

MEDIA

RAJARS REVEALED

Digital radio take-up is still on the rise according to Q2 stats



PUBLISHING

KNOWING THE SCORE

It's not as easy as it sounds to take a bite out of film soundtrack revenue

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A MAN FOR ALL SEASONS

Violinist Nigel Kennedy is ready to re-enter the spotlight with EMI's Four Seasons reissue



Encouraging digital report to form basis of UK Music's Liberating Creativity future strategy

Static P2p activity offers vision of hope

Digital

By Robert Ashton

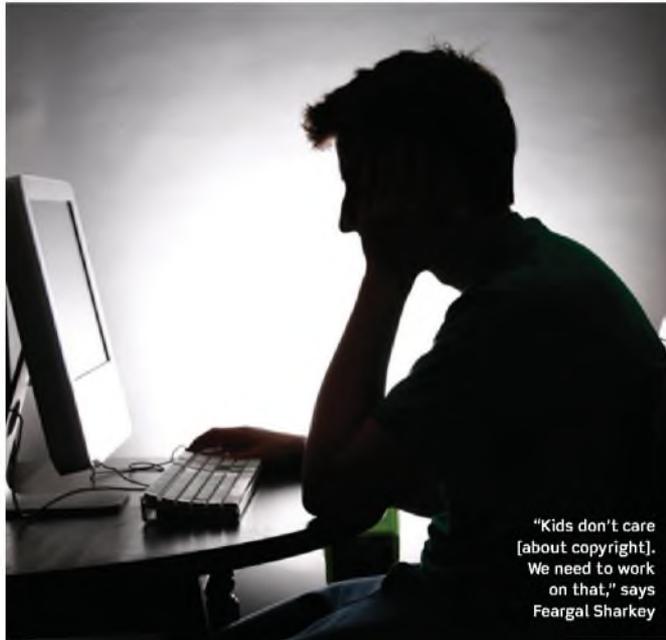
UK MUSIC HAS LAID THE FOUNDATIONS

for what will become the first major industry-wide strategy document after publishing a new report on digital music that shows the level of UK filesharing has not grown in the last year, but has become far more complex.

The findings of the second Music Experience and Behaviour in Young People report (see page 5) will now be fed into a comprehensive manifesto, provisionally called Liberating Creativity, which UK Music plans for the end of October and will inform the Government's so-called Davos for the creative industries, C&Bnet, and Digital Britain.

UK Music chief executive Feargal Sharkey believes Liberating Creativity could provide the strategies and policies the industry needs to adopt to ensure it continues to have a vibrant future. "It is a vision for the industry in five to 10 years' time," he says. "This will help the industry develop an understanding of what is going on out there."

And the findings of UK Music's



"Kids don't care [about copyright]. We need to work on that," says Feargal Sharkey

latest report, a follow-up from the organisation's first major study of uploading and downloading habits in 2008, makes fascinating reading. The same findings will help to underpin the forthcoming manifesto.

The research shows that P2P activity has remained largely

unchanged from last year, with 61% of the 1,800 14-24-year-olds surveyed admitting that they do download illegally compared to 63% in 2008.

The survey also demonstrates just how ingenious today's youth is at sharing and copying music, with files

now routinely sent via Bluetooth, Skype or MSN (75% have done that). They are also increasingly using stream-ripping and conversion tools to extract music from YouTube

But the research, conducted by the University of Hertfordshire and Music Ally, is also hugely encouraging because it demonstrates that young people still value music more than any other form of entertainment (more than 80% cannot live without it, compared with just over 70% in 2008) and a massive 85% of filesharers say they would be willing to pay for an unlimited download service.

Similarly, young people do have a moral compass and are well aware of copyright. "Unfortunately, kids don't always have the money to legally add to their digital music collection [the average size of which is now 8,159 tracks] and instead simply do what technology allows them," says Sharkey. "The industry has got the message across about copyright, but kids don't care. We need to work more on that."

