIANS' UNION**

the road. We will relaunch the project."

Another senior executive concedes, "I think that is it for now. The momentum has been lost. We'll have to come back next year."

The UK Government voted against an amended version of the Directive at the end of last month because it was not happy with how

the benefits to performers, such as the clean slate provision and session fund, were being treated. However, by early April it was supporting the Directive, having persuaded other countries to make the benefits permanent.

But, even with the UK voting alongside other pro-term states such as France and Germany, it was not enough to land the prize.

A spokesman for UK Intellectual Property Office, which led the UK Government's negotiations in Brussels, says they are disappointed not to have reached agreement. However, he talks up the ability to keep the process alive - although not in this current reading.

The spokesman says the outcome "will not kill off the proposals to extend copyright term, but rather that Member States need more time to consider the details

UCJ to be renamed under Decca brand

UNIVERSAL CLASSICS AND JAZZ, the UK's biggest classical record company, is being renamed Decca in an attempt to better reflect its widening repertoire.

The renamed company will be rebranded under the historic Decca "black" logo, which famously featured on records from artists such as The Rolling Stones and Tom Jones in the Sixties.

"Over a period of time, Universal Classics and Jazz has broadened its repertoire to be more than just about classical and jazz music," says Dickon Stainer, who becomes managing director of Decca. "We are expanding into other areas of specialist music such as folk and blues, with artists like Teddy Thompson. It is better for us

to have a label name that has a greater sense of the diversity than UCJ does."

And Decca - which already operates as a dedicated classical label under the UCJ umbrella - was considered the perfect choice.

"Decca is a historic record brand where diversity was a key part of its appeal," Stainer explains.

The new Decca will continue to maintain its own roster of artists and to market Universal Music labels that previously came under the UCJ banner.

These include the Hamburg-based classical label *Deutsche Grammophon*; New York jazz label *Verve*, home to artists including *Herbie Hancock* and *Diana Krall*; and the London-based Decca label,

which will be distinguished from the Decca parent company by its use of the red and blue Decca logo.

It will also continue to market artists from the *Rounder Label*, including Grammy Award winners *Robert Plant* and *Alison Krauss*.

Universal Music UK chairman and CEO *David Joseph* says, "Decca is at the heart of classical and jazz. It's an incredibly creative and healthy time for these genres, and I am confident that Dickon and his team will create more opportunity, break new artists and grow the business going forward."

In 2008, UCJ had a 3.5% share of the overall albums market, the ninth greatest share of all record companies and by far the largest share for a classical label.

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t until at least 2010
extension



of the proposal and reach an agreement".

He adds, "We should not be surprised by this, as few proposals are concluded as quickly as this."

Sweden takes over the European presidency from the Czechs this summer, but it is one of the countries currently voting against copyright extension, meaning it is unlikely to sponsor the Directive during its term. As a result, copyright campaigners will probably have to wait until another new presidency - the pro-term extension Spanish in 2010 - before getting another chance.

However, Featured Artist Coalition board member Billy Bragg believes the issue will have to be resolved "sooner or later". He adds that in a digital age there cannot be such a huge anomaly in the term of copyright in recordings between the US and the EU.

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Music Week to host June digital-themed conference

Can music really pay its way in the digital space?

Conferences

THE MUSIC INDUSTRY WILL FIND SOME ANSWERS to the tricky problem of how to make money from online music when *Music Week* hosts a new conference this summer.

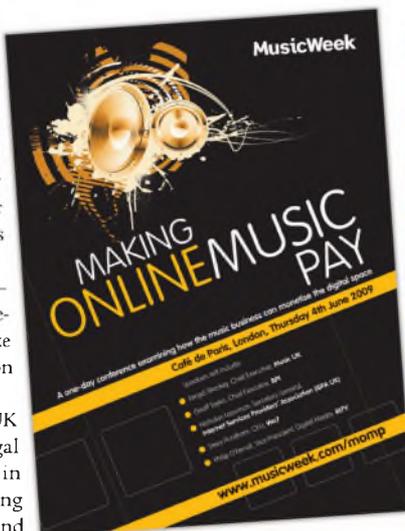
Making Online Music Pay - how the music business can monetise the digital space - will take place at London's Café de Paris on Thursday, June 4.

The event will be chaired by UK Music chief executive Feargal Sharkey, who has been active in trying to promote understanding between the music industry and Internet Service Providers.

Topics for discussion include how ISPs can help the music industry; the ways other industries are making money online; and identifying profitable uses of existing applications and social media channels.

There will also be case studies examining the different business models of established online music channels, as well as weighing up the potential of online video.

Sharkey says, "How to make money online is an all-encompassing and topical issue - not only for music companies and tech start-ups, but for all businesses built on copyright. Challenges we have grappled with for a decade or more are now being faced by movie producers, newspapers, book publishers, games developers, software businesses and a variety of others.



Above: Conference venue Café de Paris

"Consequently, the theme of this *Music Week* conference is a timely one, bringing together as it does some of the key figures in music and digital media. How we innovate, strike partnerships and capitalise on the limitless thirst for music online is key not only to our futures, but pertinent to every other creative business in the UK."

Confirmed participants include ISPA UK chairman Nicholas Lansman, BPI chief executive Geoff Taylor, We7 CEO Steve Purdham, Last.fm SVP international sales Miles Lewis and Beggars Group director of strategy Simon Wheeler, with more names due to be announced over the coming weeks.

The conference is in response to detailed research from *Music Week*, which shows that the music industry is desperately looking for ways to cut

through the PR hype around online music to find models that will actually make money.

Music Week editor Paul Williams says that it is precisely this the new conference will address. "The world of online music can seem a bewildering place sometimes, with new sites and even new business models appearing all the time," he explains.

"But the fact is, we are in the music business, which means we need to make money. That is too often forgotten. But Making Online Music Pay will address that, making it, I believe, an essential event for anyone in the industry today."

The event's website is now live at www.musicweek.com/momp, where delegates can register and download a brochure.

Williams adds, "*Music Week* is very proud to put its name to this new conference. The existing line-up of speakers and panel guests is very strong and we will have more big names to announce soon."

Retailers revel as Beatles move to fill digital void

RETAILERS ARE LICKING THEIR LIPS in anticipation of September 9 - Beatles Day - when the complete digitally remastered catalogue from the Fab Four hits stores.

With no Beatles tracks currently available on a legal download site, the release of a dozen Beatles albums, which over the last four years have been lovingly spruced up by Abbey Road engineers, is seen as the holy grail for all music fans and is destined to be the big retail sensation of the autumn.

HMV rock and pop manager John Hirst is under no illusions that the arrival of titles like *Rubber Soul*, *Sgt. Pepper*, *Revolver* and *Help!* with original artwork - and timed to coincide with the release of *The Beatles: Rock Band* video



Red-letter day: September 9 sees the digital release of 12 remastered Beatles' albums

game - is going to be one of the major events of the fourth quarter - if not the year.

"People have been waiting years for this," says Hirst, alluding to the fact that EMI has done nothing substantial to the band's core catalogue since it was first released on CD in 1987. "A lot of remasters are a swizz, but this is the real deal and people will go crazy for it."

Richard White, owner of Chalkys, says, "The Beatles are timeless. There's a new generation of fans every year. I think the whole hype will bring everyone out again."

Many retailers now expect the sonically-improved *Sgt. Pepper* could go number one again with the other Beatles' titles "hovering" in the Top 20. They also expect the releases will also lead to a "reevaluation" of the

band and believe everyone will upload the discs to their iPods immediately - making The Beatles appearance on Apple's iTunes, Amazon and other digital stores less relevant.

"I think The Beatles think 79p or whatever for a track like *A Day In The Life* is far too cheap compared to a lot of other tracks and they probably don't like the quality of the [digital] format," says one.

A spokeswoman for Apple Corp confirms that discussions with iTunes and other digital distributors are still ongoing, but there is no immediate news of a breakthrough in making the band's catalogue available digitally. Some believe EMI's decision to update and refresh the catalogue means that will not happen any time soon.

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NO MAN IS AN ISLAND 18

Music Week's recently-crowned industry executive of the past 50 years Chris Blackwell on half a century at the forefront of the music business

Editorial Paul Williams



AT THE TAIL-END OF THEIR CAREER,

The Beatles got round to re-recording an early, previously-unreleased song of theirs called *The One After 909*, which ended up on the *Let It Be* album.

For Beatles fans, however, this year it will all be about 9/09 – September 9 – when the group's entire catalogue is reissued on CD in digitally remastered form. It is harder to imagine a bigger early Christmas present not only for Fab Four devotees but for music retailers and the industry in general.

Forty years after they split, anything Beatles-related remains a big deal, but the reworking of their entire original catalogue on CD is long overdue and will not only be lapped up by long-time fans of the group but will attract plenty of interest from new admirers, too. The reissues' timing to coincide with *The Beatles: Rock Band* video game, which itself should open up the group to a new audience, will play a role in this.

September's Beatles remasters will be the perfect Christmas gift for retail

To the casual observer, the revamping of this catalogue might at first glance provoke one almighty yawn as yet another example of the same recordings being revisited for the umpteenth time to make yet more money for EMI, the group and their representatives.

However, while the early years after *The Beatles* disbanded are littered with countless incidents of over-exploitation, as the catalogue was sliced and diced in countless ways, from straightforward best ofs to genre collections such as rock 'n' roll and love songs albums, in the last 20 years it has been dealt with in a very respectable way with real quality control. Compare, for example, the number of new Beatles albums that have been issued in that time with the mountain of Elvis collections hitting the market.

In the case of CD, the Beatles albums have not been updated at all since they were first issued in 1987, a release programme that prompted many music fans to invest in CDs and a player for the very first time.

Those CDs' sound quality and their packaging have since been superseded by the likes of reissues of the Stones' Sixties albums and the catalogue overhauls of other lesser acts, all of which are now available in enhanced CD versions, often with bonus material and extravagant packaging. As the creators of the greatest popular music in history, *The Beatles* deserve to be represented in the best way possible in what remains the leading albums format.

As for those much-mooted Beatles downloads, we still await a conclusion, with the official announcement last week about the CD reissues only disclosing that discussions continue and there is no further information available presently. Without the catalogue being made available digitally to accompany these CD remasters this Beatles re-issue programme will only amount to a job half done.

The Music Week Awards in our golden anniversary year was always going to be extra special, but last Wednesday's event was packed with so many memorable moments.

Chris Blackwell on the big screens reflecting on being named the most influential executive of the last 50 years, Guy Garvey presenting Jim Chancellor's A&R award, Duffy saluting her manager Jeannette Lee and Tina Partridge receiving the Strat from Billy Bragg on behalf of Rob...it really was a night to remember.

Congratulations to all the winners on your deserved victories, which served as timely reminders that, despite the present economic woes, there is still a hell of a lot to celebrate about this industry.

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

Most influential executive gong goes to Blackwell as Music Week Awards

Island veteran wins top honours

Awards

By Paul Williams

TWO GOLDEN ANNIVERSARIES MET AT THIS YEAR'S MUSIC WEEK AWARDS when a special award to recognise the magazine's half century went to Chris Blackwell – 50 years after he started Island Records.

Blackwell was given a one-off honour as the most influential music industry executive of the past 50 years, a period in which he built up Island into one of the most influential and successful record companies of all time with a roster including U2 and Bob Marley & The Wailers.

Blackwell was chosen for the award by an expert panel of judges selected from across the music industry and who had initially drawn up a shortlist of 20 names also including the likes of Simon Cowell, Michael Eavis, Brian Epstein, Simon Fuller, Lucian Grainge and Sir George Martin.

The Island Records founder was not able to be at last Wednesday's ceremony at London's Grosvenor House Hotel because of a previous commit-

ment, but in a video message played at the event he said, "I just loved music. I've been incredibly fortunate to be in the right place at the right time."

Former Island Records executive Nick Stewart, who was one of the judging panel, accepted on behalf of Blackwell the award, sponsored by the British Music Experience.

After telling a story about how Blackwell should be the first name in the index of a book about the leading men in music, Stewart said, "I'm representing this great man. Enjoy the legacy of Chris."

Former Island executives and artists paid video tribute to Blackwell, including Marc Marot who said, "Here I am now a silver-back gorilla in the music industry, third trimester, still at it and I owe everything to Chris."

Tim Clark, who like Marot was a former Island managing director, said Blackwell was his "mentor in this business" while Bob Marley's widow Rita said he was like "a father, like the Godfather".

"He was one of the people you wanted to deliver for, people wanted to be successful for," said former

Island Publishing executive and now Warner/Chappell managing director Richard Manners, who added, "He wasn't like a normal boss. He wasn't dressed like a normal boss. He didn't behave like a normal boss."

Former Island head of A&R Richard Williams said Island was "like a dream of what a record company could be", noting, "I think Chris Blackwell's spirit pervaded the whole company."

Nick Angel, who joined Island around the time Blackwell sold the company to Universal predecessor PolyGram, said Island was probably the UK's most important record label.

"There are too many landmark artists from the mid Sixties onwards that had either been on or had an association with Island for it not to have been the most significant record label of the UK ever," said Angel, who is now at Working Title Films.

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Industry tributes flow for Strat

U2 PAID TRIBUTE TO THE MAN who helped land them their Island Records deal as Rob Partridge was posthumously recognised at the Music Week Awards.

The band, who were signed to Island following an initial tip-off by Partridge to Chris Blackwell, were among a host of names giving video tributes to the hugely-respected publicist who was honoured at last Wednesday's ceremony with the Strat award.

"I think it's fair to say that you believed in us before we believed in ourselves," Bono said in a video tribute to Partridge, who died last November following a battle with cancer.

The Strat, the event's highest honour, is given each year in recognition of outstanding contribution to the music industry and has previously been won by such luminaries as Blackwell, Paul McGuinness, Martin Mills and, last year, Tony Wadsworth.

Rob's widow Tina collected the award at the ceremony at London's Grosvenor House Hotel from Billy Bragg, whose PR was handled by Partridge for a number of years and who sang at his funeral.



Tina said, "I don't think when Rob worked for *Music Week* 30 years ago he thought he would have been the recipient of an award. But, he would have been utterly proud. I am utterly proud."

Bragg met Partridge during the Britpop years when – as he admitted – he needed a career boost. He said that it was Partridge, during a long walk in Dorset with Rob and Tina, who thought up the idea of bestowing national status icon on Bragg and then endeavoured to follow through with that "plot" giving Bragg profile during the Tony Blair

years. "I was at PRS for Music the other day and they introduced me as national treasure Billy Bragg. I immediately thought of Rob," said Bragg. "He was as close to a national treasure that you get in this industry."

Tom Waits sent his own video message to Rob and Tina. "We love you Rob," he said. "On behalf of myself and Kathleen we send our love to you and Tina and there you have it. Do try to call now and then, will you Rob?"

Chris Blackwell, who took on Partridge as Island's head of PR in

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 75% NO 25%

THIS WEEK'S QUESTION:

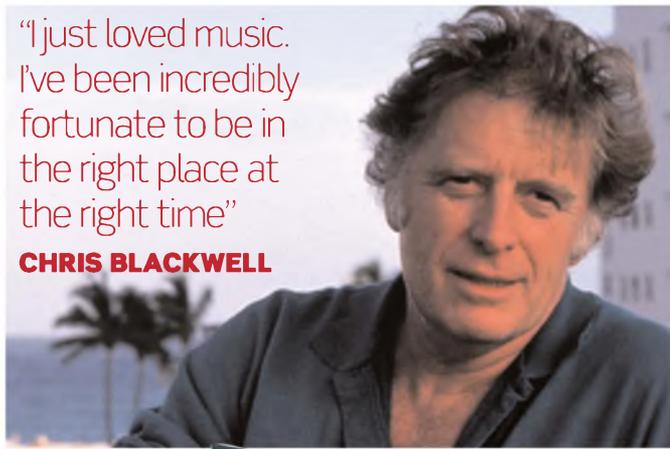
Following news that arena attendances were down 15% last year, should we be worried about the health of the live industry?

To vote, visit www.musicweek.com

Music Week and Island celebrate 50 years honour at awards

"I just loved music. I've been incredibly fortunate to be in the right place at the right time"

CHRIS BLACKWELL



recipient Partridge

1976, described the Strat winner as "really an exceptional person and a great talent". "I can't say enough how much I appreciate what Rob did for Island and for me personally," he said.

Jazz artist Courtney Pine, who was signed to Island's Antilles label which was overseen by Partridge, said he was a "one of a kind" when it came to PR. "I was very fortunate to be around at the same time as Rob Partridge," he said.

Broadcaster and journalist Robert Elms, who shared Partridge's passion for Queens Park Rangers, said he was a "fantastic bloke and I'm honoured to be his friend".

Partridge and his company Coalition represented HMV for many years and its head of press and PR Gennaro Castaldo said he was "such a wonderful guy". "I miss him every day and whenever I'm presented with a difficulty I think, 'What would Rob do?'"

Partridge's sense of humour was also highlighted with Richard Williams, who worked with him at both *Melody Maker* and Island, describing him as "one of the fun-

niest men I knew". "Nothing demonstrated that so clearly as the way he faced up to his illness," he said.

His former Island Records colleague and now IE co-founder Tim Clark, who was among many dozens of mourners at Partridge's funeral, which closed with a Mariachi band performing *My Way*, said, "[He was] full of humour right to the end and his wonderful funeral, which has left all of us thinking, 'What the hell do we do for our own funerals? How do we top a Mariachi band for Christ's sake?'"

Tim Vigon, who runs Coalition Management, paid the most emotional tribute to his Coalition colleague. "You ask anyone who ever worked here, off the record, if it's ever been the same for them and they'll all say, 'No' because of Rob Partridge and Tina Partridge because every single one of us has felt their presence in our lives.

"Beyond work they've supported us like family and I've never worked anywhere like it before and never will again and that's down to the two of them. I don't know what we're going to do without them."

Universally victorious with key award wins



Clockwise from left: HMV's Brian McClaughlin with Universal UK chairman and CEO David Joseph; A&R Award winner Jim Chancellor with Jeremy Vine and Guy Garvey; Record Company of the Year winners Polydor



UNIVERSAL CAPPED A HIGHLY SUCCESSFUL 2008 with an impressive showing at last week's Music Week awards.

The major, which finished the year with a 37.1% share of the albums market, some 17 percentage points ahead of its nearest rival Sony Music, picked up a remarkable tally of honours at the event, including:

- **Record Company Of the Year** for its Polydor label – itself the top record company of 2008 by market share;
- **The A&R Award** for Fiction's Jim Chancellor;
- **Artist Marketing Campaign Of The Year** for Polydor's Liz Goodwin's work on Elbow's *The Seldom Seen Kid*;
- **Catalogue Marketing Campaign Of the Year** for Mercury's Rachael Paley's work on Stereophonics' *Decade In The Sun*;
- **Music Sync Of the Year** for Boots' use of Sugababes' *Here Come The Girls*;
- **Digital Achievement Of The Year** for its Lost Tunes initiative.

Universal Publishing shared the Publisher Of The Year award with EMI Publishing, after the two companies proved too close to separate on market share, while the major's success with Duffy – her *Rockferry* album, released by A&M was the year's biggest seller – was marked by two award wins: Manager Of The Year went to former PIL member and Rough Trade partner Jeannette Lee and PR Campaign Of The Year was picked up by MBC's founder, uber PR Barbara Charone.

Universal UK chairman and CEO David Joseph says, "It was a fantastic night, and great recognition for our teams across all areas of the business. I'm really proud of all our winners and so glad that Jeannette got the award she truly deserved."

Meanwhile, XL won the award for Independent Record Company Of The Year, reflecting 12 months that saw it release Radiohead's acclaimed *In Rainbows*.

Sony Music won two awards – Regional Promotions Team of the Year for Columbia and Music Sales Force of the Year – while Warner's Atlantic label picked up National Promotions Team Of The Year.

News in brief

- Featured Artist Coalition board member **Billy Bragg** has dismissed industry scaremongering that unless the copyright term Directive is passed quickly it will fail. Bragg was one of the parties to meet with Intellectual Property minister David Lammy and Culture Secretary Andy Burnham last week.
- **Creamfields** is reducing its weekend and day ticket prices, as organisers revealed that Basement Jaxx and Tiesto will headline the 2009 event.
- **Simply Red** are suing EMI for money they say they are owed by the major following the collapse of EUK. According to a High Court writ, Simply Red appointed EMI as exclusive distributor of their album *Simply Red 25: The Greatest Hits*. The dispute centres on interpretation of the contract as regards bad debts. EMI says, "We're doing everything we can to recover the money that Entertainment UK owes us in connection with Simply Red and are fully committed to sharing the proceeds with them."
- **Argos** has become the latest retailer to launch an entertainment website.
- Songwriters Robin Gibb and Lamont Dozier will both be among the speakers taking part in the second **World Copyright Summit** being staged in Washington this June.
- **Transcend Records** has signed an exclusive distribution deal with Plastic Head Music for Europe.
- **PPL** will be holding its 2009 AGM on June 3 at Kings Place near Kings Cross Station.
- The **French National Assembly** has rejected the new "creation and internet law" that would have allowed Internet Service Providers to cut the connections of people who illegally download copyright material.
- The **UK IPO** is asking the music industry for its comments on a new consultation on the Copyright Tribunal. The Tribunal has been modernised over the last couple of years and the revisions stakeholders are being asked to comment on whether the Copyright Tribunal is now efficient at promoting quick and speedy resolutions to disputes and whether it has reduced costs and delay.
- The directors of **Jazz FM**, led by CEO Richard Wheatly, are buying the station from The Local Radio Company.
- The BPI has urged UK ministers not to get distracted by creating the proposed **Digital Rights Agency** and focus on strengthening planned legislation on ISPs. In its response to Stephen Carter's ongoing consultation on the proposed Digital Rights Agency, the music body has asked Government to strengthen its planned legislation on ISP responsibility for illegal filesharing and to publish draft legislation as quickly as possible.
- Ascapi president **Marilyn Bergman** has stepped down from her role after 15 years with the organisation.

News media

TV Airplay chart Top 40

nielsen
Music Control

One of AR Rahman's songs from the Slumdog OST makes gains



This Wk	Last	Artist Title Label	Plays
1	1	FLO-RIDA Right Round / Atlantic	551
2	RE	A R RAHMAN/PUSSYCAT DOLLS/N SCHERZINGER Jai Ho! (You Are...) / Interscope	529
3	2	BEYONCE Halo / Sony	501
4	4	LADY GAGA Poker Face / Interscope	475
5	6	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	437
6	5	AKON Beautiful / Universal	424
7	9	METRO STATION Shake It / Columbia	363
8	7	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	360
9	16	NOISETTES Don't Upset The Rhythm / Vertigo	337
10	8	BRITNEY SPEARS If You Seek Amy / Jive	326
11	13	KIG Heads Shoulders Kneez And Toez / AATW/Island	311
12	11	LIYY ALLEN Not Fair / Regal	306
13	12	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Geffen	300
14	10	ALESHA DIXON Breathe Slow / Asylum	290
14	22	GIRLS ALOUD Untouchable / Fascination	290
16	17	KERI HILSON Return The Favour / Interscope	272
17	20	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	262
18	18	IRONIK Tiny Dancer / Asylum	259
19	14	KELLY CLARKSON My Life Would Suck Without You / RCA	256
20	19	KINGS OF LEON Use Somebody / Hand Me Down	254
21	37	CALVIN HARRIS I'm Not Alone / Columbia	251
22	15	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	243
23	23	JENNIFER HUDSON If This Isn't Love / RCA	234
24	24	TAYLOR SWIFT Love Story / Mercury	224
25	28	SHONTELLE T-Shirt / Universal	214
26	21	KID CUDI VS. CROOKERS Day 'N' Nite / Data	212
27	26	FRANZ FERDINAND No You Girls / Dumino	211
28	29	PINK Please Don't Leave Me / RCA	205
29	NEW	KANYE WEST Welcome To Heartbreak / Roc A Fella	204
30	27	SHONTELLE Stuck With Each Other / Hollywood	182
31	30	THE PRODIGY Omen / Take Me To The Hospital	179
32	33	TINCHY STRYDER Take Me Back / 4th & Broadway	176
33	32	THEORY OF A DEADMAN Hate My Life / Roadrunner	172
34	34	SEPTEMBER Can't Get Over / Hard2beat	171
35	34	LIYY ALLEN The Fear / Regal	168
35	RE	BASSHUNTER Walk On Water / Hard2beat	168
37	NEW	T-PAIN Freeze / Jive	167
38	RE	LADY GAGA Just Dance / Interscope	158
39	RE	JAMES MORRISON Please Don't Stop The Rain / Polydor	151
40	NEW	AGNES Release Me / 3 Beat	150

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

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R1 and classical stations to compete for station gong

Moyles eyes history in wake of Sony Award nomination

Awards

By Paul Williams

RADIO ONE DEPUTY CONTROLLER BEN COOPER says Chris Moyles has the record of becoming the station's longest-serving breakfast show host in his sights after being shortlisted again at the Sony Radio Academy Awards.

Moyles, who won his first-ever Sony at last year's event, has been nominated again in the breakfast show category where he will be up against BBC Radio 5 Live's breakfast programme, 102.5 Clyde 1's Bowie at Breakfast, Kiss 100's Melvin and Charlie and BBC 6 Music's Shaun Keaveny.

"[Moyles] has done five years and three months on breakfast; that's pretty good going for a brilliant show," says Cooper. "Simon Mayo has the second longest run and Tony Blackburn the longest so Chris has to get to September to beat him."

Radio One was also shortlisted as UK station of the year in the nominations announced last Monday, an award it won three years ago.

"It would mean an awful lot to win it again. Radio One has only won it once in its history and that was a magical moment," says Cooper, whose other Radio One nominations included nods for Zane Lowe, Scott Mills and its Big Weekend event, while sister station 1Xtra claimed two nominations.

The BBC network finds itself up against two classical stations for UK station of the year, with Classic FM and Radio Three nominated simultaneously in this category for the first time since 2000.

"It's a classical-heavy category, two-to-one classical versus pop, so it will be interesting who comes out top," says Classic FM managing director Darren Henley.

"It's very vibrant. Radio Three ultimately do what they do and we do what we do, and both of them are complimentary. They do things which financially we couldn't do in a commercial situation and we're a mass-market station taking classical radio to the masses."

Classic FM's station of the year nomination comes after a year in which Henley says the station has made a number of changes, including introducing new presenters.

"We brought in new names like Lawrence Llewelyn-Bowen, Alex James, Margarita Taylor and Helen Mayhew - some really good names to go alongside some of our more established presenters."

The Global-owned station claims four nominations in total, including James as music broadcaster of the year, although it is Absolute Radio in its first year since a change of ownership and name from Virgin Radio that claims the most nominations from the commercial radio sector.

Its seven nods include three out of the five nominations for the entertainment award with Christian O'Connell, Geoff Lloyd and Tim Shaw, while its Coldplay documentary Absolute Coldplay, made with TBI Media, is shortlisted for the music special award.

"We had the most nominations of any commercial radio station and it was the most ever in Golden Square's 15-year history. It's pretty pleasing for the team here because Virgin Radio was always said to be a strong radio station," says Absolute's COO Clive Dickens.

Dickens adds the Coldplay documentary was the first independent commission since the station became Absolute, signalling a commitment to working with the music industry and its artists.

"We're not doing anything revolutionary when it comes to radio, but it's relatively surprising



Two finds itself without a UK station of the year nomination for the first time since 2000, but claims more music category appearances than any other station.

These include separate nominations for Mark Radcliffe and Stuart Maconie (his shared with 6 Music) as music broadcaster of the year and a joint one for the pair for the music programme award, plus one for Chris Evans as music radio personality of the year.

Evans, also shortlisted for the entertainment award, will for the first time host the awards ceremony, which is taking place on May 11 at London's Grosvenor House Hotel.

BBC 6 Music's interests include Lauren Laverne and Adam and Joe, while there are also music nominations for the BBC Asian Network, BBC Ulster, Bauer operations Kerrang! Radio, Key 103 and Kiss, and Global Radio's Galaxy Network.

Planet Rock, in its first year since being bought by businessman Malcolm Bluemel, is shortlisted with BBC Asian Network and Fun Kids in the digital station of the

year category it won last year, while the station of the year nominees with 1m-plus audiences are BBC Radio Ulster, Kerrang 105.2 and Magic 105.4.

● Music Week would like to apologise for a technical error causing the Sony Awards nominations to appear on its website ahead of schedule. A full list of nominations is on Musicweek.com.
paul@musicweek.com

Chris Moyles (left) has done five years and three months on breakfast - that's pretty good going for a brilliant show"

BEN COOPER, RADIO ONE

when it comes to commercial radio. Our colleagues at the BBC, when they have access to U2 or other leading bands, lead this area, but we want to do deals where we can help the music industry we love grow and prosper."

In the year after the "Sachsgate" affair, Radio

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; Ciara Feat. Justin Timberlake Love Sex Magic; Fightstar Mercury Summer; Flo-Rida Right Round; Franz Ferdinand No You Girls; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); James Morrison Please Don't Stop The Rain; La Roux In For The Kill; Lady Gaga Poker Face; Metro Station Shake It; Noisettes Don't Upset The Rhythm; Pink Please Don't Leave Me; T.I. Feat Justin Timberlake Dead & Gone; The Enemy No Time For Tears; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Bat For Lashes Daniel; Britney Spears If You Seek Amy; Deadmau5 & Kaskade I Remember; Dizzee Rascal Bonkers; Doves Kingdom Of Rust; Fleet Foxes White Winter Hymnal; Jason Mraz Make It Mine; Lily Allen Not Fair; Madina Lake Never Take Us Alive; Miley Cyrus The Climb; The King Blues I Got Love; The Prodigy Warrior's Dance; Theory Of A Deadman Hate My Life; U2 Magnificent; Yeah Yeah Yeahs Zero

C list:

Alesha Dixon Let's Get Excited; Asher Roth I Love College; Gallows The Vulture; In Case Of Fire Enemies; Maximo Park The Kids Are Sick Again; Star Pilots In The Heat Of The Night; The View Temptation Dice; Tommy Sparks She's Got Me Dancing

1-Upfront:

Golden Silvers True Romance; John Dahlback Feat. Basto! Out There; Keri Hilson Return The Favour; Middle Class Rut I Guess You Could Say; Passion Pit The Reeling; Steve Appleton Dirty Funk

Radio Two

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Bat For Lashes Daniel; Beyonce Halo; Girls Aloud Untouchable; Imelda May Big Bad Handsome Man; James Morrison Please Don't Stop The Rain; Jason Mraz Make It Mine; Paul Carrack No Doubt About It; Pink Please Don't Leave Me; Tony Christie Every Word She Said

B list:

Al Green Just For Me; Alex Cornish My Word What A Mess; Ben's Brother Apologise; Duke Special Sweet Sweet Kisses; Jon Allen In Your Light; Lily Allen Not Fair; Lunik Everybody Knows; Miley Cyrus The Climb; U2 Magnificent

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

1Xtra

A list:

Asher Roth I Love College; Beyonce Halo; Beyonce Single Ladies (Put A Ring On It); Blame Because Of You; Boy Better Know Too Many Men; Busta Rhymes Hustlers Anthem; Chipmunk Chip Diddy Chip; Ciara Feat. Justin Timberlake Love Sex Magic; Donaeo Party Hard; Elephant Man Sweep; Flo-Rida Right Round; Flo-Rida Suga; Ghetts Sing For Me; Jamie Foxx Blame It; Jamie Foxx Just Like Me; Jazmine Sullivan Dream Big; Kid Bass Feat. Sincere Goodgirls Love Rudeboys; Kig Heads Shoulders Kneez And Toez; Ryan Leslie How It Was Supposed To Be; Serani No Games; Shontelle T-Shirt; T.I. Whatever You Like; T.I. Feat Justin Timberlake Dead & Gone; T2 Feat. Michelle Come Over; Tinchy Stryder Feat. N-Dubz Number 1; Tinchy Stryder Feat. Taio Cruz Take Me Back; Young Nate I Wonder

6Music

A list:

Bat For Lashes Daniel; Camera Obscura French Navy; Franz Ferdinand No You Girls; Golden Silvers True Romance; Morrissey Something Is Squeezing My Skull; Passion Pit The Reeling; Super Furry Animals Inaugural Trams; The Maccabees Love You Better; Yeah Yeah Yeahs Zero

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

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'donis & 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

Capital FM's annual Summertime Ball announced

The party returns as Global re-recruits events organiser

Radio

By Ben Cardew

95.8 CAPITAL FM IS PLANNING its first open-air concert since shelving its annual Party In The Park event in 2006.

The new Summertime Ball concert comes as parent company Global Radio appoints a new group head of events.

Siobhan McCreesh, previously head of events at Hamleys, joins the company with immediate effect. Prior to working at Hamleys, Siobhan was head of events at 95.8 Capital FM organising, among other events, Party In The Park.

That event took place annually in the Nineties and ran until 2005 when it was shelved to make way for the Live 8 concert. It was cancelled the following year.

One of McCreesh's first responsibilities will be to oversee the new Summertime Ball, the follow-up to last December's Jingle Bell Ball, which she will also manage when it returns this year.

The new event will see 12 acts



Having a ball: Global head of events Siobhan McCreesh

appear at London's Emirates Stadium on Sunday, June 7. Capital will broadcast live from the venue from 10am to 10pm.

The first five artists will be unveiled on the Capital Breakfast show by Johnny Vaughan and Lisa Snowden on April 27, with more acts announced over the following weeks. Tickets go on sale the same day via the Capital website www.capitalfm.com and Ticketmaster.

The summer and winter balls will be annual events. McCreesh, who reports to Global Group CEO Ashley Tabor and group marketing director Nicola

Thomson, will also oversee "smaller, more intimate events" held each year across the group.

She says, "It's great to be starting work at Global at a time when events are playing such an important part in the overall strategy and on such a fantastic project as the Summertime ball."

Tabor adds, "Once again, 95.8 Capital FM will bring together the most exciting performers in the world of hit music. The Summertime ball will be biggest and best and most-talked-about event of the summer."

The Jingle Bell Ball took place at The O2 in London on December 10, with artists including Boyzone, Pussycat Dolls and The Script.

Global Radio director of broadcasting Richard Park explains, "After the phenomenal success of the Jingle Bell Ball in December we knew we had to repeat it, but this time even bigger. The Summertime Ball at London's Emirates Stadium will be one hell of an event."

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Media news in brief

● **Arqiva** has bought Global Radio's stake in Digital One to become the DAB digital radio network's outright owner. The deal sees Arqiva add Global's 63% share to the 37% it already owned. The national platform carries radio stations including Classic FM, Absolute Radio, Talksport and Planet Rock. Arqiva also takes full ownership of Now Digital, the company that operates Global's local digital radio multiplexes. Global will continue to broadcast its stations on both Digital One and Now Digital. Meanwhile, Global founder and group CEO **Ashley Tabor** announced the launch of a new radio academy at the second day of the Student Radio Conference in Leeds last week. Tabor told an audience of 200 students at the University of Leeds that the Global Academy plans to provide work experience and internship placements with Global Radio's stations for thousands of students, adding that the academy would aim to provide 500 yearly placements.

● Ofcom has published its response to the Government's **Digital Britain** report, in which the regulator proposes that smaller radio stations are allowed to merge and share programming. In return for this relaxation in rules, Ofcom is asking for

more support for DAB radio, with the creation of quasi-national network on DAB. The controversial recommendations are intended to safeguard the future of locally-produced radio content, as well as encourage the troubled DAB platform. The news comes less than a week after commercial radio industry body RadioCentre urged 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.

● Veteran conductor **Sir Charles Mackerras** won two awards for his recording of Mozart Symphonies 38-41 with the Scottish Chamber Orchestra at the BBC Music Magazine Awards for classical music last week. Mackerras picked up the orchestral award, voted for by the public, and disc of the year, voted for by a panel of judges, at a ceremony in the Kings Place concert hall in London.

● **Bauer Media** has appointed Communicorp strategy and operations director Graham Bryce as its first MD radio, Scotland. Bryce, who begins the role on June 8, will be responsible for developing strategies to increase audiences and commercial success across Bauer's eight Scottish radio stations, which



collectively attract 1.7m listeners a week. Before working at Communicorp, Bryce was the senior vice president of SVP, SBS Radio Group and spent 10 years at Capital Radio, where he was managing director of Xfm, Choice FM and Capital Gold. Bryce will report directly to Bauer Media group MD radio Dee Ford. ● Slipknot (pictured) and Swedish death metallers Amon Amarth lead the shortlists for the **2009 Metal Hammer Golden Gods awards**. The two acts go head-to-head for the best international band and shredder guitarist categories, while Slipknot and Amon Amarth are nominated for best live band and breakthrough artist awards respectively. Motörhead, Metallica, Iron Maiden, Saxon, Lamb of God and Gallows also picked up nominations in the eight fan-voted categories at the awards. Now in its seventh year, the awards take place on June 14 at the Indigo2 venue in South London.

News digital

The gloves are off as online retailers unveil competitive new pricing initiatives

Amazon and iTunes go head to head in download price war

Online retail

By Eamonn Forde

ITUNES AND AMAZON MP3 have brought a new battle to online retail, after announcing critical pricing changes, with certain downloads selling for just 29p.

Market-leading download store iTunes last week finally pushed the button on its tiered pricing initiative, something that the music industry had been calling for Apple to introduce for several years.

Apple CEO Steve Jobs had reacted to initial calls to change the pricing structure in 2005 by implying that labels were being "greedy", presuming that flexible pricing was synonymous with increased pricing.

However, it is expected that 79p will remain the key price for most tracks on iTunes.co.uk, with some catalogue titles retailing for 59p and new releases and hits selling for 99p.

Digital CEO Ben Drury, whose site has long offered variable pricing, including an initiative to sell some tracks for as little as 10p in 2007, says, "Variable pricing was the big quid pro quo for Apple after the labels agreed to go DRM-free. But I'm not convinced it's going according to plan because Amazon is offering tracks at 29p and the labels are not happy about that. People are using music as the equivalent of a footfall generator."

Labels had argued in the past that a single price point was a barrier to catalogue sales, calling for a lowering of price to open up the market further and allow for more creative ways in which to market older tracks and artists.



Digital face-off: iTunes market share is threatened by Amazon MP3's cut-price downloads

The fact that catalogue titles on CD have long been available for as little as £3 in retailers such as Fopp, HMV or Amazon – often several pounds cheaper than to download – has meant that digital catalogue sales have been very limited to date.

On top of this, Chris Anderson's theory of the Long Tail was debunked in a report at the end of 2008 by PRS for Music chief economist Will Page.

He concluded that the Long Tail of catalogue sales via digital stores is something of a myth, arguing that more than 10m tracks from an available legal catalogue of 13m went unsold online. He estimated that only 15% of available album bundles online actually sell.

Drury is unconvinced that price drops for single tracks cause a major



upswing in sales, but believes this is very much the case for albums.

"We have done variable pricing for some time and we see significant uptake when we drop album prices from £7.99 to under £5. There is a lot of psychology in pricing," he says.

Digital album sales are seen as being vitally important for the future of online music, with Universal recently identifying the area as a key point of focus for 2009.

Executives at labels will discuss, privately, the lack of traction in the catalogue market and the fact that iTunes is heavily skewed towards frontline releases.

However, while lowering the price of catalogue will doubtlessly open up the audience who still see cost as a barrier, there is a danger of

UK CONSUMERS AND AD-SUPPORTED MUSIC SERVICES

16% would pay for content to avoid ads
60% happy to watch ads in exchange for free content

40% mobile users happy to watch ads in exchange for free content

20% mobile users happy to watch ads in exchange for free instant messaging

Source: KPMG

digital retailing collapsing into a game of price brinkmanship. This has happened in the physical market, with the supermarkets treating CDs as loss leaders and the high-street specialists having to drop their prices to compete.

Amazon's move towards selling cheap downloads is seen as a temporary measure to boost sales and close the gap on iTunes: NPD Group recently found that 87% of digital music consumers in the US used iTunes last year compared to 16% who used Amazon's download service.

Forrester VP of research Mark Mulligan says, "The CD market will continue to fade. Unless Amazon establishes itself as a digital retailer then it will see the music revenue part of its business slowly slide away."

"Amazon may be prepared to sacrifice margin in exchange for growing market share over the next few years. But having Apple and Amazon fighting it out is going to be detrimental to the rest of the market as it will force competitors into rules of engagement that they just can't compete on."

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AVERAGE RETAIL PRICE OF ALL SINGLES IN UK*

YEAR/PRICE * excluding downloads

2001 £3.32

2003 £3.21

2005 £2.91

2007 £2.70

Source: BPI/TNS (2008)

ITUNES PRICING IN UK

£0.59 selected catalogue that is over 18 months old

£0.79 the vast majority of tracks are expected to stay at this price point

£0.99 selected new releases/hits will be treated as premium content

EMI launches consumer insight portal

EMI HAS QUIETLY LAUNCHED its Your SoundCheck project (www.yoursoundcheck.com) to better understand changing consumer needs and dynamics.

The initiative is part of the expanded and relaunched EMI.com, although the company is keeping tight lipped about the project.

Consumers are apparently being offered free access to pre-release and exclusive content in exchange for giving their opinions on EMI releases and strategy. While labels gathering consumer insight is nothing new, it is the scale of this project that makes it particularly interesting.

It is described to potential users as being "an exclusive online research community of people with a passion for music – just like you".

The site explains that "it's all about giving your feedback and telling us what you think" and that a user's responses go "directly to the heart of one of the world's leading music companies".

Beyond this, however, details are sketchy. In order to be considered for access, users have to fill in various fields such as age, location, gender, job type, purchasing habits, how much price affects their music shopping and even

how much they like the Your SoundCheck name (with alternative names such as SoundMuse, TheMusicInsiders and MakeMusic Mine being proffered).

CRM [customer relationship management] has become a key tool for all companies, something major labels have embraced in recent years.

EMI itself launched its new "learning lab" website, EMI.com, last year. The site allows music fans to stream music, watch videos and create playlists with a discovery feature to tailor music recommendations.

At the time EMI Music vice president of digital special projects Alex Haar said that the site "will be invaluable to our artists, helping them respond to fans in a more relevant way."

"An exclusive online research community of people with a passion for music"
YOUR SOUNDCHECK

Digital news in brief

● **The Pirate Bay** has launched a service which will conceal heavy illegal downloaders from ISPs and legislators for a fee of €5 (£4.50) a month.

● Microsoft has stated that it still plans to launch its **Zune** player outside of North America, although possibly not until next year.

● **Spotify** is opening its API (application programming interface) to third-party developers in a move that could see the service work on other platforms such as mobile, TV and gaming consoles.

● **The Fray** have launched an iPhone/iPod Touch app that lets fans stream footage from their live shows around the world. Users will also be able to listen to tracks from the band's new album via the app.

● **Yahoo Music** has opened up to allow content from external sites and services such as Last.fm, iTunes, YouTube and Flickr to give the site a broader social networking appeal.

● **Virgin Media** has appointed Richard Wheeler, former head of music and film partnerships at Orange, as its new head of music. In related news, Francis Keeling has been named as VP of digital at

Universal Music Group International.

● Tapulous has released a Coldplay edition of its **Tap Tap Revenge** mobile game. Figures from comScore show the free game has been downloaded by 34% of iPhone users.

● Credit Suisse projects that **YouTube** could generate \$240m (£163m) in advertising this year, but its running costs could total \$711m (£483m), meaning it would post a loss of \$471m (£320m) for the year. Bandwidth is estimated to make up 51% of the site's costs.

● **7Digital** has partnered with AOL to offer music download integration with the latter's Winamp application.

● A survey by ChangeWave has found that 80% of consumers say Steve Jobs' retirement would not affect their likelihood of buying

Apple products. Only 9% said they would buy fewer Apple products.

● Stuart Murdoch from Belle & Sebastian has recorded an album under the God Help The Girl name, featuring female vocalists recruited entirely via the **iMeem** music-centric social network.

● A Piper Jaffray study of US teens has found that 92% of them own an MP3 player. Of that number, 86% own an iPod. Of those polled who use paid download services, 97% said they used iTunes.

● The PRS has agreed terms with Spotify although its dispute with YouTube continues.

● We7 will launch a paid subscription service this summer that will be stripped of ads. It will sit alongside its ad-funded free streaming service.