However, the fact that the respondents to the survey have a "clearly developed sense of responsibility" and are open to paying for new legal download

services provides a strong platform for the industry to begin to migrate youth to legal services

Sharkey sees this as a three-pronged approach:

- to educate kids and help the parents (only 4% of 14-17-year-olds pay the internet bill) understand the consequences of filesharing;
- to push ahead with a full range of legal platforms following on from services expected from Virgin Media, Sky and BT; and
- to gather support from the Government and ISPs

"We need to get all three going together. One won't work without the others and we need help from the Government and ISPs to deliver and keep the momentum going," says Sharkey.

Nearly 90% say they want to copy music onto their mobiles or MP3 players and the majority (56%) want to see technology suppliers chip in so artists get compensated, which Sharkey believes provides fresh evidence to back up the industry's commercial licensing solution proposed to the Government's format shifting review last year

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14th Floor founder elevated to the top table at Warner

CHRISTIAN TATTERSFIELD IS TO HELP WARNER to build a global network of artist services teams as one of his first tasks as the new chairman of Warner Bros UK and CEO of Warner Music UK.

The 14th Floor Records founder (pictured) was last week promoted to the new role, replacing Warner Bros UK managing director Korda Marshall, who left the post in October 2008 to relaunch Infectious.

At the same time Atlantic UK president Max Lousada was promoted to chairman of Atlantic UK.

Tattersfield's promotion means he assumes responsibility for the full portfolio of Warner Music's

labels in the UK, including Warner Bros, Atlantic, Rhino and 14th Floor, which remains an imprint within the Atlantic Records UK family.

He will be expected to lead local A&R, co-ordinate campaigns for the major's established acts, come up with cross-label strategies to strengthen Warner's artist services division and build Warner's "digital footprint".

Warner Music Europe chairman and Warner Music International vice chairman John Reid explains,



"There is already strong co-operation across all of our UK imprints and we're continually developing the central resource and expertise on which all our labels draw, for example, our artist partnerships team serves all our labels in the UK.

"Christian will work closely with these specialists as well as the talented teams at the labels to continue to enhance the level of partnership we can offer our artists and grow new commercial and creative opportunities for them to connect with their fans.

And that won't be confined to the UK.

"We are building a network of artist services capabilities across Europe and around the world and Christian will work with me and his fellow European CEOs to continue to strengthen that network so we can offer our artists a wide range of opportunities beyond their home markets."

Reid praises Tattersfield's "intuitive and inventive approach". "Christian has a great ability to understand an artist's creative vision and to help them achieve their full potential and that is reflected by the respect he commands within

the artist and management communities," he says.

Warner Music Group chairman and CEO Edgar Bronfman Jr says he expects Tattersfield to provide "great leadership" for the major's UK business.

Bronfman says he is excited by the appointment, adding, "Christian has had many successes since he joined us in 2000. I expect him to provide great leadership for our UK business."

The appointment comes as Warner reveals its total revenue fell 9% year-on-year (-2% at constant currency) to \$769m (£453m) for its third fiscal quarter to June 30.

News

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

The Playlist



KIDS OF 88
My House
unsigned

Currently a number-one airplay song in New Zealand, but unsigned for the world, this is a big Calvin Harris-esque pop song with global potential. (single, tbc)



HURTS
Wonderful Life
Sony

The artists formerly known as Dagers have inked a deal with Sony where they look set to be the first release on a new imprint run by Riff Stannard. (single, tbc)



MUMFORD & SONS
Little Lion Man
Island

First single proper from Mumford & Sons since the group's deal with Island was concluded last month, and it's a cracker. (single, September 28)



THE DRUMS
Let's Go Surfing
Moshi Moshi

Three minutes of pure pop perfection, Let's Go Surfing is packed with the simple wonder of life. Currently entertaining major label interest. (single, September tbc)



HOCKEY
Song Away
Virgin

One of the songs that sparked the initial A&R interest, Song Away has the commercial edge to really bring this band into the mainstream. (single, September 14)



LETHAL BIZZLE
Going Out Tonight
Search & Destroy

Already picking up very early radio support, the new single from Lethal Bizzle looks set to fast-track his ascent to the mainstream. (single, October 5)



LIAM FINN & ELIZA JANE
Honest Face
Transgressive

A wonderful song from Finn's new EP, Honest Face is all cascading melodies and stimulating lyrics that will delight his fanbase. (from EP, September 28)