● YouTube has revealed it is selling ads against 9% of viewed videos. This is an increase from 6% a year ago.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£1,563,717	CHRIS BROWN The O2, Dublin	38,118	Aiken
£461,700	PAT SHORTT Vicars St, Dublin	17,100	Aiken
£359,664	STEREOPHONICS Birmingham NIA	12,192	Live Nation
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilimanjaro
£190,543	STATUS QUO IG Arena, Birmingham	6,049	Live Nation
£179,212.00	STEREOPHONICS Rournemouth RIC	6,075	Live Nation
£171,234	CHRISTY MOORE Vicars St, Dublin	4,200	Aiken
£139,954	STATUS QUO Rournemouth RIC	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
£108,789	STATUS QUO Nottingham Arena	3,453	Live Nation
£106,573	BIFFY CIYRO SECC HALL 3	5,852	Df Concerts
£90,798	THE FRATELLIS Glasgow SECC	4,043	Df Concerts/PCI
£87,948	STATUS QUO AECC, Aberdeen	2,792	Live Nation
£56,394	GOGOL BORDELLO Roundhouse, London	2,892	Live Nation
£44,952	THE FRATELLIS CAIRD HALL	2,247	Df Concerts/PCI
£26,574	GOGOL BORDELLO ACADEMY	1,776	Df Concerts
£16,200	2 MANY DJ'S Dublin, Academy	900	MCD
£8,352	HERMAN DUNE Scala, London	696	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

Promoter of the Year Rob Hallett



Rob Hallett (centre) picks up his Music Week Award for Promoter of the Year from host Jeremy Vine (left) and our own features editor Chris Barrett in the Grosvenor House last Wednesday. The AEG Live President, International collected his first *Music Week* gong in recognition of his work in persuading Leonard Cohen to get back on the road last year, as well as a 2008

tour roster that included Alicia Keyes, Mary J Blige, Backstreet Boys, Bruce Springsteen, Nitin Sawhney and Bon Jovi's highly successful stadium outing. With Hallett pulling off the coup of the year in tempting Michael Jackson to end his 12-year absence from the stage, AEG Live is already building a strong case to retain the trophy at next year's ceremony.

Research reveals 15% drop in 2008 attendance figures

Arenas take a hit as global recession reaches live sector

Arenas

By Gordon Masson

ANYONE SUGGESTING LIVE MUSIC IS RECESSION-PROOF should think again after new figures from the National Arenas Association show the sector actually shrank last year.

Despite many in the business holding the live sector up as an example of how music can beat the credit crunch, the NAA's statistics – made exclusively available to *Music Week* – reveal large-scale concerts are suffering along with other parts of the industry. Overall event performances were down 2% on 2007 to 1,978, with music taking a bigger hit with the number of gigs down 14% to 881 last year.

Attendance at arena concerts fell by 15% to a little more than 5.5m during 2008, which the NAA says was below 2006 levels.

The venue organisation added one new member in 2008 when Liverpool's Echo Arena opened, taking total membership to 16 venues including Aberdeen Press & Journal Arena, the SECC in Glasgow, Odyssey Arena in Belfast, The O2 in Dublin, Sheffield Arena, Nottingham Arena, Birmingham's LG Arena and The NIA, Cardiff International Arena, London's Wembley, Earls Court & Olympia, The O2 and Royal Albert Hall, The Brighton Centre and Bournemouth International Centre.

Those venues attracted a total of more than 10.4m attendees across all events in 2008, down 3% on the previous year and with an average attendance of 5,281 – down slightly on the 5,512 average in 2007.

Average ticket price across all events was calculated at £32.24; again a reduction on the £36.86 calculated in 2007 and with the Department for Culture Media and Sport currently asking for submissions for its consultation into the ticketing market, the arenas' data on pricing makes for interesting reading.

Arena ticket prices for music events ranged from eight free concerts up to £750 per ticket, with the average ticket price for music events calculated at £39.85, a reduction on 2007. Average prices for MOR, rock, pop and R&B concerts were reduced when compared with 2007, while ethnic, classical and other genres increased.

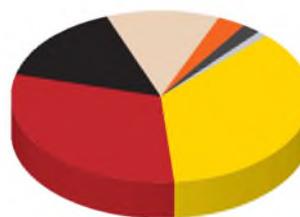
With The O2 arena smashing world attendance records with more than 1.8m ticket sales throughout

the year, the downturn in the arena sector comes as a surprise. However, the importance of music events to arena owners remains key as live music accounted for just under half of all event performances (48%) last year, but 60% of total attendance.

Breaking down the music numbers, the arenas sector mirrors trends in the recorded music business in terms of its performance in each quarter, with the fourth quarter dominating the year with 37% of event performances and 39% of attendance, compared to Q1 (16% performances, 18% attendance), Q2 (28% performances, 26% attendance) and Q3 (20% performances, 17% attendance).

In terms of genre, pop and rock continued to record the highest number and proportion of performances and attendance. However, comparisons with 2007 show an increase in average attendance at all music events, with the exception of pop concerts.

MUSIC ATTENDANCE BY GENRE, 2008



Pop 36%	R&B/hip-hop 3%
Rock 30%	ethnic 1%
MOR 15%	Other 2%
Classical 12%	

Venues and promoters keen to target their risk according to trends could lead to more ethnic concerts at UK arenas, as they were the only music events which recorded significant increases in both event performances (up by 67%) and attendance (up by 89%) last year.

All other music genres recorded reductions in event performances, from a 1% drop in MOR concerts to a 28% drop in R&B/hip-hop. In terms of attendance, however, MOR concerts recorded an 11% rise in numbers.

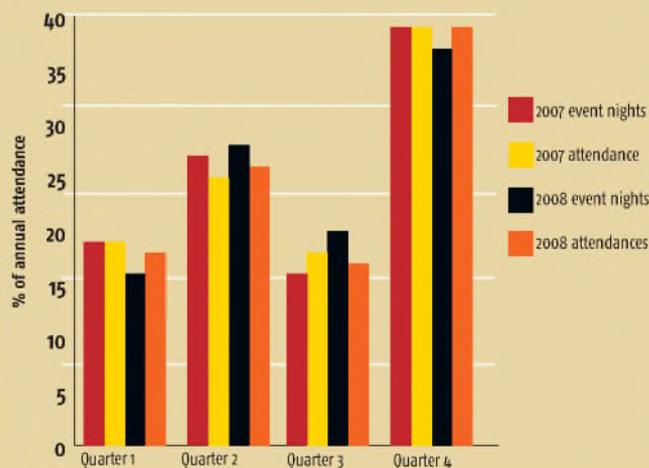
And the fall in R&B/hip-hop could represent another opportunity in the year ahead for promoters, as the genre attracted the highest average attendance at 9,135 during 2008.

The report also casts doubt on the perception that all arena shows are sell-out successes. Average attendance at music concerts in 2008 was 6,276 – down from 6,369 in 2007 and 6,318 in 2006. Based on an average capacity of 9,070 for NAA members, this represented an average of 69% capacity for music events.

In terms of top music performers, the BBC Proms continues to record the highest number of performances at 76, with only Westlife beating the annual series of classical concerts when it came to attendance. The Irish boy band performed 30 arena shows in 2008, pulling in more than 253,000 fans, compared to the 249,000 Promenaders, while the Spice Girls set the year's highest average attendance at 17,007.

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MUSIC PERFORMANCES AND ATTENDANCE BY QUARTER, 2007 & 2008



UK festivals get Euro push with AIF deal

UK FESTIVAL PROMOTERS ARE HOPING for a boost in European visitors this summer after trade organisation the Association of Independent Festivals (AIF) negotiated a deal to become part of a £1.8m marketing initiative organised by VisitBritain.

The national tourism body's European Value Campaign launches across Russia, Spain, France, Germany, Italy and the rest of Europe this month. Aimed at the 25- to 35-year-old age group, it will include press advertising, direct mail, local-language websites and PR support.

Using the slogan See More For Less, VisitBritain is pushing the benefits offered by the weak pound, as well as Britain's relative compactness to convey the message that visitors can take in many attractions during a short, inexpensive trip.

As part of the promotion, AIF member festivals are offering overseas visitors a 20% discount on tickets when they purchase through the VisitBritain site. The hope is that

visiting music fans might choose to extend their stay to explore the UK further.

AIF co-founder Rob da Bank says, "Let's make no bones about it, the British festival market is the best in the world and we need to shout about it, so this deal is great for AIF and for the independent festival sector as a whole. One of the reasons I wanted to set up AIF was so we, as independent festival promoters, all got talking and this deal would not have been possible without us existing as a collective of creative businesses."

The deal was brokered by AIF co-founder Ben Turner, who adds, "VisitBritain has been completely open to our thinking and ideas, and share a similar understanding of the true importance of the Great British festival to UK tourism and creative culture. I'd like to think this is a relationship that will grow and grow as we mirror the trend of people wanting to base international holidays around music festivals."



Partners forge new venue

CAMDEN'S LATEST LIVE VENUE makes its debut this week when Tom Cawley's Curios become the first act to perform at The Forge, a purpose-built venue in the heart of the area's musical neighbourhood.

The building, on the site of the former Café Delancey, is the brainchild of husband-and-wife musicians Adam and Charlotte Caird, who have linked up with Charlotte's sister Victoria and brother-in-law Roberto to merge the venue with the restaurant. Caponata.

"Roberto used to manage restaurants for other people, but wanted to open his own place, and Charlotte and I wanted to open our own venue so we could lay down some roots," explains Adam Caird.

The result is that Caponata and The Forge have been linked by a glazed courtyard allowing the two premises to become one for events such as their Sunday Sizzle sessions where diners are entertained by live music.

The Forge's owners are using their experience as classically-trained musicians to try to help others get a foothold in the live business.



Forge co-founders Charlotte and Adam Caird at the venue

"When you come out of a music college, it's very hard to put on a gig in London because of the expense of hiring a venue, so we're going to make sure we support up-and-coming artists as well as more established names," says Adam Caird.

With bookings at the 125-capacity The Forge and Caponata already extending to mid-July, Caird is hoping that music lovers will welcome Camden's newest venue. He says, "We're going to use the first few months to figure out what works best for concert times, but we're delighted with the way The Forge has turned out. It's a lovely venue where we can both work and perform, as well doing our own recording and hopefully help out other musicians as they start their careers."

Minister told of potential problems

Hopes high for UK work visa rethink

CAMPAIGNERS LOBBYING FOR A Government U-turn on the new system regarding working visas for artists visiting the UK are hoping that a meeting with the minister in charge of the issue could result in a departmental re-think.

The National Campaign for the Arts (NCA) recently led a delegation of arts industry representatives to meet Minister for Borders and Immigration Phil Woolas to discuss the impact of the new points-based visa rules and regulations.

These require performers from outside the European Economic Area to have a sponsor for their time in the UK, as well as meeting specific criteria to build enough points for visa eligibility.

Woolas was told that the arts and music industries have faced particular challenges since the system came into operation in November, exacerbated by the fact that officials in various offices and embassies around the world are unfamiliar with the requirements and are providing incorrect advice to would-be visiting artists as a result.

Another concern is that the IT system designed to run the immigration set-up is incapable of processing the high turnover of artists entering the UK.

"The problems with the new system are manifest," says Asgard managing director Paul Fenn, who attended the meeting with Woolas on behalf of both the Concert Promoters Association and the

Agents Association. "When it comes to processing artists from the likes of the US and Canada, then as long as they are coming through the concession route - when they will be in the UK less than three months - the system is slow but workable.

"However, for anyone living in visa countries in Asia and Africa it becomes a lot more tricky. It's not impossible, but if you take artists from Mali as an example, it is very expensive for them to get a visa and they have to wait for up to two weeks to get their passports back."

Another criticism of the new service are the 41 questions that have to be answered online. Fenn believes that fewer than 20 of those questions are relevant, "but the whole process has to be done for everyone in the entourage".

Despite the difficulties, Fenn reveals that the NCA delegation left the meeting with Woolas in good spirits. He adds, "In the past we've been told that the department has other priorities to address, but this is a problem for us today, so we're hoping that they can start looking at solutions now rather than bumping us down the pecking order."

Fenn adds the minister "seemed to understand" the problems raised and said he would investigate solutions with his team. "In that regard, the meeting could not have gone better," concludes Fenn, "But I don't know what that means when you are dealing with a politician. We'll have to wait and see."

Live news in brief



● East London festival **Field Day** has confirmed The Horrors (pictured), Little Boots, Santigold, Mystery Jets and Juana Molina to the bill for the August 1 event. Now in its third year, the Victoria Park festival's bill also includes Mogwai, Four Tet, James Yorkston, Apes And Androids, Malcolm Middleton, Aeroplane, Skream and First Aid Kit.

● Scottish festival **Wickerman** is ploughing a green path for its peers by advocating a programme that will turn rubbish into fuel. Last year's event generated about 44 tonnes of assorted waste and, aware that green credentials are becoming increasingly important to music fans, Wickerman's litter collection team the Wickerpickers will send the rubbish from the July 24-25 event to the EcoDeco Plant as part of a pact with Dumfries and Galloway Council. Festival Director Jamie Gilroy says the EcoDeco plant uses a complex system of shredding, drying, sieves, fans and magnets to sort out mixed waste and is the only one of its kind in Scotland. "The majority of our waste is either recycled or made into fuel pellets, which help power things like cement factories. As far as we are aware no other festival generates power from rubbish," he says.

● The **Homecoming Festival** has attracted Setanta Sports and Halewood International as the event's headline sponsors. Setanta Sports GB marketing director Timothy Ryan says, "Scotland is a very important market for us as we broadcast the Clydesdale Bank Premier League exclusively live and so partnering with an event of this profile helps to broaden our awareness even further." Social networking site Bebo is already a sponsor.

● **Seatwave** is claiming it has become the UK's leading fan-to-fan ticket exchange and Europe's number one independent ticketing website. The company is basing its findings on February traffic statistics released by Hitwise and comScore, the latter of which tracked more than 1.4m unique monthly visitors. Seatwave says it experienced 232% growth in the fourth quarter of 2008, compared to the previous year, but the company declines to release financial data.

● Will Young, The Stranglers and The King Blues have been added to the **GuilFest 2009** line-up, playing alongside the likes of Motörhead, Brian Wilson, Happy Mondays, Athlete, The Charlatans, The Wailers and Nouvelle Vague.

Tixdaq Ticket resale price chart

pos	prev	artist	Av resale price (£)	dates
1	NEW	LATITUDE FESTIVAL	345	1
2	1	MICHAEL JACKSON	266	45
3	NEW	MADONNA	206	4
4	NEW	READING & LEEDS	202	6
5	2	V FESTIVAL	162	4
6	NEW	KINGS OF LEON	141	5
7	NEW	LEONARD COHEN	140	1
8	5	ERIC CLAPTON	133	10
9	NEW	EAGLES	130	5
10	NEW	A-HA	113	3
11	8	BOB DYLAN	108	5
12	15	ENRIQUE IGLESIAS	107	6
13	9	TINA TURNER	104	8
14	6	AC/DC	103	8
15	11	BEYONCE	100	11
16	7	SPANDAU BALLET	98	8
17	NEW	JAMES TAYLOR	98	4
18	3	U2	96	8
19	10	LIONEL RICHIE	87	6
20	13	BRUCE SPRINGSTEEN	86	6

tixdaq.com - live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	9	LEEDS FESTIVAL
2	3	READING FESTIVAL
3	2	T4 ON THE BEACH
4	19	MICHAEL JACKSON
5	17	SPANDAU BALLET
6	1	KINGS OF LEON
7	5	BENICASSIM FESTIVAL
8	NEW	U2
9	10	GIRLS ALOUD
10	NEW	OASIS
11	18	TAKE THAT
12	NEW	PINK
13	6	TINA TURNER
14	14	V FESTIVAL
15	7	LIL' WAYNE
16	NEW	OXYGEN FESTIVAL
17	4	BEYONCE
18	NEW	THE PRODIGY
19	NEW	COLDPLAY
20	NEW	AC/DC

hitwise

News publishing

EMI hails Moot as its man for Europe

UK chief promoted to European creative president in raft of changes for publisher

Executives

By Paul Williams

EMI MUSIC PUBLISHING'S GUY MOOT HAS BEEN PROMOTED to a pan-European A&R role to run alongside his existing job heading the UK business.

The UK president has acquired the additional title of president of European creative as part of a series of changes being introduced by EMI Music Publishing chairman and CEO Roger Faxon to the way the publisher runs its European operations.

Faxon says the rethink follows EMI Music Publishing Continental Europe president and CEO Peter Ende stepping down last year after 28 years with the major, with Faxon then taking a look at how the European business operated.

"As we looked over the estate we saw a lot of potential in developing the European market, in the sense that there's a lot of fantastic music out there that we want to find and develop in a much more concerted way," says Faxon.

Under these changes EMI's UK and continental European regions are being combined into a single region led directly by Faxon, with global chief operating officer Leo Corbett as his deputy and Claudia Palmer as the region's chief operating officer. She will run the region on a day-to-day basis, working with the managing directors in each territory.

A new European executive committee has also been created to set policies and strategies to drive what Faxon calls "meaningful revenue growth". Faxon will chair the committee, which will also include Corbett, Palmer and



"You can't keep music in different boxes any more... music travels at the speed of light these days so you have to have a pan-European view"
GUY MOOT, EMI MUSIC

representatives of what he describes as the three key areas that generate revenue for the company: A&R, sales and business affairs.

Moot will occupy the A&R seat in his new role in which he will be charged with developing greater

A&R operational effectiveness across Europe and working with the MDs and creative teams in all territories.

Sitting alongside Moot on the European committee will be Manuel Tessloff as executive vice president of sales for Europe and Antony Behawi as general counsel for Europe.

"The fact is, if you look at Guy's career over the years the breadth and depth of knowledge and understanding of the European market is pretty deep," says Faxon.

"He cut his teeth with a lot of it and has remained very much involved, even while running the UK business. It was an absolutely logical appointment; with Manuel and Antony we have a group of three talented people."

Moot, who has been running the UK company since succeeding Peter Reichardt in May 2005, says the new role will be a change for him "because it's a bigger playing field, but it's more exciting".

"I don't think you can keep music in lots of different boxes any more. Music travels at the speed of light these days so you have to have a pan-European view," he says.

On the sales side, Tessloff will work with the European MDs and sales teams to develop what Faxon says will be "a more consistent and cohesive approach to taking advantage of the many opportunities to connect our music with a European audience".

Behawi, meanwhile, will work with MDs and the business affairs teams to ensure what Faxon says is a more co-ordinated approach to deal-making and other legal issues. Oliver Schwenzer will be his deputy.

Behawi and Schwenzer will also serve with global services senior vice president Neil Gaffney on a newly-

formed working party called The Society Relations Group.

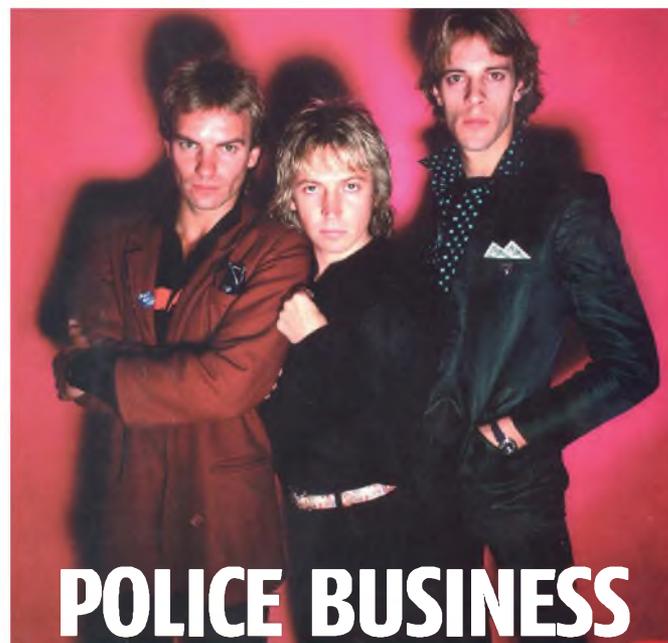
Chaired by Faxon, it will be concerned with helping EMI to better co-ordinate how it reforms and improves licensing regimes across Europe.

Faxon says specifically that means the company must drive better behaviour and results from the societies. As part of its work, the group will focus on CELAS, the publisher's joint venture with PRS for Music and GEMA offering pan-European licences for EMI repertoire.

"It's really critically important that we as a business recognise that a very large proportion of our revenues come through the society system and we need to focus on our relationship with the societies," he says.

EMI Publishing media and business development European vice president Jonathan Channon is also taking on an enhanced pan-European role and will be responsible for developing strategic partnerships with major broadcast and other media partners across Europe.

paul@musicweek.com



PRS for Music Top 10: Most-played Police songs

PRS
for MUSIC

Pos. SONG / Writer Publisher

- 1 EVERY BREATH YOU TAKE Gordon Sumner GM Sumner
- 2 MESSAGE IN A BOTTLE Gordon Sumner GM Sumner
- 3 ROXANNE Gordon Sumner GM Sumner
- 4 EVERY LITTLE THING SHE DOES IS MAGIC Gordon Sumner GM Sumner
- 5 SHE WANTS HIM Gordon Sumner EMI
- 6 WALKING ON THE MOON Gordon Sumner GM Sumner
- 7 CAN'T STAND LOSING YOU Gordon Sumner GM Sumner
- 8 SO LONELY Gordon Sumner GM Sumner
- 9 DE DO DO DO DE DA DA DA Gordon Sumner GM Sumner
- 10 WRAPPED AROUND YOUR FINGER Gordon Sumner GM Sumner

The Police were named the UK's top international touring act of 2008 this month. In light of that, *Music Week* has taken the opportunity to look back at those songs that performed best for the group over the past 12 months across radio, online and live performance.

The Police beat competition from Iron Maiden, Coldplay and the Spice Girls for the highest-grossing tour activity last year and, looking at the band's catalogue, it is not surprising. Despite the group originally splitting up more than 20 years ago, songs such as Every Breath You Take, Walking On The Moon and So Lonely remain big favourites on the airwaves and their recent comeback helped fuel a wave of nostalgia for the catalogue.

The evergreen Every Breath You Take tops the chart, followed by fellow standard Message In A Bottle. Both songs are self-published by Gordon Sumner, as are the majority of tracks in the top 10, with the exception of She Wants Him, which is held by EMI Music Publishing and charts at number five.

Source: PRS for Music - www.prsformusic.com

Sony/ATV signs Ten Songs talent



HOT ON THE HEELS OF signing a contract with Island Records, Erik Hassle has inked a publishing deal with Sony/ATV.

The 20-year-old talent emerged from the Stockholm-based Ten Songs management and production stable earlier this year following two years spent in development.

His deal with Sony/ATV was signed in partnership with Ten Songs.

Sony/ATV UK managing director Rak Sanghvi says it was a complex deal to structure, but he was delighted to have it concluded.

"I am thrilled to be in business with Erik and Ten Songs," he says. "When I first heard Erik's songs I knew this was someone we had to

have for our roster. His talent as a songwriter and performer will surely cross over into foreign markets and I'm confident Erik has a great international career ahead of him."

The deal also encompasses Tommy Tysper, Markus Sephrmanesh and Gustav Jonsson, two of Hassle's co-writers on his forthcoming self-titled album.

Hassle's debut is to be released by Island Records in the UK and Republic Records in the US.

An early demo, entitled Hurtful, has been enjoying a huge internet buzz, with significant radio play in Scandinavia.

The first release in the UK will be a single in June, followed by his album in late October.

The production music sector is seeing a raft of changes, but revenues and business remain strong

Background music steps up

Publishing

By Susan Butler



COMPETITION IS HEATING UP in the production music business. Companies offering so-called wallpaper music

that once inspired yawns by contemporary music standards are now proving to be a stronghold in this economy. Producers and advertising agencies are cutting music budgets, in turn driving up the demand for quality production music. But in the UK, some executives fear that competition by publishers with newer business models are instead driving down the value of music for the entire industry.

Production music has been a relatively stable, niche business-to-business market since its inception in England after World War II. Production music is pre-recorded stock music traditionally licensed for low-budget films, television programmes, commercials and corporate videos. The licensing fees are a small fraction of the fees charged by publishers for a recording artist's track or a professional songwriter's composition.

No one seems able to estimate the gross revenues production music generates worldwide. But publishing experts agree that one of the crown jewels of BMG Music Publishing when it was sold in 2006 was its world-leading collection of production music libraries, including Killer Tracks, Chappell, Bruton, Firstcom and Koka-Media. While production music made up around 13% of BMG's total 2005 publishing revenue of £253m (€370m), the high-margin business accounted for more than 25% of the publisher's earnings before interest, taxes, depreciation and adjustments (EBITDA) of £58m (€85m), according to documents reviewed at the time. Universal Publishing Production Music now owns the BMG libraries.

"There are great advantages for a music publisher," says Nick Firth, former chairman/CEO of BMG Music Publishing and current owner of New York-based Parthian Strategies. "First, you don't have to worry about the hit parade. There are no charts, no hits, no stars, no managers. The music publisher is in control. The other advantage, from the financial point of view, is the publisher owns the music and the master. So it's a lucrative deal."

One publisher owning the master



and the music streamlines the licensing process.

"For the user, the advantage is the simplicity of the clearance of all rights", says Universal Music Publishing Group chairman/CEO David Renzer. "Today's [hit] music has more and more split copyrights, which mean more parties to license from. The beauty of production music is that one licence can clear all rights."

Changing market

Top production libraries both large and small are reporting solid business revenues.

"Even with the full-blown recession, production music is not seeing any declines in our company," says Universal Publishing production music worldwide president Gary Gross. "We're probably benefiting [from the recession]. As production budgets get cut, we find them coming to us."

Much of today's production music makes it a good alternative for producers and advertisers.

"The quality of production music has to be as high, or maybe even higher, than publishing music because of who we license to: music experts whose business it is to have perfect ears and to be able to hear if an instrument is out of tune or a composition isn't well-written", says Gross. "It's an expensive investment."

Luxury car manufacturers, hit hard by the economy, are noticing the quality. Universal's and EMI Music Publishing's production music libraries both recently inked advert deals for Mercedes-Benz.

"We're also cutting lucrative deals with cellphone providers where they're embedding music from our production music library in the handsets," says Renzer.

Growth areas for Sony/ATV Music Publishing, which owns

Extreme Music, include online uses from webisodes, games and advertising, claims the Sony/ATV VP business development John Pires. Production music has even made it on iTunes as relaxation, yoga, holiday-themed and similar music.

EMI Music Publishing, the other major player in production music with such libraries as KPM and Music House, is even competing in the commercial music field.

"There are no charts, no hits, no stars, no managers... the publisher is in control and owns the music and master. It's a lucrative deal"

NICK FIRTH, PARTHIAN STRATEGIES

"KPM's material has become very cool with DJs", says EMI Music Publishing UK executive VP of media and business development Jonathan Channon. "Some of our Seventies material has been discovered by very cutting-edge DJs who are now sampling them. Pieces that were created to sit underneath an advert for a Martini have now ended up being sampled by Gnarl's Barkley and others".

The new UK model

Until fairly recently, nearly all production music publishers licensed users through MCPS for reproduction (mechanical and sync) rights and PRS for Music for performances. The societies pay a portion to publishers and a portion to composers, with producers needing only obtain a licence from MCPS since broadcasters obtain the performance licenses.

"By bringing all the production music libraries together under the MCPS banner, users had one place to go for access to an enormous volume of music," says a source. "It was

simplified administration and worked extremely well for a long period of time."

But as new ways to use production music continued to expand, the rate structure for the licence fees to reflect each use became more complicated, along with the clearance process.

Then, Boosey & Hawkes directors Andrew Sunnucks and Robert Hurst learned about the American business

model. Most production music publishers pay a lump sum to composers to buy out all recording and music publishing rights, including all mechanical and sync rights, with composers only receiving ongoing performance royalties.

Hearing complaints from producers about the complicated MCPS licensing process, Sunnucks, Hurst and about a dozen composers formed Audio Network in London.

"The idea was that if we could make the process of licensing music easier, then more people would use more music, which would ultimately lead to much better revenue for composers and publishers," says Sunnucks.

They created a hybrid of the American and British models, offering sync-free —avoiding MCPS — and banking on PRS for Music performance royalties for most of its revenue.

At Audio Network, users subscribe for a "low front-end fee", which, according to Sunnucks, is designed to only cover its services to the customer and the cost of sending

DVDs, CDs and hard drives holding the music. The majority of subscribers pay an annual fee of £3,000, he says, although some may sign up for a shorter time with varying fees. Subscribers then receive rights for all uses in all territories. The company now has more than 3,000 combined annual and individual use subscribers, he says.

MCPS, responding to the competition and demands by publisher members, streamlined the process and the rate card, offering a broad range of rates.

"We're finding a lot of people who left MCPS to use Audio Network's product are going back to MCPS," says a source.

Still, many executives and composer representatives criticise the sync-free model. They believe working outside MCPS devalues music and drives prices down because users are not paying for the right to reproduce the music. They also say that the model does not fairly compensate composers, who are deprived of their share of sync fees plus any revenue from companies that use the music for corporate DVDs, trade show presentations or other non-performance uses.

For example, owner of Berlin-based UBM Records Uwe Buschkötter says the music from his production music library became part of the autobiographical audiobook CD by former German Chancellor Helmut Schmidt, which sold about 500,000 copies.

"We, as serious publishers, have the trust of our composers", he says. "They have the right to get payment for their art. It's an incredible thing to not pay composers sync fees."

Sunnucks acknowledges that the lack of composer compensation for non-performance uses "is the weakest link in our model", but says that making exceptions for such uses would interfere with the simplicity of the licensing model.

Meanwhile, other publishers are breaking away from MCPS to license directly.

"My view is we're going to be a mixed economy," says Channon. "We're never going back to the days of just MCPS library member usage only. There will be a need and a demand for the Audio Network model, and our job is to continue to provide quality music and a quality option."

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the April 16 issue

News diary

Dooley's Diary



MusicWeek Awards 09

Music industry takes the maxim 'drink and be merry' to its limits

WE MAY BE IN THE MIDST OF A RECESSION and prices at Grosvenor House err on the generous, but that certainly wasn't about to dampen spirits as the industry came together last week to recognise its successes at the annual Music Week Awards. Indeed, 50 years since the first copy of MW hit the shelves it's nice to know the music business still knows how to celebrate, with **drinking bills entering five figures** on many a table. But, while the official after party kept revellers entertained until 2am, Record Company of the Year **Polydor** nudged the evening on a little later taking over the **Met Bar** down the road where the equally extortionately-priced drinks kept the party going into the **early hours of the morning**. Even if we do say so ourselves, the night was filled to the brim with special moments: from **Guy Garvey taking Fiction's Jim Chancellor into his arms** when presenting him with his A&R Award to Duffy's most un-Dusty like **bout of swearing**. But possibly the most moving speech of the night was **Tina Partridge's** tribute to her late husband Rob, winner of the Strat award. "When Rob wrote for *Music Week* 30 years ago, I don't think he would have ever imagined he would receive this award," she said, to a standing ovation. "Thank you all for honouring Rob." Legendary singer songwriter **Tom Waits** also gave a (typically gravelly) video tribute to Partridge, as did a champagne-sipping **U2**. Of, course it wasn't all play: one *Music Week* writer was so dedicated to the cause he ended up interviewing Guy Garvey at

roughly three in the morning, after several hours of refreshment. The results will be available to download, as soon as we can work what on earth he is saying. Meanwhile, with three press releases to pre-write, just in case one of her Academy Music Group-nominated premises picked up the **Venue of the Year** award, the hard work paid off for PR and sponsorship manager Louise Kovacs whose colleagues cracked open the bubbly to celebrate her birthday plus the bonus of her office – the **O2 Brixton Academy** – lifting the coveted prize. And, finally, who was the unlucky guest that managed to lose both Blackberry, phone and £500 on the night? Thank you all round to everyone who made it one of the best MW Awards in years... **Jason Mraz** was in town for a run of dates across the country recently and, while in the capital, the American artist was cornered by his friends at Atlantic Records who presented him with various plaques celebrating his UK sales success. Mraz's latest album *We Sing We Dance We Steel Things* is approaching gold sales in the UK and lead single *I'm Yours* is climbing the chart again. Pictured left to right (below) are Atlantic's Nikki Fabel, Bill Silva, Deirdre Moran, Damian Christian, Jason Mraz, Max

Lousada and Nicola Eyre... **Johnny Vaughan** left last Monday's Sony Radio Awards nominations announcement he was co-hosting with Lisa Snowdon in something of a huff after learning his and Snowdon's own Capital FM breakfast show had been completely overlooked by the judges. His **continual berating of the BBC** as he and Snowdon revealed the shortlists at Orchid in London's Piccadilly didn't exactly go down too well either... The publishing sector loses one of its good men to the other side this week as EMI Music Publishing's former head of A&R **Kenny McGoff** begins a new role working with former boss, Columbia president Mike Smith... We were amazed, shocked and slightly ill to discover that **Craig David's** rather "of its era" debut album *Born To Do It* has been voted into second place in MTV's **Greatest Album Ever** (since 1981) poll, receiving more votes than Radiohead and Nirvana combined. Given that the poll was open to fans, we suspect some kind of internet fixing hilarity. Or have we just misjudged Southampton's most loved **urban crooner**?... Budding Sammy Clingans, Gary Doherty and Darel Russells listen in: HMV is staging a five-a-side Industry Soccer Challenge in aid of the Clc Sargent charity on Friday May 29 – the day before the FA Cup final. Teams will

be drawn primarily from the music, film/DVD and games industries, as well as from relevant trade and consumer media. The crack *Music Week* team, sadly, will not be there, as it's our press day and we're slightly upset they used the word "soccer". But we do advise you all to join in: entry cost for each team is £250 with all proceeds to charity. For more info, contact Rae Peal (07734 088 464) / five-a-side@hmvfootball.co.uk... **Billy Bragg, Pete Waterman** and some of their pals stepped up their



campaign against Google's **YouTube** video sharing site last week. Pete Waterman told how his massive Rick Astley hit *Never Gonna Give You Up* had received 154m hits on YouTube, courtesy of the **Rickrolling** phenomenon, and he had received a **cheque for just £11**. The producer said at a PRS for Music conference to mark the launch of www.fairplayforcreators.com that he would receive more from the song being played on Radio Stoke than on YouTube. Pictured left to right in the photo above are: Charity Hair, Shelly Poole, Bragg, Debbie Wiseman and Ruth Rogers...



SNAPPED!



Pictured clockwise from top left: Atlantic Records, the national promotions team of the year; Barbara Charone (PR campaign award) and manager of the year Jeannette Lee with Duffy; producer of the year Brian Higgins and the Xenomania team with *Music Week* A&R editor Stuart Clarke; Elbow's Guy Garvey with artist marketing campaign of the year winner Liz Goodwin; Sony's sales force of the year team; awards presenter Jeremy Vine with the magazine that started it all. Circled: Guy Garvey and Fiction's Jim Chancellor (A&R award)

PHOTOS: TONY ATTILE (BLACK INK)



Universal Music Publishing No.1 Albums Company 2008



Features

TOO CLOSE TO CALL

Nobody could have predicted just how close the battle for 2008's publishing market share would be, with EMI's domination of the singles market and Universal's album clout leading to inseparable totals for the first time ever. Music Week crunches the numbers one last time and reflects on a vintage year

PICTURES BELOW
Now! 71, X Factor Finalists' Hero and Take That's The Circus were among the biggest hitters of 2008, while Alexandra Burke's version of Leonard Cohen's Hallelujah gave Sony/ATV a huge boost



Publishing

By Paul Williams

BACK IN 1968, KATHERINE HEPBURN AND BARBRA STREISAND claimed an Academy Awards first when their joint Best Actress win marked the first time in Oscars history that an acting award had been shared.

Fast forward 41 years and for Hepburn and Streisand read Guy Moot and Paul Connolly, whose company's respective chart performances during 2008 were so evenly matched that an unprecedented tie ended up being declared at last week's Music Week Awards for the Publisher of the Year prize.

For Moot and EMI Music Publishing the result ended an incredible 13-year run in which the publisher had been the outright annual winner, but for Connolly and his team at Universal it was the first time they could boast of being top publisher, albeit in a draw with their main rival.

The first three quarters of the year had suggested EMI had once again defied the odds of holding off its bigger rival which, despite having merged with BMG Publishing, had failed to overturn EMI's dominance across 2007 and sat in its shadow again during 2008's opening nine months.

But the closing three months of the year changed everything, with Universal winning the quarter after a run that included albums by The Killers

and Stereophonics and which gave it enough extra sales to allow it to play catch-up with EMI when it came to calculating the market share figures for the entire year.

In 2007, EMI's victory over Universal had seemed narrow, outclassing its rival by just 1.2 percentage points. But the closeness of this latest contest is something else, even surpassing 2000 when EMI's combined score of 17.5% was narrowly ahead of Universal with 16.8%.

For the whole of 2008 both EMI and Universal's combined scores came out at around 22.1%, while Warner/Chappell retained its third-place spot with 15.4% and a Hallelujah-fuelled Sony/ATV claimed its best annual score yet with a 12.4% share of the combined market.

As evenly-matched as the two main players' figures were on the combined table, there was at least clear light between them on the separate singles and albums rankings, with EMI claiming an assured victory on singles and Universal doing the same on albums.

EMI's 24.6% singles market share for the year was up slightly on what it managed in 2007 as it claimed a 60% share of its writer Duffy's hit Mercy, which finished as the year's third biggest-selling single, 25% of Katy Perry's fourth-placed I Kissed A Girl through Cathy Dennis, and more than a quarter of the Estelle hit American Boy, the year's sixth top single. It also had exclusive control of the Sam Sparro hit Black & Gold, the year's 10th most popular single.

It was a different story on albums, however. EMI's share declined year-on-year from a market-leading 27.5% to 20.1% as it dropped to second place behind Universal, which took 24.2% of the market. This marked a reversal of fortunes for the two leading publishers as Universal finished as 2007's biggest singles company, while EMI had led on albums.

A year on and, despite its albums market share being clipped back, EMI claimed the dominant shares on the two biggest-selling albums. It owned a 52% stake in Duffy's Rockferry through the singer herself and more than 48% of Take That's The Circus, led by band members Howard Donald and Jason Orange. It also had a presence on five more of the year's 10 most successful albums, including more than 20% of each of the year's three regular Now! albums, while having more than half of Pink's 13th-placed Funhouse and exclusively controlling Scouting For Girls' 14th-ranked self-titled debut.

Universal's superior albums showing was emphasised by the fact it not only had shares of the seven titles in the year's Top 10 featuring EMI repertoire, but had the rather helpful additional bonus of most of Coldplay's album, too. Paul Connolly's company claimed 92.5% of the band's Viva La Vida or Death And All His Friends, which finished as the year's fifth-biggest seller, significantly boosting a market share that also included 28% of the Duffy album through the likes of Eg White and Steve Booker and a fifth of the Take That album via Mark Owen.

Just outside the Top 10, Universal also controlled all of The Killers' 11th-placed Day & Age, more than 90% of the Stereophonics' 17th-placed best of A Decade In The Sun, and nearly nine-tenths of its writer Adele's album, which was 2008's 20th top seller.

Although the publisher's singles share slipped back a little, its 19.7% share still made it the market's second top player as Mariah Carey's share of the X Factor Finalists' cover of her hit Hero gave it 50% of the year's second-biggest seller, while its writer Steve Booker secured it 40% of Duffy's third-placed Mercy.

Below EMI and Universal, 2007's third- and fourth-placed publishers retained their year-end positions in 2008, but beyond the rankings the two companies' market share figures tell a different story. While third-placed Warner/Chappell's 15.4% combined share for 2008 was not significantly different from its 2007 score of 16.2%, Sony/ATV in fourth place produced the highest year-end figures in its history. Its 12.4% combined share narrowed the gap on Warner/Chappell from 6.9 percentage points in 2007 to just 3.0 points last year.

Sony/ATV, which as recently as 2006 had set a new annual personal best when the likes of Take That's Gary Barlow, Oasis main songwriter Noel Gallagher and Razorlight took its annual combined score to 12.3%, characteristically left its strongest performance of the year to quarter four as the Hallelujah effect and some blockbuster albums sent its market share rocketing.

X Factor winner Alexandra Burke's cover of the

Leonard Cohen song and a revival of Jeff Buckley's own reworking had already secured Rak Sanghvi and his team their best yet showing on singles in a quarter when it captured 23.7% of the market in quarter four. That translated on the annual figures to Sony/ATV's singles share accelerating from 8.9% in 2007 to 14.5% in 2008, leaving it little more than a percentage point behind Warner/Chappell.

The company's rapid rise on singles, though, is contrasted with its albums performance where its improvement was far more modest, rising year-on-year from 9.6% to 10.7% with its star performers including Gary Barlow. He helped the publisher to a 20.2% share of Take That's The Circus album, while its other album highlights included 100% of Oasis's 19th-ranked Dig Out Your Soul. The Oasis album was subject to one of a number of high-profile deals the publisher signed during what was the first full year with Marty Bandler as global chairman and CEO. With Noel Gallagher a longtime writer on its books, it signed the rest of the band, all of whom contributed songs to this new album.

Unlike Sony/ATV, Warner/Chappell's 2008 performance was very evenly balanced between singles and albums, just as had been the case in the previous two years, with a 15.1% albums share and 15.8% on singles.

2008 TOP 10 SINGLES

TITLE / ARTIST / WRITER / PUBLISHER
1 HALLELUJAH Alexandra Burke / Cohen Sony/ATV 100%
2 HERO X Factor Finalists / Carey, Afanasieff Universal 50%, Warner/Chappell 50%
3 MERCY Duffy / Duffy, Booker EMI 60%, Universal 40%
4 I KISSED A GIRL Katy Perry / Perry, Gottwald, Max, Dennis Kobalt 56.3%, EMI 25%, Warner/Chappell 18.8%
5 ROCKSTAR Nickelback / Kroeger, Kroeger, Peake, Adair Warner/Chappell 100%
6 AMERICAN BOY Estelle feat. Kanye West / Lopez, Speer, Harris, Adams, Estelle, West, Catalyst 40%, EMI 27.5%, Carlin 20%, Chrysalis 12.5%
7 SEX ON FIRE Kings Of Leon / Followill, Followill, Followill, Followill P&P 55%, Bug 45%
8 NOW YOU'RE GONE Basshunter feat. DJ Mental Theo / Altberg, Nabuurs Warner Chappell 75%, Collect 12.5%, CC 12.5%
9 4 MINUTES Madonna feat. Justin Timberlake / Timberlake, Mosley, Hills, Madonna Warner/Chappell 75%, Imagem 25%
10 BLACK & GOLD Sam Sparro / Rogg, Falsone EMI 100%

2008 TOP 10 ALBUMS

TITLE / ARTIST / WRITER / PUBLISHER
1 ROCKFERRY Duffy / EMI 52%, Universal 28%, Stage Three 20%
2 THE CIRCUS Take That / EMI 48.1%, Sony/ATV 20.2%, Universal 20.2%, Stage Three 5.1%, Reverb 3.9%, others 2.5%
3 ONLY BY THE NIGHT Kings Of Leon / P&P 55%, Bug 45%
4 SPIRIT Leona Lewis / Kobalt 18.5%, EMI 18.1%, Universal 14.7%, Sony/ATV 13.8%, Warner/Chappell 10.4%, Bucks 7.1%, Chrysalis 5%, IQ 3.6%, Stage Three 2.4%, others 6.4%
5 VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS Coldplay / Universal 92.5%, Kobalt 7.5%
6 MAMMA MIA! OST / Bocu 100%
7 NOW! 71 Various / Universal 25.9%, EMI 22.5%, Sony/ATV 12.9%, Kobalt 11.1%, Warner/Chappell 7.4%, Imagem 6.9%, others 13.3%
8 NOW! 70 Various / EMI 25.5%, Universal 18.7%, Sony/ATV 16.6%, Warner/Chappell 14.0%, Chrysalis 5.2%, Imagem 4.7%, Catalyst 3.2%, others 12.1%
9 NOW! 69 Various / EMI 24.2%, Warner/Chappell 16.5%, Universal 14.9%, Sony/ATV 9.1%, Kobalt 6.4%, Catalyst 3.6%, Chrysalis 3.2%, others 22.1%
10 GOOD GIRL GONE BAD Rihanna / Warner/Chappell 27.2%, EMI 17.5%, Imagem 16.2%, Sony/ATV 15.1%, Universal 9.2%, Peermusic 6.9%, Catalyst 3.9%, others 4%



On singles, it experienced nothing quite as spectacular as Sony/ATV had with Hallelujah, but Richard Manners' company did enjoy an X Factor boost as Walter Afanasieff's share of Hero gave it 50% of the year's second-biggest single. Meanwhile, Katy Perry's own contribution to her chart-topping I Kissed A Girl secured it nearly a fifth of 2008's fourth biggest single as it claimed all of Nickelback's slow-burning Rockstar at number five for the year. Its story among the year's Top 10 singles is completed by 75% shares of both Now You're Gone by Basshunter featuring DJ Mental Theo and Madonna featuring Justin Timberlake's 4 Minutes, respectively the eighth and ninth top sellers of 2008.

Warner/Chappell's singles share was also hugely boosted by Xenomania whose presence on five of the year's 100 biggest singles was only bettered by the six managed by Stargate's Tor Erik Hermansen and Mikkel Eriksen for EMI and Sony/ATV respectively. Brian

Higgins and his team's successes also translated across to albums for Warner/Chappell, led by Girls Aloud's Out Of Control as the year's 12th top seller. Three places below, the publisher claimed 100% control of Nickelback's album All The Right Reasons.

With three of the majors' combined scores lower than in 2007, the majors' collective share of the market was down around two percentage points on the previous year as the likes of new player Imagem and a Mamma Mia!-boosted Bocu improved the independents' fortunes.

The gap, however, between the majors and the independents was wider than 12 months ago. Just 4.1 percentage points separated lowest-placed major Sony/ATV and top-ranked independent Kobalt on the combined table in 2007 but this had doubled to 8.2 points in 2008, a trend mainly down to Kobalt's own share sharply dropping year-on-year.

EMI and Universal's own combined shares were also

down on the year, but for the two companies that trend is already ancient history as their focuses are now on trying to ensure an outright victory for 2009. Guy Moot for one is looking at the 2008 draw as a "rollover" into this year, with both Moot and Paul Connolly and their respective teams doing all they can to ensure their market share numbers come up this time next year.

PICTURES LEFT Duffy bolstered both Universal and EMI's market share, while Kings Of Leon kept the independent publishing sector buoyant



Indie focus Kobalt loses shine but retains the crown



KOBALT WAS ALWAYS GOING TO STRUGGLE to match its 2007 performance when it outscored its three nearest rivals combined, but even a 40% year-on-year drop did not stop it emerging again as the year's biggest independent publisher.

A year after it led the field by an astounding 16.5 percentage points, the company founded by Willard Ahdriz had to settle for a more modest 4.6 point lead this time as new player Imagem and Abba's publisher Bocu ensured there was more of a decent fight for the indie crown this time.

On albums, in fact, it was Bocu rather than Kobalt which finished as top independent, with a total of 1.4m sales achieved during the year for the Mamma Mia! soundtrack and the enduring Abba Gold - Greatest Hits to give it an 18.1% share of the indie albums market. Kobalt's share here was 10.4% with its main interests including nearly one fifth of Leona Lewis's

Spirit, which finished as 2008's fourth biggest album.

However, with Bocu's incredible albums success not being duplicated on singles, on the all-important combined table it could not put up a strong enough fight against Kobalt. Aided by being the year's top indie singles publisher, Kobalt claimed 15.3% of the combined market. Imagem took second place with 10.7% and Bocu, with 10.5%, finishing third.

No individual contributed more to Kobalt's story on the singles market than Max Martin, who was a co-writer with fellow Kobalt signing Lukasz "Dr Luke" Gottwald of Katy Perry's I Kissed A Girl - the year's fourth-biggest single - while also a co-writer with Kobalt's Johan Schuster of Pink's chart-topping So What. This was the 14th biggest-selling single of the year.

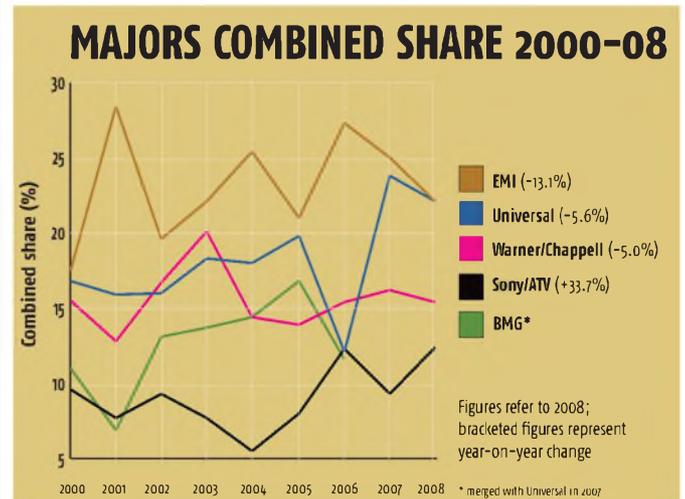
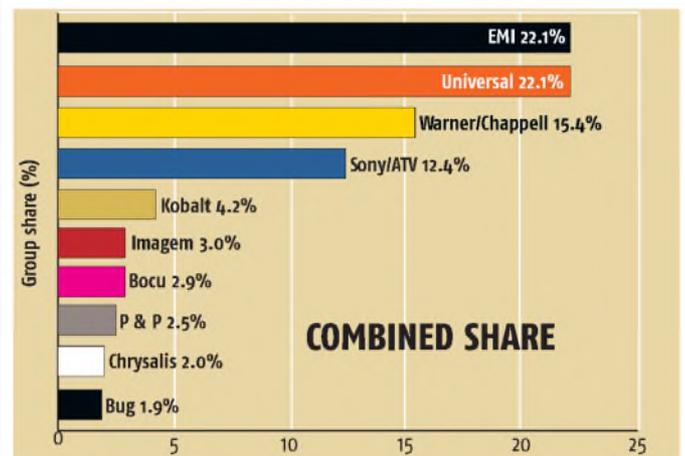
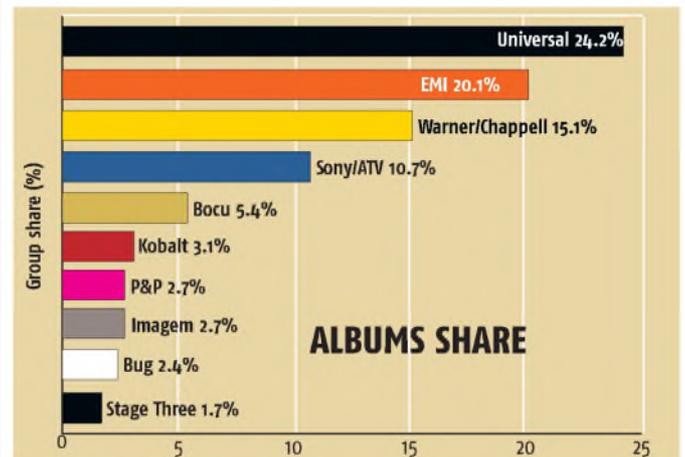
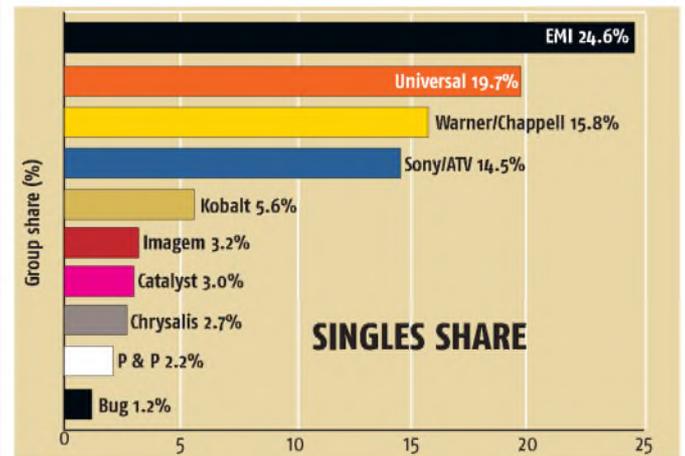
While Kobalt claimed credits on four of the year's 20 biggest singles, Imagem was on five of them as it finished its first year of operation as 2008's second-biggest independent publisher. Formed at the turn of last year on the back of a consortium of Dutch publisher CP Masters and pension fund ABP buying a series of catalogues Universal Music Publishing had to dispose of to win EC approval for its BMG Publishing takeover, Imagem found itself on hit singles by Madonna, Flo-Rida, Ne-Yo, Kid Rock and Rihanna. On albums, its

main interests included Rihanna's Good Girl Gone Bad, the year's 10th top seller, and The Script's self-titled debut, which was number 16 of the year.

Kings Of Leon dominated the performances of fourth- and sixth-placed P&P and Bug whose respective 8.9% and 6.8% combined shares were largely about the band's hit singles Sex On Fire and Use Somebody and hit album Only By The Night, 2008's third-biggest seller. The two publishers are separated on the year-end rankings by Chrysalis, which finished fifth after successes including Estelle's chart-topping American Boy, whose main publishing share is claimed by seventh-placed Catalyst.

Stage Three in eighth had highlights including 20% of Duffy's album via Bernard Butler, ninth-placed Bucks figured on Leona Lewis's album and Peermusic in 10th was helped by Rihanna's album.

LABEL	SHARE
1 Kobalt	15.3%
2 Imagem	10.7%
3 Bocu	10.5%
4 P & P	8.9%
5 Chrysalis	7.1%
6 Bug	6.8%
7 Catalyst	6.2%
8 Stage Three	3.9%
9 Bucks	2.7%
10 Peermusic	2.5%



Features

NO MAN IS AN ISLAND

...but the winner of Music Week's 50th anniversary industry executive award comes close. As Island – the record label he founded – approaches its golden jubilee, we catch up with Chris Blackwell in Jamaica as he recalls half a century at the forefront of the music business

ISLAND
50
1959-2009

PICTURES RIGHT
Chris Blackwell with Aino during U2's early years with Island. These days the former label boss dabbles a little in the music business but is more involved in his Goldeneye property development in his adopted Jamaica

Tribute

By Gordon Masson

IT IS APPROPRIATE THAT CHRIS BLACKWELL HAS BEEN CHOSEN by a jury of his peers as the recipient of *Music Week's* special 50th anniversary award, as 2009 also marks the golden jubilee of his record company Island Records.

Blackwell now lives in his adopted homeland of Jamaica and, although unofficially retired from the record industry, he admits to still dabbling in the business from time to time.

"I'm currently working on the development of a property in Jamaica called Goldeneye and I do a few things in the music business, but not that much now," he tells *Music Week*.

With Island about to embark on a year-long programme of events to mark its 50 year milestone, Blackwell is proud of how his company has evolved and he singles out one star in particular as the kind of artist he would have signed to the label.

"I think it's great what is happening with the label in England," he says. "Amy Winehouse is absolutely an act who is a classic Island act. I think she is absolutely fantastic."

Recalling how he set about building the Island empire, Blackwell's infectious love for music pours out.

"Mostly I heard about bands through word of mouth and then I would go and see them," he says. "When you have a studio, which I think any record company of my kind of era would have, you would find new talent in the confines of the studio."

"Musicians would come down to the playing of somebody's record and you'd get chatting to them and they'd play for you or hand you a tape of some songs they had. Or they'd say about somebody else who was a friend. That kind of thing was a very important part of the process."

"Pretty much all the record labels of those days, like Stax or Motown or Atlantic or A&M, had a studio base. It's only recently that record companies have become more of a marketing outfit and today's studios are not as important to the process as they used to be because so much can be done at home with your computer."

"But that's exactly how I first heard about Jethro Tull – Spooky Tooth told me about this flute player who stood on one leg."

Those artist tip-offs were integral to Island's success and the harmony of the company.

"Ideally you have acts on the label who are respectful of each other's music. That's important," says Blackwell. "One of the things that was unique about Island was because we had this big Jamaican element to our company, most of the guys would meet and when they heard other music it would widen their taste."

"I was always into trying to spread things and encouraging people to listen to other music so they could find inspiration and get new ideas. So in the early days when we had the Sue label, we had a lot of R&B stuff before R&B had really started coming into England and artists would come and listen to those records."

Although Island is heavily associated with its reggae roots, Blackwell was at pains to add to the mix of acts that were on the label and he offers advice to today's fledgling indies to follow his example.

"As an independent it's very important to be diverse



in what you sign, otherwise you find yourself competing with the major record companies who are inclined to sign acts they perceive as safe," he notes.

"So as an independent you have to look to sign acts who already have some talent, but who at the time you first hear them maybe sound like they come from the moon. That's the kind of act that can really grow into something unique."

Indeed, Blackwell insists that indie entrepreneurs have to go out on a limb if they are going to succeed.

"If you are bidding against all the majors you would never sign anything – you can't bid against the majors as an independent, so you have to take risks."

And commitment, he states, has to be a two-way thing. "You come across a lot of people in the music business who are just there for the lifestyle rather than being really talented and wanting to think long term about a sustained career."

"I only signed people who I thought were intelligent and committed even if I didn't get their music initially."

"I'm a long-term thinker so I just think it is a much more enjoyable process. It's fun to have a hit but it's not fun when everything blows up in the faces of the people you've worked with. They have all this hope and if that comes to nothing it's not great."

"So I've always wanted to try to help develop artists who are serious and who are looking for a long term career. That was maybe a different time and we had

different ways, but I think a lot of that is still very relevant today."

Looking back to the early days of his career, Blackwell believes future music industry executives would do well to learn lessons from the past.

"I began as a specialist record company. In the old days independent companies came and went very fast, especially if they were based in popular music. The ones that tended to last were the specialists – folk labels like Transatlantic or jazz labels like Blue Note or something like Motown which created an incredible strain of music, where they had a bunch of writers who created their own thing and were totally studio based."

"I started out selling Jamaican records and one of the Jamaican artists, Millie Small, had a really unique voice so we made a record with her and it became a really big hit and I was suddenly in the larger record business. Up until that time I was just scuttling around selling Jamaican records to Jamaicans and having a great time."

For Chris Blackwell, much of that great time was spent locked away in recording studios – a process he admits that he misses.

"The studio is the most important cog in the music industry wheel for me – it's the source. I loved working in the studio."

But rather than being a hands-on producer, Blackwell thinks the key to Island's growth was exactly the opposite. "A lot of the acts who became huge on Island I was never in the studio with, nor did I have anything to do with their production as they were people I believed in and trusted and just let them get on with it."

"I've pretty much always operated with the mantra that the artist is always right," he says.

"Yes, you can give some guidance at times, but I don't think you should force artists into any particular single or anything they don't wish to do, because they have to live with that single or they have to live with whatever you are imposing on them."

Asked what his one piece of advice would be for anyone hoping to pursue a career in the music industry, Blackwell's response is simple: "Immerse yourself in the music and the culture of your acts."

He adds, "I remember for the first 10 or 15 years I was working 20-hour days and loving every minute of it. So it has to be something you really love because it becomes your life."

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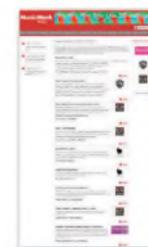
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Key releases

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

Out this week

Singles

- **AC/DC** Anything Goes/Rig Lark (Columbia)
Previous single: Stiff Upper Lip (did not chart)
- **Beyoncé** Halo (Sony)
Previous single: Single Ladies (Put A Ring On It) (7)
- **Bombay Bicycle Club** Always Like This (Island)
Previous single: Evening/Morning (did not chart)
- **Camera Obscura** French Navy (4AD)
Previous single: Tears For Affairs (did not chart)
- **Death Cab For Cutie** The Open Door (Atlantic)
Previous single: I Will Possess Your Heart (did not chart)
- **The Enemy** No Time For Tears (Warner Brothers)
Previous single: This Song Is About You (4)
- **Frankmusik** Better Off As Two (Island)
Previous single: 3 Little Words (did not chart)
- **Manchester Orchestra** I've Got Friends (Columbia)
Previous single: Loves At Night (did not chart)
- **PJ Harvey & John Parish** Black Hearted Love (Island)
Debut joint single
- **Tinchy Stryder** Feat. N-Dubz Number 1 (Island)
Previous single: Take Me Back (with Taiu Cruz) (3)
- **The Virgins** Rich Girls (Atlantic)
Previous single: Teen Lovers (did not chart)

Albums

- **Chris De Burgh** Footsteps (UMTV)
Previous album (first-week sales/total sales): The Storyman (5,881/17,240)
- **Papercuts** You Can Have What You Want (Memphis Industries)
Debut album
- **Silversun Pickups** SWOON (Warner Brothers)
Previous album: Carnavas (8/10,170)



- **Dusty Springfield** Just Dusty (UMTV)
Previous album: At Her Very Best (11,167/63,854)
- **Super Furry Animals** Dark Days/Light Years (Rough Trade)
Previous album: Hey Venus (9,618/26,030)
- **Twisted Wheel** Twisted Wheel (Columbia)
Debut album

Out next week

Singles

- **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 (Cooking Vinyl)
- **Björk** Voltaic (One Little Indian)



- **Broken Family Band** Please And Thank You (Cooking Vinyl)

“The fifth full-length release for the part-time Cambridge quartet is the kind of album that makes you wish they’d take up this music lark on a full-time basis. Packed full of quickfire catchy tunes and rough-edged riffs that get inside your head in an instant, Please And Thank You will have any casual passers-by who give it time reaching for this band’s already sizeable back catalogue. A paean to Hertfordshire bolthole St Albans kicks things off and from there it’s uphill all the way. You Did A Bad Thing and Mimi stand out but most of these tracks merge seamlessly into a body of work that deserves a great deal more attention than it will probably get.”

www.musicweek.com/reviews

- **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 (V2)
- **Fightstar** Be Human (Search & Destroy)
- **In Case Of Fire** Align The Planets (Zu 1133)
- **King Creosote** Flick The Vs (Domino)
- **Jeffrey Lewis & The Junkyard** 'Em Are I (Rough Trade)
- **Demi Lovato** Don't Forget (Holwood)
- **Manchester Orchestra** Everything To Nothing (Columbia)
- **Christy Moore** Listen (Sony)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Asher Roth** Asleep In The Bread Aisle (Island)
- **Emma Tricca** Minor White (Bird)
- **The Virgins** The Virgins (Atlantic)

April 27

Singles

- **Alessi's Ark** Over The Hill (Virgin)
- **Esser** Headlock (Transgressive)
- **Girls Aloud** Untouchable (Fascination)
- **Ironik** Tiny Dancer (Asylum)
- **The King Blues** I Got Love (Island)
- **King Creosote** Coast On By (Domino)
- **The Maccabees** Love You Better (Fiction)
- **Morrissey** Something Is Squeezing My Skull (Decca)
- **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)
- **Bob Dylan** Together Through Life (Columbia)
- **The Enemy** Music For The People

(Warner Brothers)

- **The Lost** Set The Tone (Island)
- **The Starlets** Out Into The Days From Here (Stereophonie)

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)
- **Hjaltain** Traffic Music (Haldern Pop)

“One of the highlights of last’s years Airwaves festival, Icelandic septet Hjaltain have since won considerable acclaim in the UK with their debut album Sleepdrunk Seasons. This download-only single, which is to be followed by the band’s first full UK tour throughout May, deservedly looks set to raise their profile further. Written in a country where two cars within the same mile of highway constitutes traffic, Traffic Music is a joyous cacophony of strings, horns and skittering drums that somehow combine to create an enchanting if improbably loose harmony.”

www.musicweek.com/reviews

- **Hockey** Song Away (Virgin)
- **Kleerup** Longing For Lullabies (Positiva)
- **Caroline Liar** Show Me What I’m Looking For (Atlantic)



- **Mastodon** Oblivion (Reprise)
- **Maximo Park** The Kids Are Sick Again (Warp)
- **Daniel Merriweather** Red (1)
- **Tommy Sparks** She's Got Me Dancing (Island)
- **Britney Spears** If You Seek Amy (live)

- **U2** Magnificent (Vertigo)
- **Will & The People** Knocking (RCA)

Albums

- **Akron/Family** Set Em Wild, Set Em Free (Crammed)
- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Ciara** Fantasy Ride (LaFace)
- **Conor Oberst and the Mystic Valley Band** Outer South (Wichita)

In the run-up to the release of this album, Conor Oberst and The Mystic Valley Band are to unveil a documentary giving a behind-the-scenes look at the band’s activity over the past year and a half. One Of My Kind was made by the band’s guitar tech Phil Schaffart and will be available to stream and download from Causecast.org, IFC.com, conoroberst.com, mergerecords.com and wichita-recordings.com. A free download of album track Nikorette is also available from conoroberst.com, while the band will be playing live dates in the spring.

- **The Do** A Mouthful (Get Down!)
- **Esser** Braveface (Transgressive)
- **Gallows** Grey Britain (Warner Brothers)
- **Keri Hilson** In A Perfect World... (Interscope)
- **The Horrors** Primary Colours (XL)
- **Hanne Hukkelberg** Blood From A Stone (Nettwerk)



- **The Maccabees** Wall Of Arms (Fiction)

“Following up such an indie pop gem as debut album Colour It In was always going to be a tough ask for the Brighton-based London exiles. A mid while Wall Of Arms never quite attains the same lofty heights, it still stands head and shoulders above many of the band’s contemporaries. The band’s sharpest weapon is

singer Orlando Weeks’ standout staccato vocals which blend well with their crisp and often restrained guitar work and never-aggressive but always-melodic bass. Weeks’ odd approach to many of his songs take time to settle in your head but this second album is worth much more than a cursory listen and by the third or fourth spin, it all starts to fall into place.”

www.musicweek.com/reviews

- **Peaches** I Feel Cream (XL)
- **St Vincent** Actor (Reggars Banquet)
- **Richard Swift** Atlantic Ocean (Secretly



(Canadian)

- **Various** A Bugged Out Mix By Hot Chip (New State)
- **The Von Bondies** Love, Hate & Then There's You (Fierce Panda)

May 11

Singles

- **Lily Allen** Not Fair (Regal)
- **Alesha Dixon** Let's Get Excited (Asylum)
“So do the Madonna/Hey/!Do it the Madonna way” – third single from Dixon’s Asylum Records debut is nothing if not catchy. An upbeat production provides the foundations for her distinctly English vocal on this track which will tick the box at radio, and help push the gold certified album a little closer to platinum. Dixon will be performing live at the Isle Of Wight and V Festivals this year.
- **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)

THE PANEL

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



STEVE BARKER (*THE WIRE*)

Tosca: No Hassle (IK7)
With its seamless atmosphere, it’s problematic to select highlights here, but the swooning vocal samples of Mrs. Bongo with suspended synth drone in the background is irresistible. This is Tosca’s best set in a while; a brave move away from the vacuous meaningful lyrics that can plague most of today’s downbeat merchants.



DAN MARTIN (*HME*)

The Soft Pack Extinction EP (Merok)
This brand new EP by upcoming Californian garage rockers The Soft Pack – formerly The Muslims – is a wonderful thing indeed, and showcases the band’s development into great songwriters. Future Rock and On My Time are personal favourites.



DUNCAN JA DICK (*MIXMAG*)

Datarock: Give It Up (Nettwerk/VAP)
High-energy indie dance with a sense of the absurd, this single sounds like it was as fun to make as it is to listen to. Fredrik Saroea’s croon is reminiscent of how Franz Ferdinand would sound if they still went out clubbing of a Saturday night. In Oslo.

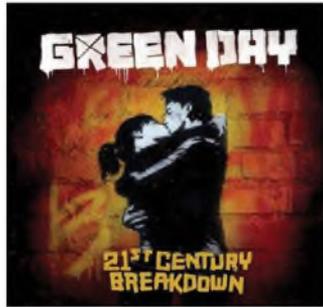


CRAIG MICHIE (*CHRYSALIS PUBLISHING*)

The Dø: At Last (Get Down!)
At Last is one of those songs that we all hoped we’d written. With a lyric as honest as “At Last I’ve found what I’ve was dreaming of”, you really feel Olivia’s joy at finding her “one”. But it’s the summer vibe that really draws you in, Oh so French, Oh so Cool. A feel good, summer hit.

Albums

- **50 Cent** Before I Self-Destruct (Interscope)
- **David Archuleta** David Archuleta (RCA)
- **Bloc Party** Intimacy - Remixed (Wichita)
- **Nathan Fake** Hard Islands (Border Community)
- **Gary Go** Gary Go (Polydor)



- **Green Day** 21st Century Breakdown (Warner Brothers)
- **Junior Boys** Begone Dull Care (Domino)
- **Maximo Park** Quicken The Heart (Warp)
- **Daniel Merriweather** Love And War (Columbia)
- **Leona Naess** Thirteens (Polydor)

May 18

Singles

- **Dizzee Rascal** Bonkers (Diztee Stank)
Co-produced by Armand Van Helden, this follow-up to Dizzee Rascal's Dance Wit Me is another step toward a more mainstream sound, and further confirmation that his star is set to shine ever brighter in 2009. Underpinned by a snarling, heavy bass groove and 4/4 rhythm, Dizzee Rascal tops it with a catchy vocal punctuated by the hook, "Some people think I'm bonkers/But I just think I'm free". The single follows this month's national tour dates.
- **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)
- **Hollywood Undead** Swan Songs (Polydor)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **Kleerup** Kleerup (Positiva)
- **The Lightning Seeds** 4 Winds (UMTV)
- **Magic Arm** Make Lists Do Something (Switchflicker/Peacefrog)
- **Manic Street Preachers** Journal For Plague Lovers (Columbia)
- **Scott Matthews** Elsewhere (Island)



- **Passion Pit** Manners (Columbia)
- **Lil' Wayne** Rebirth (Island)
- **Yppah** They Know What Ghost Know (Ninja Tune)

May 25

Singles

- **Dan Black** Hypntz (Polydor)
- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Jamie Foxx** Blame It (RCA)
- **Dani Harmer** Free (UMTV)
- **Paolo Nutini** Candy (Atlantic)
- **Pet Shop Boys** Did You See Me (Coming (Parlophone))
- **The Veronicas** Untouched (Warner Bros)

Albums

- **Dub Pistols** Rum And Coke (Sunday Rest)
- **Escala** Escala (Syrn)
- **Fanfarlo** Reservoir (Raffle Bar)



- **Grizzly Bear** Veckatimest (Warp)
A key release on Warp's 20th anniversary schedule, Veckatimest is the album to give Grizzly Bear a nudge towards more mainstream awareness. Previewed to UK media with listening parties last month, at which a short film was played about the making of the album, the follow-up to 2006's acclaimed Yellow House is a triumphant return. Grizzly Bear have toured with Radiohead, IV On The Radio and Feist over the past year - expect UK headline dates later in the year."

www.musicweek.com/reviews

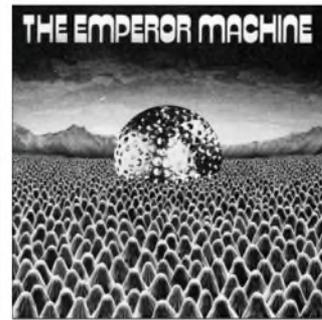
- **Little Boots** Hands (Sixsevenine)
- **Madness** Liberty Of Norton Folgate (Lucky Seven)
- **Marilyn Manson** The High End Of Low (Interscope)
- **Missy Elliott** Block Party (Atlantic)
- **Simple Minds** Graffiti Soul (Sanctuary)
- **Sonic Youth** Eternal (Matador)
- **Toddla T** Skanky Skanky (1965)

June 1 and beyond

Albums

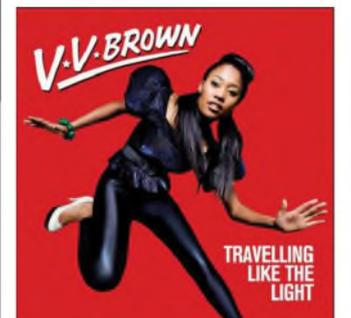
- **Billy Talent** Billy Talent III (Atlantic) (08/06)
- **Black Eyed Peas** The E.N.D. (A&M) (08/06)
- **Dan Black** Un (Polydor) (01/06)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island) (22/06)

- **Circulus** Thought Becomes Reality (Mythical Fake) (15/06)
- **Elvis Costello** Secret, Profane And Sugarrane (Concord) (08/06)
- **Gloria Cycles** Campsite Disroteque (A&G) (15/06)
- **The Days** Atlantic Skies (Atlantic) (29/06)
- **The Dream** Love Vs Money (Def Jam) (13/07)
- **Eels** Hombre Lobo (Geffen) (01/06)
- **Elfin Saddle** Ringing For The Begin Again (Constellation) (01/06)



- **The Emperor Machine** Space Beyond The Egg (DC Recordings) (01/06)
- **Florence & The Machine** Lungs (Island) (06/07)
- **Frankmusik** Complete Me (Island) (13/07)
- **Future Of The Left** Travels With Myself And Another (4AD) (22/06)
- **Hockey** Mind Chaos (Virgin) (15/06)
- **Iron & Wine** Around The Well (Sub Pop) (01/06)
- **Chris Isaak** Mr Lucky (Reprise) (22/06)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia) (08/06)
- **Kid British** It Was This Or Football (Mercury) (29/06)
- **Diana Krall** Quiet Nights (Universal Classics) (01/06)
- **Lenka** Lenka (Columbia) (22/06)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Pixie Lott** Pixie (Mercury) (07/09)
- **Courtney Love** Nobody's Daughter (UMC) (08/06)
- **MSTRKRFT** Fist Of God (Geffen) (01/06)
- **The Mars Volta** Octahedron (Mercury) (22/06)

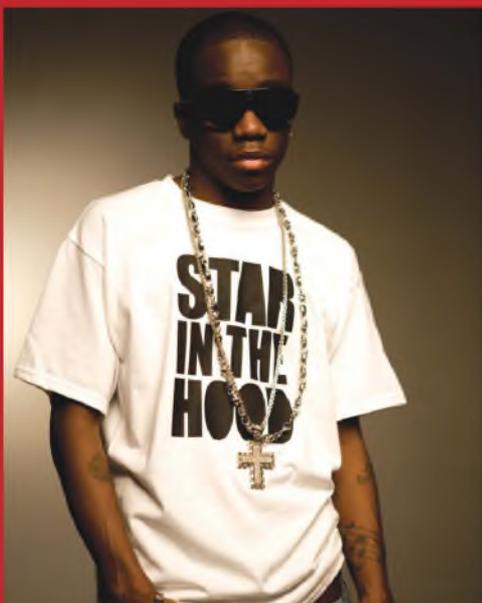
- **Master Shortie** Adhd (Odd One Out) (31/08)
- **Maxwell** Black Summers Night (RCA) (08/06)
- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Paolo Nutini** Sunny Side Up (Atlantic) (01/06)
- **Paul Potts** Passione (Syrn) (01/06)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout) (08/06)
- **Jack Savoretti** Harder Than Easy (De Angelis) (15/06)
- **Shinedown** The Sound Of Madness (Atlantic) (22/06)
- **Soulja Boy** Tellem Isouljaboytellem (Interscope) (22/06)
- **Taking Back Sunday** New Again (Warner Brothers) (01/06)
- **Rob Thomas** Cradlesong (Atlantic) (29/06)
- **Tiny Masters Of Today** Skeletons (Mute) (15/06)
- **Tortoise** Beacons Of Ancestorship (Thrill Jockey) (22/06)



- **V.V. Brown** Travelling Like The Light (Island) (15/06)
- **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)
- **White Denim** Fits (Full Time Hobby) (22/06)
- **Wilco** Ashes Of American Flags (Nonesuch) (20/07)
- **Patrick Wolf** The Bachelor (Bloody Chamber) (01/06)

SINGLE OF THE WEEK

Tinchy Stryder feat. N-Dubz Number One (Island)



The third cut from the prince of grime's acclaimed debut album Stryderman, Number One was co-written with and features N-Dubz' Dappy on vocals, with FT Smith at the production desk. Keen to repeat the success of previous top five single Take Me Back with Taio Cruz, this is a savvy collaboration with a snappy flow and snazzy video directed by Nick Bartleet (Pendulum, Funeral For A Friend). Number One is on heavy rotation at Radio One, Capital, Kiss FM, Xtra, Galaxy and Choice, and Stryder's April tour with N-Dubz should help propel this release up the charts. Stryder will appear at the Radio One Big Weekend next month.

ALBUM OF THE WEEK

Super Furry Animals Dark Days/Light Years (Rough Trade)



The Welsh psychedelic stalwarts maintain the status quo with their ninth studio album. Bursting with radio-friendly choruses, acid-soaked harmonies and mind-bending aural trickery, Dark Days/Light Years follows 2007's number 11 hit Hey Venus. This release is partnered with a 'making of' video series of 21 epic episodes, which have been regularly broadcast from the band's website since February. Material from the project was previewed alongside the album through a one-off 'gigcast' last month, while the band will be hitting the festival circuit this summer, headlining The Green Man, Wychwood and Blissfields gatherings.

Key releases

Eminem keeps chart Relapse at bay



NO CHANGE AT THE TOP of the major retailers' pre-release charts this week, with Eminem's *Relapse* leading the way for the seventh time in a row at Play and the second time at HMV, while Depeche Mode's *Sounds Of The Universe* tops the Amazon list for the fourth time running.

Florence & The Machine's debut album *Lungs* is attracting healthy pre-release sales. The album, which

follows two promising 2008 singles, is currently number seven at Amazon, number 11 at HMV and number 15 at Play.

Female quartet Escala are potentially the most durable prospect uncovered on Britain's Got Talent last year. Their self-titled debut is due on May 25 on Syco, the album is number five at Amazon, number eight at HMV and number nine at Play.

Calvin Harris topped the Shazam tag chart last week and has since moved on to occupy a similarly lofty berth on the OCC sales chart. His successor on Shazam is a song whose title is made for topping charts - Number One by Tinchy Stryder. The track also features Nappy from N Dubz, and is out next Monday. It is Stryder's follow-up to *Take Me Back*, which was also number one on Shazam, and went

on to reach number three on the OCC listings earlier this year.

A diverse collection of recordings populate the Last FM chart, with the jazz stylings of Ornette Coleman, the dance grooves of Ian Van Dahl and a Radiohead classic among them - but they all play supporting roles to Back Hearted Love from FJ Harvey and John Parish's album *A Man A Woman Walked By*.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	DEPECHE MODE	Sounds Of... Mute	
3	GREEN DAY	21st Century Breakdown	Reprise
4	THE ENEMY	Music For The People	Warner
5	BOB DYLAN	Together Through Life	Columbia
6	50 CENT	Before I Self-Destruct	Interscope
7	HEAVEN & HELL	Devil You Know	Roadrunner
8	MANIC STREET PREACHERS	Journal... Columbia	
9	ESCALA	Escala	Syco
10	LACUNA COIL	Shallow Life	Century Media
11	FIGHTSTAR	Be Human	Search And Destroy
12	MAXIMO PARK	Quicken The Heart	Warp
13	KASABIAN	West Ryder... Columbia	
14	MERRIWETHER	Love & War	Columbia
15	FLORENCE & THE MACHINE	Lungs	Island
16	SARAH MCLACHLAN	Closer	RCA
17	GALLOWAY	Grey Britain	Warner Music
18	THE MACCABEES	Wall Of Arms	Polydor
19	THE NOISSETTES	Wild Young Hearts	Mercury
20	MADINA	Lake Attics To Eden	Roadrunner

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	DEPECHE MODE	Sounds Of Mute	
2	BOB DYLAN	Together Through Life	Columbia
3	GREEN DAY	21st Century Breakdown	Reprise
4	MY BLOODY VALENTINE	Loveless	Sony BMG
5	ESCALA	Escala	Syco
6	EMINEM	Relapse	Interscope
7	FLORENCE & THE MACHINE	Lungs	Island
8	DIANA KRALL	Quiet Nights	Universal Classics
9	THE ENEMY	Music For The People	Warner
10	50 CENT	Before I Self-Destruct	Interscope
11	MY BLOODY VALENTINE	Isn't Anything	Sony
12	W BROWN	Travelling Like The Light	Island
13	MORRISSEY	Southpaw	Grammar Sony
14	NOISSETTES	Wild Young Hearts	Vertigo
15	SARAH MCLACHLAN	Closer	RCA
16	SPANDAU BALLET	Gold: The Best Of	Chrysalis
17	PETER DOHERTY	Grace/Wastelands	Parlophone
18	CHRISTY MOORE	Listen	Sony
19	CAMERA OBSCURA	My Maudlin Career	4AD
20	GARY GO	Gary Go	Polydor

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	CAVIN HARRIS	I'm Not Alone	Columbia
2	TINCHY STRYDER	Number 1	Island
3	BLACK EYED PEAS	Boom Boom	Pow A&M
4	MARMADUKE DUKE	Rubber Lover	14th Floor
5	KERI HILSON	Return The Favour	Interscope
6	DEADMAU5 & KASKADEE	I Remember	Ministry
7	THE ENEMY	No Time For Tears	Warner
8	JAZMINE SULLIVAN	Dream Big	J
9	THEORY OF A DEADMAN	Hate...	Roadrunner
10	KID BASS	Goodgirls Love Rudeboys	Relentless
11	FRANKMUSIK	Better Off As Two	Island
12	TOMMY SPARKS	She's Got Me...	Island
13	LAURENT WOLF	No Stress	Ritmodynamic
14	BUZZ JUNKIES	If You Love Me	AATW
15	KERI HILSON	Knock You Down	Interscope
16	AGNES	Release Me	3 Beat
17	G G YUNPINGU	Wiyathul	Skinnyfish
18	GOLDEN SIVERS	True Romance	Bronze
19	MACCABEES	Love You Better	Fiction
20	ATTACA PESANTE	Make It Funky...	AP Sound

shazam

Top 20 Last.fm 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	LADY GAGA	Poker Face	Interscope
4	MGMT	Kids	Columbia
5	THE PRODIGY	Omen	Take Me To The Hospital
6	MGMT	Time To Pretend	Columbia
7	MGMT	Electric Feel	Columbia
8	LIY ALLEN	The Fear	Regal
9	YEAH YEAH YEAHS	Zero	Fiction
10	KINGS OF LEON	Revelry	Hand Me Down
11	KINGS OF LEON	Closer	Hand Me Down
12	FLEET FOXES	White Winter... Relia Jnion	
13	KINGS OF LEON	Crawl	Hand Me Down
14	PRODIGY	Invaders... Take Me To The Hospital	
15	KINGS OF LEON	Manhattan	Hand Me Down
17	RADIOHEAD	Karma Police	EMI
17	THE KILLERS	Human	Vertigo
18	MUSE	Supermassive Black Hole	Helium 3
19	YEAH YEAH YEAHS	Head Will Roll	Fiction
20	METRO STATION	Shake It	Columbia

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	50 CENT	Before I Self-Destruct	Interscope
3	GREEN DAY	21st Century Breakdown	Reprise
4	DEPECHE MODE	Sounds Of... Mute	
5	JAY-Z	Blueprint III	Def Jam
6	THE ENEMY	Music For The People	Warner
7	BUSTA RHYMES	Back On My Bs	Interscope
8	ESCALA	Escala	Syco
9	ALEXANDRA BURKE	Tbc	Syco
10	MAXIMO PARK	Quicken The Heart	Warp
11	FLORENCE & THE MACHINE	Lungs	Island
12	BOB DYLAN	Together Through Life	Columbia
13	BLACK SABBATH	Devil You Know	Roadrunner
14	MANIC STREET PREACHERS	Journal... Columbia	
15	FIGHTSTAR	Be Human	Search & Destroy
16	NOISSETTES	Wild Young Hearts	Vertigo
17	D MERRIWETHER	Love And War	Columbia
18	LIL' WAYNE	Rebirth	Island
19	DIANA KRALL	Quiet Nights	Universal Classics
20	KASABIAN	West Rider...	Columbia

hmv.com

CATALOGUE REVIEWS

AVERAGE WHITE BAND
Cut The Cake/Soul Searching/Benny & Us (Edsel EDSO 2031)/Show Your Hand/How Sweet Can You Get?/Average White Band (EDSO 2030)



Demon has acquired all 12 albums that the Average White Band released between 1973 and 1982, and the first half of its reissue programme consists of two double-disc sets, each containing three original albums and bonus tracks. The Average White Band's Caledonian take on soul and funk was both audacious and authentic with, for example, the blue-eyed soulfulness of If I Ever Lose This Heaven and fat funk of Cut The Cake and Pick Up The Pieces winning them a massive audience Stateside as well as here. Both of these sets contain much material of merit.

KIM WILDE
Kim Wilde (Cherry Pop CRPOP 20)/Select (CRPOP 21)



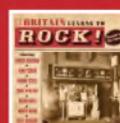
Kim Wilde's blockbusting eponymous debut and the less successful follow-up *Select* are the latest additions to Cherry Pop's fast-expanding range of Eighties releases. Wilde straddled the pop/new wave divide with her synth-driven hits, most of which were written and produced by brother Ricky, some in association with father Marty, including the huge debut hit *Kids In America*. Much of the first album is in the same mould, with simple, anthemic, uplifting tunes setting the pace. *Select* is a lower-octave set, decorated by the hits *View From A Bridge* and *Cambodia*, the latter an altogether darker track. Both albums have rare B-sides added, extensive liner notes and Wilde's seal of approval.

BRENDA LEE
Queen Of Rock'n'Roll (Ace CDCHD 1222)



The original Miss Dynamite was a precociously talented youngster who could adapt her vocals equally well to ballads and uptempo material. It is the latter that predominates on this collection, which contains 28 examples of her dynamic style, recorded between 1957 - when she was just 13 years old - and 1964. Lee's voice in full flight is a thing of wonder, and moved John Lennon to say that her gritty vocals were the best of the rock'n'roll era. This set is near-comprehensive, including the fabulous *Let's Jump The Broomstick*, *Here Comes That Feelin'* and a rip-roaring *What'd I Say* - plus, of course, comprehensive, generously annotated liner notes.

VARIOUS
Britain Learns To Rock! (Future Noise/Fantastic Voyage FVCD 005)



Saint Etienne's Bob Stanley is a superb archivist and journalist, as well as a top-notch musician. He put together this excellent compilation - which plots the evolution of British rock'n'roll - to accompany the *Britain Learns To Rock!* film season, for which he is curator, at London's Barbican. The result is a broad but focused time capsule showing how early novelty discs, palid imitations of US acts and skiffle gave way to a distinct, unique and worthy British rock scene, with the album ending appropriately on a high note with Cliff Richard & The Drifters (*Shadows*) debut smash, *Move It*.

Alan Jones

CATALOGUE CHART SINGLES TOP 20



This	Last	Artist	Title	Label
1	NEW	BLINK 182	All The Small Things	MCA (ARV)
2	3	JOURNEY	Don't Stop Believin'	Columbia (ARV)
3	2	SNOW PATROL	Chasing Cars	Fiction (ARV)
4	4	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
5	11	SURVIVOR	Eye Of The Tiger	Arista (ARV)
6	1	FLEETWOOD MAC	The Chain	Warner Brothers (CIN)
7	9	THE KILLERS	Mr Brightside	Lizard King (ARV)
8	6	SNOW PATROL	Run	Fiction (ARV)
9	13	BON JOVI	Livin' On A Prayer	Mercury (ARV)
10	8	ENRIQUE IGLESIAS	Hero	Interscope (ARV)
11	NEW	FRANKIE VALLI/THE FOUR SEASONS	Beggin'	Sixsevenine (CIN)
12	NEW	SIMON & GARFUNKEL	The Sound Of Silence	Sony Music (ARV)
13	5	ANDY WILLIAMS	The Impossible Dream	Sony Music (ARV)
14	7	MICHAEL JACKSON	Thriller	Epic (ARV)
15	16	NICKELBACK	Rockstar	Roadrunner (CIN)
16	NEW	PETER BJORN & JOHN FEAT. VICTORIA BERGSMAN	Young Folks	Wichita (ARV)
17	19	EMINEM	Lose Yourself	Interscope (ARV)
18	15	TAKE THAT	Shine	Polydor (ARV)
19	14	GOO GOO DOLLS	Iris/Stay With You	Warner Brothers (CIN)
20	RE	THE VERVE	Bitter Sweet Symphony	Hut (E)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	10	3	TIGA	Shoes	Wall Of Sound
2	23	2	WILL AND THE PEOPLE	Knocking	RCA
3	1	4	DJ ANTOINE	This Time	AATW
4	4	3	FRAGMA	Memory	Hardbeat
5	6	3	KLEERUP	Longing For Lullabies	Positiva
6	2	5	SYLVIA TOSUN & LOVERUSH UK	5 Reasons	Sea To Sun
7	7	5	SIRENS	Dreams	Kitchenware
8	9	6	LAURENT WOLF	No Stress	AATW
9	3	4	BEYONCE	Halo	Sony
10	8	4	ZARIF	Let Me Back	RCA
11	11	4	ROCHELLE	Chin Up	Planet Clique
12	NEW		AGNES	Release Me	3 Beat
13	27	2	3BE FEAT. KELLY BARNES	Rewind	Sea To Sun
14	NEW		E-TYPE	Rain	AATW
15	12	3	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
16	25	3	DAMIEN S & MARCIE	Love Me & Leave Me	Loverush Digital
17	5	5	THE FULL TIME SUPER STARS	Waiting For The Night	Can You Feel It Media.Com
18	15	5	NOISETTES	Don't Upset The Rhythm	Vertigo
19	20	6	KEANE	Better Than This	Island
20	21	8	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times	3 Beat Blue
21	18	7	FERRY CORSTEN	Made Of Love	Maelstrom
22	19	7	CLEARCUT	Breathless	Typecast
23	22	10	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
24	13	5	TOM NOIZE	Get A Rush	Loverush Digital
25	35	2	CAVIN HARRIS	I'm Not Alone	Columbia
26	16	3	DJ GOLLUM	All The Things She Said	AATW
27	17	3	FRIDAY NIGHT POSSE	Before He Cheats	AATW
28	24	8	JOHN DAHLBACK FEAT. BASTO!	Out There	Loaded
29	14	3	KELLY LLORENNA	Dress You Up	AATW
30	28	8	JAZMINE SULLIVAN	Dream Big	J
31	26	4	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
32	29	5	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	All Around The World
33	30	9	KATE RYAN	Ella Elle La	AATW
34	31	9	DJ SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses	17
35	32	9	GROOVE ARMADA	Pull Up (Crank It Up)/Drop The Tough/Go	R-Live
36	NEW		MACK	Return Of The Mack 2009	AATW
37	NEW		THE OUTHERE BROTHERS	Enjoy	Time
38	NEW		AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho!	Interscope
39	40	10	LADYHAWKE	Paris Is Burning	Modular
40	36	16	DOMAN & GOODING	Runnin	Positiva

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	13	2	KELLY CLARKSON	My Life Would Suck Without You	RCA
2	4	3	FRAGMA	Memory	Hardbeat
3	12	2	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho!	Interscope
4	NEW		BRITNEY SPEARS	If You Seek Amy	Jive
5	11	9	SIRENS	Dreams	Kitchenware
6	10	4	THE FULL TIME SUPER STARS	Waiting For The Night	Can You Feel It Media.Com
7	8	3	SHENA	Can't Stop The Rain	No Prisoners
8	16	4	FRIDAY NIGHT POSSE	Before He Cheats	AATW
9	1	3	GIRLS ALoud	Untouchable	Fascination
10	25	2	ALINA	When You Leave (Numa Numa)	Everpitch
11	3	4	PINK	Please Don't Leave Me	RCA
12	2	4	ZARIF	Let Me Back	RCA
13	NEW		MACK	Return Of The Mack 2009	AATW
14	7	4	BEYONCE	Halo	Sony
15	14	3	RAEN	Honey	Influx
16	21	2	DJ GOLLUM	All The Things She Said	AATW
17	22	2	DJ ANTOINE	This Time	AATW
18	23	2	EOGHAN QUIGG	28,000 Friends	RCA
19	18	3	JADE EWEN	It's My Time	Geffen
20	15	7	LADY GAGA	Poker Face	Interscope
21	6	4	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
22	NEW		KERI HILSON	Return The Favour	Interscope
23	17	4	RUNNERZ	I'm Lost	Champion
24	RE	5	FE-NIX	Lady Baby (My Boo)	Genetic
25	NEW		BRICK & LACE	Bad To Di Bone	Kan Live/Geffen/Polydor
26	NEW		JIMMY SCREECH	Scandalous	MAP Music
27	NEW		STEVE APPLETON	Dirty Funk	RCA
28	9	3	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
29	19	5	KELLY LLORENNA	Dress You Up	AATW
30	5	5	VOGUE	Twilight	Bliss/Genepool

Tiga roars to summit



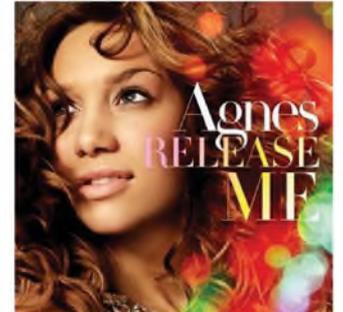
CANADIAN DJ/PRODUCER Tiga's Shoes walks all over the opposition this week to jump 10-1 on the Upfront chart. The funky synth-pop cut features a dialogue between a man who wants to comb a girl's hair and a girl who would rather keep her shoes on and have messy hair. Publicity for the track teases "who's that girl?", and suggests that the female in question is a "very famous international superstar" who agreed to contribute only if her anonymity was guaranteed. Publicity shy? Then I think we can rule out Madonna...

Club chart activity usually pre-dates sales chart activity but the number one on the Commercial Pop chart is Kelly Clarkson's My Life Would Suck Without You, which arrives at the summit a full six weeks after topping the OCC list. That's because club mixes off the track from Chris Ortega and

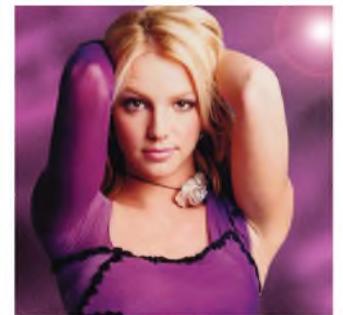
F&L (Frisco & Lamboy) have been belatedly serviced to DJs ahead of commercial release today (13th).

After five weeks at number one on the Urban chart, Flo Rida's Right Round tumbles all the way to number seven. In its stead, Black Eyed Peas' Boom Boom Pow catapults 15-1. The track - which makes an even more impressive 39-1 leap on the US Hot 100 this week, after selling more than 464,000 copies on download - is the introductory single from the band's fifth album The E.N.D. UPFRONT CLUB CHART BRFAKFRS: 1 MY LIFF WOULD SUCK WITHOUT YOU - Kelly Clarkson, 2 MOFOHIFIFRCORDS SPRING '09 - Various, 3 BLAME IT ON YOU - Gathania, 4 IF U SEEK AMY - Britney Spears, 5 WHFN YOU LEAVE (NUMA NUMA) - Alina

Alan Jones



Hot release: Agnes' Release Me is highest new entry in Upfront and Urban charts



Initial reaction: Britney Spears' If You Seek Amy at four on Commercial Pop chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	10	3	TIGA	Shoes	Wall Of Sound
2	23	2	WILL AND THE PEOPLE	Knocking	RCA
3	1	4	DJ ANTOINE	This Time	AATW
4	4	3	FRAGMA	Memory	Hardbeat
5	6	3	KLEERUP	Longing For Lullabies	Positiva
6	2	5	SYLVIA TOSUN & LOVERUSH UK	5 Reasons	Sea To Sun
7	7	5	SIRENS	Dreams	Kitchenware
8	9	6	LAURENT WOLF	No Stress	AATW
9	3	4	BEYONCE	Halo	Sony
10	8	4	ZARIF	Let Me Back	RCA
11	11	4	ROCHELLE	Chin Up	Planet Clique
12	NEW		AGNES	Release Me	3 Beat
13	27	2	3BE FEAT. KELLY BARNES	Rewind	Sea To Sun
14	NEW		E-TYPE	Rain	AATW
15	12	3	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
16	25	3	DAMIEN S & MARCIE	Love Me & Leave Me	Loverush Digital
17	5	5	THE FULL TIME SUPER STARS	Waiting For The Night	Can You Feel It Media.Com
18	15	5	NOISETTES	Don't Upset The Rhythm	Vertigo
19	20	6	KEANE	Better Than This	Island
20	21	8	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times	3 Beat Blue
21	18	7	FERRY CORSTEN	Made Of Love	Maelstrom
22	19	7	CLEARCUT	Breathless	Typecast
23	22	10	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
24	13	5	TOM NOIZE	Get A Rush	Loverush Digital
25	35	2	CAVIN HARRIS	I'm Not Alone	Columbia
26	16	3	DJ GOLLUM	All The Things She Said	AATW
27	17	3	FRIDAY NIGHT POSSE	Before He Cheats	AATW
28	24	8	JOHN DAHLBACK FEAT. BASTO!	Out There	Loaded
29	14	3	KELLY LLORENNA	Dress You Up	AATW
30	28	8	JAZMINE SULLIVAN	Dream Big	J

Cool cuts Top 20

Pos	ARTIST	Title
1	DIZZEE RASCAL	Bonkers
2	PRODIGY	Warriors Dance
3	AGNES	Release Me
4	FUNK FANATICS	Love Is The Answer
5	AXWELL, INGROSSO, ANGELLO & LAIDBACK LUKE FEAT. DEBORAH COX	Leave The World Behind
6	BLOC PARTY	Signs
7	GATHANIA	Blame It On You
8	DASH BERLIN	Man On The Run
9	FRANZ FERDINAND	No You Girls
10	KRIS MENACE	Metropolis
11	BIMBO JONES	And I Try
12	PHONAT	Set Me Free
13	BEN WATT	Guinea Pig
14	ANALOG PEOPLE IN A DIGITAL WORLD	Rose Rouge
15	CEDRIC GVERAIS	Mauri's Dream
16	DON DIABLO	Too Cool For School
17	ALEX METRIC	Head Straight Ep
18	SHENA	Can't Stop The Rain
19	CARL HANAGAN & MY DIGITAL ENEMY	Atlas
20	SAM SMITH	When It's Alright



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



Doves defeated by a whisker

IN ONE OF THE CLOSEST BATTLES TO DATE for the number one place on the artist albums chart, The Fame by **Lady GaGa** clings on to its place at the top, defeating the challenge of **Doves'** Kingdom Of Rust by just four sales. GaGa has less luck on the singles chart, where Calvin Harris' new single I'm Not Alone takes over at the top.

GaGa's Poker Face has spent the last three weeks at number one on the singles chart, but slips to number two despite selling a further 53,432 copies to bring its total digital download tally to 418,094. That's enough for it to claim second place in the year-to-date rankings, bumping Lily Allen's The Fear to number three. GaGa has sold more than a million singles already this year, and holds top place on the list with Just Dance selling 588, 605 copies.

Calvin Harris' I'm Not Alone - based in part on Electronic's 1991 album track Try All You Want - dashes to the summit on first-week sales of 66,970 (all downloads except for 13 prematurely-sold CDs) providing 25-year-old Scotsman Harris with his second number one hit in a row - he was featured alongside Dizzee Rascal and Chrome on Dance Wiv Me, which spent four weeks at number one last summer, and has thus far sold 441,913 copies.

GaGa's debut album, The Fame, took 12 weeks to reach number one and sales of 44,978 copies are just enough to earn it a second week at

the summit. Doves' Kingdom Of Rust, ahead on all of the midweek sales flashes, just fails to deliver their third number one album in a row, finally taking the number two slot on sales of 44,974 copies. Last Broadcast topped the chart in 2002, on sales of 52,389, and Some Cities sold 59,819 copies to steal the summit in 2005.

Doves' fellow EMI wing-flapper Bar For Lashes - singer and multi-instrumentalist Natasha Khan lands at number five (22,641 sales), with her second album, Two Suns, bearing her 2006 debut Fur And Gold, which took a year to reach its number 48 chart peak, and finally topped the 60,000 sales mark last week. Daniel, the introductory single from Two Suns, is Bar For Lashes' first hit single and climbs 56-36 (7,083 sales).

There are also album chart debuts this week for New York rockers **Yeah Yeah Yeahs**, X Factor graduate **Eoghan Quigg**, veteran campaigner **Neil Young**, a compilation from **Ultravox**, and the return of **Carole King's** classic Tapestry.

Yeah Yeah Yeahs' snare their third Top 20 album, debuting at number nine with It's Blitz (18,054 sales). 2003 debut, Fever To Tell, reached number 13, while Show Your Bones reached number seven in 2006. They are one of a growing band of American groups to achieve higher chart success here than at home in the US, where all three albums have lower chart peaks.

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,681,079	1,594,813
prev week	2,499,171	1,470,357
% change	+7.3%	+8.5%

Last week	Compilations	Total albums
Sales	721,902	2,316,715
prev week	383,007	1,853,364
% change	+88.5%	+25.0%

Year to date	Singles	Artist albums
Sales	40,159,937	24,953,057
vs prev year	28,970,641	25,902,240
% change	+38.6%	-3.7%

Year to date	Compilations	Total albums
Sales	6,389,051	31,342,108
vs prev year	7,602,421	33,504,661
% change	-16.0%	-6.5%

Compiled from sales data by Music Week

The subject of some savage critical maulings, Eoghan Quigg's self-titled debut album arrives at number 14 on sales of 16,362 copies. On the album, 16-year-old Quigg reprises many of the songs that helped him to take third place in last year's X Factor competition. The album also includes 28,000 Friends, which fares less well on the singles chart, debuting at number 96 (2,391 sales). Quigg is the 13th X Factor graduate to subsequently have a Top 20 album, and the first from the show's fifth season.

His 42nd UK chart album, singer/songwriter Neil Young's Chrome Dreams II debuts at number 22, on sales of 8,964 copies. The 64-year-old is, by some distance, Canada's leading accumulator of hit albums in the UK, ahead of Rush (20), Joni Mitchell (19), Celine Dion (18), Bryan Adams (15) and Leonard Cohen (14).

Ultravox are back in the Top 40 for the first time in 23 years, debuting at number 35 (6,451 sales) with their new CD/DVD set, The Very Best Of - released to coincide with the band's upcoming UK tour. Chrysalis labelmates The Specials are about to tour again too, and to mark the event, their CD/DVD set The Best Of The Specials is being re-promoted, and re-charts at number 26 (8,238 sales) beating the number 28 peak it scaled a year ago.

Making an even more welcome return to chart duty, Carole King's Tapestry it rightly acknowledged as one of the all-time greats, and has sold more than a million copies in the UK since its 1971 release, despite never charting higher than number six. Home to the classics It's Too Late, You've Got A Friend and Will You Love Me Tomorrow, the album is spurred back into chart action by the release of a new legacy edition, that adds a second CD of previously unreleased live performances, recorded between 1973 and 1976. Last in the chart in

ARTIST ALBUMS



Universal	41.8%
Sony	27.4%
EMI	17.6%
Warner	7.5%
Others	5.7%

SINGLES



Universal	49.4%
Sony	24.7%
EMI	8.4%
Warner	8.3%
Others	9.1%

The week before Easter traditionally sees the release of the year's first Now! That's What I Call Music album, and 2009 is no exception. Now! 72 debuts atop the compilations chart on first-week sales of 299,002. Its 2008 equivalent, Now! 69, opened 54 weeks ago with record sales of 382,759. Now! 70 upped the ante even further, with first-week sales of 383,002 copies.

Now! 72 outsold the number two compilation (The Boat That Rocked) by a margin of nearly 14 to one last week. It sold 13,436 copies more than the rest of the Top 100 compilations together, taking a 41.42% share of the compilation market and a 12.91% share of the overall albums market.

Meanwhile, the highest new entry to the singles chart is Love Sex Magic, by **Ciara feat. Justin Timberlake**. Debuting at number six on sales of 37,912 copies, it leapfrogs over both Timberlake's Dead And Gone collaboration with **T.I.** (down 10-14, 17,000 sales) and Ciara's **Enrique Iglesias** duet Takin' Back My Love, which climbs 16-13 (17,393 sales) to achieve the highest position of its seven-week chart career.

Recorded to mark the 20th anniversary of the Hillsborough football disaster, The Fields Of Anfield Road debuts at number 16 (15,633 sales) for **The Liverpool Collective & The Kop Choir**, an alliance of Liverpool players, musicians and supporters.

Depeche Mode release Sounds Of The Universe, their first album since 2006, next Monday (April 20). The first single from the set is Wrong, which debuts at number 24 (9,336 sales). It's the veteran Essex group's 43rd hit, arriving 28 years to the week after their debut hit, Dreaming Of Me, peaked at number 57.

Easter gift buying helped album sales to climb 25% week-on-week to 2,316,715. That's 14.84% above same week (week 15) 2008 sales of 2,017,941 but 14.23% below Easter 2008 (week 12) sales of 2,701,134. Singles sales, at 2,681,079, were 7.3% up week-on-week, and 47.02% above same week 2008 sales of 1,823,639.

International charts coverage Alan

UK talent overseas

THE PET SHOP BOYS' Yes album dips 3-9 in Germany, 10-37 in Spain, 42-58 in Ireland and vacates the chart in Canada, Italy and Australia. On the other hand, it debuts at number nine in Denmark, number 12 in Sweden, and climbs 74-49 in Wallonia and 92-69 in Flanders.

Doherty's Grace/Wastelands is off sharply in Sweden (13-41), Switzerland (20-31), Austria (24-39) and Germany (42-64), and has

mixed fortunes in Belgium, falling 7-15 in Flanders but climbing 16-12 in Wallonia. It exits the charts in the Netherlands, Ireland and Norway.

PJ Harvey & John Parish have worked together extensively over the years, with Parish playing on and producing many of her best-known works. He received joint billing with Harvey on the 1996 album Dance Hall At Louse Point, and again for the new A Woman A Man Walked By, which reached number 25 in the UK

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 LADY GAGA The Fame	£6.99	£8.95	£8.93	£6.98
2 DOVES Kingdom of Rust	£8.99	£6.99	£8.93	£8.18
3 KINGS OF LEON Only By The Night	£8.99	£8.95	£8.93	£8.98
4 ANNIE LENNOX The Collection	£6.99	£8.95	£8.93	£8.98
5 BAT FOR LASHES Two Suns	£8.99	£7.99	n/a	£8.53

Charts sales

Hit 40 UK

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

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

Dance albums Top 10

This	Last	Artist Title / Label
1	1	THE PRODIGY Invaders Must Die / Take Me To The Hospital
2	NEW	VARIOUS Pump Up The Jam - Back To The Old Skool / Ministry
3	2	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry
4	3	VARIOUS Clubland Classix 2 / A&M/UMTV
5	NEW	VARIOUS Pacha Classics / New State
6	4	ROYKSOPP Junior / Wall Of Sound
7	5	VARIOUS Addicted To Bass 2009 / Ministry
8	NEW	DEADMAU5 Random Album Title / Ministry
9	8	EMPIRE OF THE SUN Walking On A Dream / Virgin
10	6	VARIOUS Moondance - Ultimate Old Skool Anthems / New State

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Now That's What I Call Music! 72 / EMI (E)
2	6	OST The Boat That Rocked / Mercury (ARV)
3	3	VARIOUS Pop Princesses 2009 / Sony Music/UMTV
4	1	VARIOUS Clubland Classix 2 / A&M/UMTV (ARV)
5	NEW	VARIOUS Hallelujah! / Sony Music/UCI
6	2	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry (E)
7	4	VARIOUS Street Nation / A&M/UMTV (ARV)
8	5	VARIOUS Pure Urban Essentials Spring 2009 / Rhino/Sony BMG (ARV)
9	13	OST Hannah Montana - The Movie / Walt Disney (E)
10	NEW	VARIOUS Pump Up The Jam - Back To The Old Skool / Ministry (E)
11	7	VARIOUS Addicted To Bass 2009 / Ministry (E)
12	9	VARIOUS 101 Housework Songs / EMI Virgin (E)
13	NEW	VARIOUS 101 Pirate Radio Hits / EMI Virgin (E)
14	10	OST Mamma Mia / Polydor (ARV)
15	8	VARIOUS The Very Best Of Euphoric Dance 2009 / Ministry (E)
16	RE	OST Twilight / Atlantic (CIN)
17	NEW	VARIOUS Pacha Classics / New State (E)
18	11	VARIOUS Dj Hype Pts Drum & Bass Essentials / Rhino (CINR)
19	15	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
20	17	VARIOUS The Best Of Bond James Bond / Capitol (E)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS Dig Out Your Soul / Big Brother (PIAS)
2	4	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
3	5	FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS)
4	3	ROYKSOPP Junior / Wall Of Sound (PIAS)
5	6	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
6	10	THE DECEMBERISTS The Hazards Of Love / Rough Trade (PIAS)
7	NEW	THE HOLD STEADY A Positive Rage / Rough Trade (PIAS)
8	7	OASIS Stop The Clocks / Big Brother (PIAS)
9	9	BON IVER For Emma, Forever Ago / 4AD (PIAS)
10	RE	SEASICK STEVE Dog House Music / Bronzerat (PIAS)

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

Download Top 10

This	Last	Artist Title / Label (Distributor)
1	1	LADY GAGA Poker Face / Interscope
2	2	NOISETTES Don't Upset The Rhythm / Vertigo
3	5	A R RAHMAN/PUSSYCAT DOLLS/N SCHERZINGER Jai Ho! (You Are My Destiny) / Interscope
4	4	BEYONCE Halo / Sony
5	3	FLO-RIDA Right Round / Atlantic
6	8	METRO STATION Shake It / Columbia
7	NEW	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

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

Key
■ Highest new entry ■ Highest climber

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n Jones



last week. It's doing even better in Norway and Switzerland, debuting this week at 16 and 24, respectively, while debuting at number 18 in Flanders (the Dutch-speaking part of Belgium) and number 70 in Walloon (French). It also debuts at 26 in Australia, 39 in Ireland, 46 in the Netherlands, 55 in Austria, 62 in Germany and number 80 in the US, where it sold 8,000 copies last week.

The name **Maggie Reilly** (pictured) is a name many UK record buyers - if they know it at all - will associate with Mike Oldfield. Maggie was the singer on a series of

Oldfield hits, including Moonlight Shadow, Five Miles Out and To France in the 1980s, having first come to the notice of the more discerning listener as singer with the Scottish band Cado Belle. Their best known song, September, was a sublime delight that won great favour from Radio One DJs Annie Nightingale and Alan Black. Reilly continued to be a popular album artist on the continent, particularly in Germany and Scandinavia after going solo, and remains much better known on the European mainland. Her ninth solo album, Looking Back, Moving Forward

finds Glaswegian Reilly, now 52, presenting fresh new interpretations of many of her better known recordings, including Family Man and Lilith, and also includes her version of Cyndi Lauper's hit True Colours. Reilly's album recently reached number 21 in Denmark, and moves 27-28 in Norway and 54-38 in Sweden.

Meanwhile, **U2's** No Line On The Horizon remains the biggest global phenomenon, though it is in decline almost everywhere except Spain, where it reclaims the title from local legend Monica Naranjo, whose Stage dives 1-7.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	New		CAIVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 8869751352 (ARV)	HIGHEST NEW ENTRY
2	1	13	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 115117082409 (ARV)	
3	3	4	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	7	4	IA ROUX In For The Kill (Langmaid/Jackson) CC (Langmaid/Jackson) / Polydor 2700304 (ARV)	+50% SALES INCREASE
5	2	3	NOISETTES Don't Upset The Rhythm (Abiss) Universal/Warner Chappell (Shenoiwa/Smith/Morrison/Astasio/Pebworth) / Vertigo 1798000 (ARV)	
6	New		CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The V) EMI/CC (Tadross/Eli/Zendon/Timberlake/Fauntleroy) / Geffen CAT0148571353 (ARV)	
7	5	6	BEYONCE Halo (Knowles/Fedde) Sony ATV/EMI/Kobalt (Bogart/Fedde/Knowles) / Sony 88697491782 (ARV)	
8	6	6	METRO STATION Shake It (Sain & Sluggs) EMI (Mussel/Syus/Healy) / Columbia 88697491072 (ARV)	SALES INCREASE
9	4	6	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/EMI/Kobalt (Burns/Coy/Franis/Humphrey/Dillard/Lever/Percy/Gott) / Atlantic AT0334CD (CIN)	
10	8	8	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)	
11	12	3	LIIV ALLEN Not Fair (Kursin) EMI/Universal (Allen/Kursin) / Regal CAT0148375385 (E)	SALES INCREASE
12	9	6	AKON FEAT. KARDINAL OFFISHALL & COIBY O'DONIS Beautiful (Akon/Baylen 2010) Sony ATV/Regime/One Man/Chrysalis (Thiam/Wesley/O'Donisi/Harrow/Smith) / Universal 2700494 (ARV)	
13	16	6	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Stunni/Iglesias) / Interscope CAT0148449986 (ARV)	SALES INCREASE
14	10	9	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Imagem (Harris/Timberlake/Tadross) / Atlantic AT0333CD (CIN)	
15	13	15	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Khayat) / Interscope 1796062 (ARV)	SALES INCREASE
16	New		LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road (The) TRC (The) / Robot R0801012	
17	14	7	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kobalt (Kelly/Max/Gottwald) / RCA 88697463372 (ARV)	SALES INCREASE
18	22	20	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fsmith/Woodford) / Polydor 1792152 (ARV)	+50% SALES INCREASE
19	19	11	LIIV ALLEN The Fear (Kursin) Universal/EMI (Allen/Kursin) / Regal REG150CD (E)	SALES INCREASE
20	11	3	STEVE ANGIOLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI/Universal/CC/Champion (George/McLarlane/Angello/Van Sheppingen) / Data DATA212CD (ARV)	
21	15	29	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)	
22	24	5	FRANZ FERDINAND No You Girls (Carey) Universal (Kapranos/Hardy/Thomas/Mccarthy) / Domino RUG325CD (PIAS)	SALES INCREASE
23	17	2	JUST JACK Embers (Allsup/Reynolds) Universal (Allsup) / Mercury CAT0147397181 (ARV)	
24	New		DEPECHE MODE Wrong (Hillier) EMI (Gore) / Mute LCD80NG40 (E)	
25	32	18	JASON MRAZ I'm Yours (Leicle) Flirtage (Mraz) / Elektra AT0308CD (CIN)	SALES INCREASE
26	21	9	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital H09PCD502 (ESS/ADA)	
27	20	6	THE SATURDAYS Just Can't Get Enough (Eriksen) Sony ATV (Eriksen) / Polydor 1799707 (ARV)	
28	31	3	PINK Please Don't Leave Me (Martin) EMI/Pink Insider/Maratone/Kobalt (Pink/Martin) / RCA 88697471622 (ARV)	SALES INCREASE
29	25	14	AIESHA DIXON Breathe Slow (Soulsback & Worlin) EMI/Sony ATV (Schuck/Worlin/Lily/Valentine) / Asylum ASYLUM8CD (CIN)	
30	27	31	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs/Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869752002 (ARV)	SALES INCREASE
31	18	4	KIG Heads Shoulders Kneez And Toez (Hitty) CC/EMI (Osbourne/Roberts/Fleming) / AATW/Island 270180	
32	29	12	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Katech/Sony ATV (Wilkins/Frampton/Katecha) / Universal 1797835 (ARV)	SALES INCREASE
33	39	14	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fsmith) Chrysalis (Fsmith/Cruz) / 4th & Broadway 1797027 (ARV)	SALES INCREASE
34	30	13	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mexud/Omishure) / Data DATA211CD (ARV)	SALES INCREASE
35	45	2	BRITNEY SPEARS If You Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Kotecha/Kronlund/Max/Schuster) / Jive 88697487822 (ARV)	SALES INCREASE
36	56	2	BAT FOR LASHES Daniel (Khan/Kosten) Chrysalis (Khan) / Parlophone R6768 (E)	HIGHEST CLIMBER
37	26	21	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Music (Harris/Wash/Stewart/Knowles) / Columbia 88697475032 (ARV)	
38	38	2	LADY SOVEREIGN So Human (Blanco/Dr Luke) Big (The) Universal/Kas2 Money (Harris/M/Gottwald/Smith/Olegovich/Levin) / Midjet MID03CD (E)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	46	3	JAMES MORRISON Please Don't Stop The Rain (Stevens) Sony ATV/Kobalt (Morrison/Fedde) / Polydor CAT0147775299 (ARV)	SALES INCREASE
40	48	22	THE KILLERS Human (Price) Universal (Flowers/Keuning/Stoermer/Vanucci) / Vertigo 1789799 (ARV)	SALES INCREASE
41	34	4	ASHER ROTH I Love College (Carey/Allen) Serious Scripures/Kobalt/Robo Juno/A Rutin (Carey/Ruth/Allen/Robinson/Robinson/Moater) / Island CAT0147194574 (ARV)	
42	41	3	GIRLS ALoud Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Powell/Grey) / Fascination GBUM70816000 (ARV)	SALES INCREASE
43	33	3	WHITE LIES Farewell To The Fairground (Ruller/Dingle) Chrysalis (White Lies) / Fiction 2700376 (ARV)	
44	35	2	FLO-RIDA Suga (D. Money) CC/Sony ATV (Dillard/Humphrey/Carey/Battley/Battley/Gabutti/Lubin) / Atlantic CAT0148283378 (CIN)	
45	28	2	DOVES Kingdom Of Rust (Doves/Austin) EMI (Williams/Williams/Goodwin) / Heavenly HVN189CD (E)	
46	New		FIGHTSTAR Mercury Summer (Bown/Fightstar) Notting Hill (Fightstar) / Search & Destroy SACD0504 (TBC)	
47	New		ERCOLA FEAT. DANIELLA Every Word (Ercola) Universal (Ercola) / Cayenne SPIEY023 (P)	
48	37	10	TAKE THAT Up All Night (Shanks/Take That) Universal/Sony ATV/EMI (Barlow/Dweal/Orange/Donald/Norton/Wesner) / Polydor 1796964 (ARV)	
49	58	3	MILEY CYRUS The Climb (Shanks) Vistaville/OBO Itself/Hopeless Rose/Stage Three (Alexander/Mabe) / Polydor CAT0148518455 (ARV)	SALES INCREASE
50	42	9	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Variou (Mathers/Young/Jackson/Ratson/Commes/Variou) / Interscope CAT014771333 (ARV)	
51	40	7	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal/EMI (Sealy/Thomas/Thomas) / RCA CAT0148473763 (ARV)	
52	53	29	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Max/Perry) / Virgin VSCD1980 (E)	SALES INCREASE
53	23	2	JACK PENATE Tonight's Today (Epworth) Universal/EMI (Penate/Epworth) / XL XLS420CD (PIAS)	
54	44	12	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)	
55	63	29	MGMT Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697387482 (ARV)	SALES INCREASE
56	57	19	LEONA LEWIS Run (Robson) Universal/Kobalt (Lightbody/Conolly/Quinn/McClelland/Archer) / Syco GBHMU0800023 (ARV)	SALES INCREASE
57	60	16	N-DUBZ Strong Again (Fsmith/Robinson) Sony ATV (Fsmith/Robinson/Contostavlos/Contostavlos/Rawson) / AATW CAT0147609821 (ARV)	SALES INCREASE
58	47	11	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That (Polow Da Don) Universal/EMI/Peer Music (Furnon/Elliott/Jones/Jamerson/Dean/Perry) / Interscope 1799050 (ARV)	
59	64	26	AKON Right Now (Akon/Tuinfort) Sony ATV/Talpa/Bucks (Thiam/Tuinfort) / Universal 1793596 (ARV)	SALES INCREASE
60	36	5	SEPTEMBER Can't Get Over (Van Der Burg) Universal/EMI/NBC (Bhagavan/Van Der Burg/Van Der Burg) / Hardbeat H2823CD (ARV)	
61	Re-entry		AIESHA DIXON The Boy Does Nothing (Knoxman) Warner Chappell/Zenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell) / Asylum ASYLUM6CDX (CIN)	
62	New		MILEY CYRUS Hoedown Throwdown (Anders/Roz) Warner Chappell/CC (Anders/Hassman) / Hollywood-Polydor 115WD1935873 (E)	
63	74	15	PINK Sober (Danjal/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Moore/Dioguard/Hills/Araica) / LaFace 88697425072 (ARV)	SALES INCREASE
64	43	26	THE SATURDAYS Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Rundhane/Wroldsen) / Fascination 1785660 (ARV)	
65	59	28	MADCON Beggin' (Lewie) EMI (Gaudin/Farine) / RCA 88697332512 (ARV)	
66	52	23	BEYONCE If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 88697471732 (ARV)	
67	61	24	MIA Paper Planes (Diplo) Universal/Dunham/Imagem (Strummet/Jones/Simonon/Headon/Arulpragasam/Pentz) / XL XLS396CD (PIAS)	
68	New		YEAH YEAH YEAHS Zero (Tbc) TBC (Tbc) / Polydor 2702826 (ARV)	
69	67	20	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	SALES INCREASE
70	50	7	KINGS OF LEON Revely (Petraglia/King) P&P Songs/Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697464632 (ARV)	
71	Re-entry		BRITNEY SPEARS Womanizer (Briscoe/The Outsiders) Sony ATV/Universal (Briscoe/AKinyemi) / Jive 88697409422 (ARV)	
72	71	16	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) Warner Chappell (Rudolf/Carter Jr) / Island 1796243 (ARV)	SALES INCREASE
73	55	6	CHIPMUNK Chip Diddy Chip (Chipmunk/Hendkutt) CC (Fyffe/Hendkutt) / Always ARCM002 (SRU)	
74	75	18	THE SATURDAYS Issues (Quiz/Larossi) Universal (Sturken/Rogers) / Fascination 1794029 (ARV)	SALES INCREASE
75	Re-entry		COLDPLAY Viva La Vida (Coldplay/Enor/Dreves) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CAT01829476 (E)	

Official Charts Company 2009.

Beautiful 12	Every Word 47	I'm Not Alone 1	Let It Rock 72	Poker Face 2	Suga 44	Whatcha Think About	Key	As used by Radio One
Beggin' 65	Farewell To The	I'm Yours 25	Love Sex Magic 6	Revely 70	T-Shirt 32	The 58	★ Platinum (600,000)	
Breathe Slow 29	Fairground 43	If I Were A Boy 66	Love Story 10	Right Now 59	Take Me Back 33	Womanizer 71	● Gold (400,000)	
Broken Strings 18	Fields Of Anfield Road 16	If This Isn't Love 51	Mercury Summer 46	Right Round 9	Takin' Back My Love 13	Wrong 24	● Silver (200,000)	
Can't Get Over 60	Gives You Hell 54	If You Seek Amy 35	My Life Would Suck	Run 56	The Boy Does Nothing 61	Zero 68		
Chip Diddy Chip 73	Greatest Day 69	In For The Kill 4	Without You 17	Sex On Fire 30	The Climb 49			
Crack A Bottle 50	Halo 7	Issues 74	No You Girls 22	Shake It 8	The Fear 19			
Daniel 36	Heads Shoulders Kneez	Jai Ho! (You Are My	Not Fair 11	Show Me Love 20	Tonight's Today 53			
Day 'N' Nite 34	And Toez 31	Destiny) 3	Omen 26	Single Ladies (Put A Ring	Untouchable 42			
Dead & Gone 14	Hoedown Throwdown 62	Just Can't Get Enough 27	Paper Planes 67	On It) 37	Up 64			
Don't Upset The	Hot N Cold 52	Just Dance 15	Please Don't Leave Me 28	So Human 38	Up All Night 48			
Rhythm 5	Human 40	Kids 55	Please Don't Stop The	Sober 63	Use Somebody 21			
Embers 23	I Love College 41	Kingdom Of Rust 45	Rain 39	Strong Again 57	Viva La Vida 75			

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Sales	Change
1	1	13	LADY GAGA	The Fame	(Redone) / Space Cowboy / Fusari / Kierszenbaum / Kierulff / S.C. / Interscope 1791747 (ARV)	SALES INCREASE	↑
2	New		DOVES	Kingdom Of Rust	(Doves / Austin / Leckie) / Heavenly HMVLP67 (E)	HIGHEST NEW ENTRY	↑
3	2	29	KINGS OF LEON	Only By The Night 5★	(Petigall / King) / Hand Me Down 88697327121 (ARV)		↓
4	3	5	ANNIE LENNOX	The Collection	(Various) / RCA 88597368051 (ARV)	SALES INCREASE	↑
5	New		BAT FOR LASHES	Two Suns	(Kusten / Khen) / Parlophone 6930131 (E)		↑
6	6	9	LILY ALLEN	It's Not Me It's You	(Kurtin) / Regal 6942752 (E)	SALES INCREASE	↑
7	4	4	RONAN KEATING	Songs For My Mother	(Lipsin) / Polydor 1799622 (ARV)		↓
8	7	19	AKON	Freedom	(Akon / Various) / Universal 1792339 (ARV)	SALES INCREASE	↑
9	New		YEAH YEAH YEAHS	It's Blitz	(Leunay / Stek) / Fiction 1799713 (ARV)		↑
10	10	21	BEYONCÉ	I Am Sasha Fierce	(Tee / T-Cee / The Dream / Stargate / Stewart / Various) / RCA 88697194922 (ARV)	SALES INCREASE	↑
11	9	28	JAMES MORRISON	Songs For You, Truths For Me	(Terefe / Robson / Taylor / Tedder / Shank / White) / Polydor 1792950 (ARV)	SALES INCREASE	↑
12	New		CAROLE KING	Tapestry	(Acler) / Epic 04931802 (ARV)		↑
13	12	25	FLEET FOXES	Fleet Foxes	(Ex) / Bella Union BELLAUCD167 (ARV)	SALES INCREASE	↑
14	New		EOGHAN QUIGG	Eoghan Quigg	(Tob) / RCA 88697301632 (ARV)		↑
15	8	7	THE PRODIGY	Invaders Must Die	(Howlett) / Take Me To The Hospital HDSP80X001 (ESS/ADA)		↓
16	14	5	TAYLOR SWIFT	Fearless	(Chapman / Swift) / Mercury 1795298 (ARV)	SALES INCREASE	↑
17	13	5	KELLY CLARKSON	All I Ever Wanted	(Clarkson / Tedder / Benson / Martin / Gottwald / Diez / Waters) / RCA 88697476722 (ARV)	SALES INCREASE	↑
18	11	50	ELBOW	The Seldom Seen Kid	(Pottle) / Fiction 1748990 (ARV)		↓
19	5	2	FLO-RIDA	Routes Of Overcoming The Struggle	(Jovan / Dr. Luke / Drumma Boy / DJ. Monay / Danja / Beat / W) / Atlantic 17567896688 (CIN)		↓
20	15	19	TAKE THAT	The Circus 6★2★	(Shank) / Polydor 1787444 (ARV)		↓
21	16	72	JAMES MORRISON	Undiscovered 2★	(Terefe / Robson / Hugart / White) / Polydor 1702906 (ARV)		↓
22	New		NEIL YOUNG	Fork In The Road	(Young) / Reprise 9362497872 (CIN)		↑
23	18	58	DUFFY	Rockferry 5★3★	(Butler / Hogarth / Booker) / A&M 1756423 (ARV)		↓
24	17	6	U2	No Line On The Horizon	(Eno / Lanois / Lillywhite) / Mercury 1796028 (ARV)		↓
25	22	20	THE KILLERS	Day & Age 3★	(Price) / Vertigo 1785121 (ARV)	SALES INCREASE	↑
26	Re-entry		THE SPECIALS	The Best Of	(Kustell / Various) / Chrysalis CHRTV20082 (E)		↑
27	33	24	PINK	Funhouse 2★	(Various) / LaFace 88697406492 (ARV)	SALES INCREASE	↑
28	20	35	THE SCRIPT	The Script 2★	(The Script) / Phonogenic 88697361942 (ARV)		↓
29	23	18	LIONEL RICHIE & THE COMMODORES	The Definitive Collection	(Various) / Universal TV 9861394 (ARV)		↓
30	26	5	FARYL SMITH	Faryl	(Lohen) / Decca 1793546 (ARV)		↓
31	28	19	THE SATURDAYS	Chasing Lights	(Beinhart / Luttrell / Quisenberry / Rosen / Wood / Luc / W) / Fascination 1785979 (ARV)	SALES INCREASE	↑
32	24	9	LADYHAWKE	Ladyhawke	(Gibbie / Leckie / Hawke) / Modular MODCD098 (ARV)		↓
33	34	43	THE TING TINGS	We Started Nothing 2★	(De Martino) / Columbia 88697313342 (ARV)	SALES INCREASE	↑
34	38	48	ABBA	Gold - Greatest Hits	(Anderson / Ulvius) / Polydor 5120072 (ARV)	SALES INCREASE	↑
35	New		ULTRAVOX	The Very Best Of	(Various) / Chrysalis CHRTV20091 (E)		↑
36	29	70	KINGS OF LEON	Because Of The Times	(Johns) / Hand Me Down 88697077412 (ARV)		↓
37	32	23	ENRIQUE IGLESIAS	Greatest Hits	(Various) / Interscope 1788453 (ARV)		↓
38	37	12	WHITE LIES	To Lose My Life	(Mulvey / Dingell) / Fiction 1793239 (ARV)	SALES INCREASE	↑

39	30	29	BETTE MIDLER	The Best Of Bette	(Various) / Rhino 8122798931 (CIN)		↓
40	66	14	JASON MRAZ	We Sing We Dance We Steal Things	(Terefe) / Atlantic 17567899294 (CIN)	HIGHEST CLIMBER	↑
41	39	19	ALESHA DIXON	The Alesha Show	(Booker / Higgins / Sculthorpe / Karlin / The Underdogs / Mar) / Asylum 5186510332 (CIN)	SALES INCREASE	↑
42	36	25	U2	U218 Singles	(Lillywhite / Enof / Lanois / Lavin / The / Mas / Rubin) / Mercury 1713354 (ARV)		↓
43	21	3	PET SHOP BOYS	Yes	(Kencin / Pet Shop Boys) / Parlophone 693452 (E)		↓
44	35	2	METRO STATION	Metro Station	(Sluggo / S. A. M. / Pierre / Cain) / Columbia 88697431352 (ARV)		↓
45	27	33	GIRLS ALOUD	The Sound Of - Greatest Hits 3★	(Higgins / Menem / M) / Fascination FASC077 (ARV)		↓
46	40	13	NICKELBACK	Dark Horse	(Lange / Mol / Nickelback) / Roadrunner CG563149 (CIN)		↓
47	31	4	LIONEL RICHIE	Just Go	(The Movement / Stewart / Stargate) / Mercury 1782745 (ARV)		↓
48	41	49	MGMT	Oracular Spectacular	(Fridmann / MGMT) / Columbia 88697195121 (ARV)		↓
49	19	2	LEONARD COHEN	Live In London	(N/A) / Columbia 88697405022 (ARV)		↓
50	43	35	KINGS OF LEON	Aha Shake Heartbreak	(Johns / Angelo) / Hand Me Down HMD39 (ARV)		↓
51	52	10	FRANZ FERDINAND	Tonight: Franz Ferdinand	(Larey / Franz Ferdinand) / Domino WIG205X (PIAS)	SALES INCREASE	↑
52	48	23	GIRLS ALOUD	Out Of Control 2★	(Higgins / Menem / M) / Fascination 1790073 (ARV)		↓
53	44	29	NE-YO	Year Of The Gentleman	(Stargate / Harmony / P. / W. / Da / Don / Taylor / Various) / Def Jam 1774984 (ARV)		↓
54	Re-entry		AC/DC	Black Ice 2★	(O'Brien) / Columbia 88697383771 (ARV)	+50% SALES INCREASE	↑
55	50	22	MICHAEL JACKSON	King Of Pop	(Various) / Epic 88697356512 (ARV)		↓
56	49	24	SNOW PATROL	A Hundred Million Suns	(Lee) / Fiction 1785255 (ARV)		↓
57	51	6	TINA TURNER	The Platinum Collection	(Various) / EMI 2670972 (E)		↓
58	53	29	KATY PERRY	One Of The Boys	(Wells / Dr. Luke / Stewart / Ballard / Perry / Walker) / Virgin CAP042492 (E)		↓
59	59	17	KANYE WEST	808S & Heartbreaks	(West / No I. D. / Shavett / Plain Pat / Various) / Roc-A-Fella 1791341 (ARV)		↓
60	47	24	OASIS	Dig Out Your Soul 2★	(Sarcy) / Big Brother 88697362042 (PIAS)		↓
61	54	12	OST	Slumdog Millionaire	(Various) / Interscope 1795869 (ARV)		↓
62	64	5	GUNS N' ROSES	Appetite For Destruction 2★	(Lynch) / Geffen GEF2448 (ARV)	SALES INCREASE	↑
63	Re-entry		MILEY CYRUS	Breakout	(Fields / Armet / U. / James / P. / Venet / Wilder) / Hollywood - Polydor 8712838 (E)		↑
64	69	64	LEONA LEWIS	Spirit 9★2★	(Mac / Rute / Stargate / Tedder / Steinberg / Various) / Syco 88697025542 (ARV)	SALES INCREASE	↑
65	25	2	PJ HARVEY & JOHN PARISH	A Woman A Man Walked By	(Harvey / Parish / Fluoc) / Island 1796236 (ARV)		↓
66	42	3	ROYKSOPP	Junior	(Royksopp) / Wall Of Sound WDS051CD (PIAS)		↓
67	60	36	KINGS OF LEON	Youth & Young Manhood	(Johns / Angelo) / Hand Me Down HMD27 (ARV)		↓
68	45	19	SEAL	Soul	(Foster / Van Der Saeg) / Warner Brothers 9362498246 (CIN)		↓
69	73	44	COLDPLAY	Viva La Vida 3★2★	(Eno / Diyas / Simpson) / Parlophone 2121140 (E)	SALES INCREASE	↑
70	61	13	T.I.	The Paper Trail	(Diesel / Knox / Tim / D. / Ke / J. / S. / Various) / Atlantic 17567896981 (CIN)		↓
71	46	3	PEARL JAM	Ten	(O'Brien) / Epic 4688842 (ARV)		↓
72	67	23	SEASICK STEVE	I Started Out With Nothin' And Still Got Most Of It Left	(Seasick Steve) / Warner Brothers 2564694111 (CIN)		↓
73	62	104	TAKE THAT	Never Forget - The Ultimate Collection 3★	(Various) / RCA 82876748522 (ARV)		↓
74	Re-entry		N-DUBZ	Uncle B	(Fitzmillin - Dubz) / AATW 1793382 (ARV)		↑
75	Re-entry		AMY WINEHOUSE	Back To Black 6★6★	(Ranson / Salaamrem / Com) / Island 1713041 (ARV)		↑

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