GAGGLE
Crows
unsigned

A 20-piece all-girl group that sound as if they've strolled straight off The Wicker Man soundtrack. (demo)



YOU ME AT SIX
Kiss & Tell
Virgin

As their audience continues to grow, You Me At Six return with a new single – their first for Virgin – and aspirations for their biggest hit yet. (single, September 7)



ATHLETE
Super Human Touch
Fiction

After a two-year absence, Athlete return with a song offering big hooks and a clean radio-friendly sound – from forthcoming album Black Swan. (single, August 17)



SIGN HERE

Full Time Hobby label Hassle Records has signed Kingston trio **Tubelord**. The band's debut album is released this October

Hard-hit shops reeling as starting price of auctions could double

Indie retailers boxed corner by new eBay

Retail

By Robert Ashton

INDIE RETAILERS WILL FACE ANOTHER MASSIVE HURDLE next month when eBay introduces a rule that means they will have to double the advertised price of many of the records they sell.

The new auction site rule, which means sellers are expected to absorb the price of domestic postage costs in to the starting price of CDs or records being sold, is expected to cause widespread hardship and chaos for hundreds of indies trying to offload old stock through bulk deals and those that have a sideline in second-hand product. Some are expected to close.

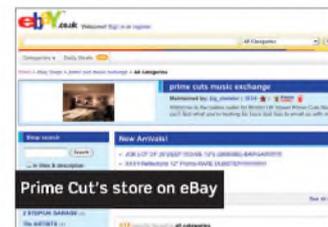
Proper Distribution indie sales manager and retail expert Graham Jones estimates more than a third of the UK's indie shops rely on deals through eBay and that if sellers have to add a typical £3.20 postage charge to their upfront price it will make their stock look far less attractive. "Every indie uses eBay, it's a fantastic way of clearing out old stock, so this isn't good," he explains.

Mike Savage, owner of Prime Cut Music Exchange in Bristol, puts about 60-70% of his business through eBay and believes the auction site is taking "a massive gamble with people's livelihoods". eBay introduced a similar rule for DVD sellers about 12 months ago, but Savage

explains that record sellers face a different set of problems.

Savage says that most DVDs on the site sell for 99p and are usually sold individually, meaning postage might add £1, making the total upfront price £1.99. However, records often require specialist packing and are often sent out in bulk consignments – "20 classical records for £20" – meaning the postage and packaging is much more expensive. For 20 records Savage would expect buyers to pay £9 postage, which means he would have to start marketing them at £29.

"That looks like a lot for the average buyer. It's really moving the goalposts," he adds. "eBay fails to understand the cost of specialised packaging and the weight of a record or box of records."



Although the new rules only apply for UK postage it seems buyers based overseas will also only see the price of goods with the added postage when the new rules come into play on September 22. "For overseas sales the starting price simply looks very expensive. We're being forced to at least double the starting price because it's actually the starting price plus postage," he adds.

Pete Clarke, owner of Rooted Records, which has a 50/50 split between new and second-hand sales, had until recently been earning up to £3,000 a month through eBay and says the new "free postage" rule is not good news.

"It's going to take time for people to realise that we are putting the postage on up front," he says. "This is another smash in the mouth for our sector. I think they are trying to get rid of record shops. A lot of guys are really furious."

The irony for many indie shops is that eBay has already decimated the sector, with less than 400 shops now trading in the UK (down from nearly 1,000 in 2003) and an estimated two indie shops closing each day.

"I think this is going to be the

Fabinyi grasps the nettle in PRS review

IN ONE OF HIS FIRST MOVES since taking control of PRS for Music Jeremy Fabinyi (pictured) is overseeing an "operational review" which is likely to result in a number of redundancies.

The economic downturn now appears to be hurting the collecting societies and after looking at all the society's business units to examine costs and staffing levels – PRS currently employs around 700 at its Berners Street offices – it has identified a number of positions which will be made redundant. A spokesman says none of those identified is at a very senior level.

He adds, "As part of an operational review across its entire busi-



ness PRS for Music is proposing a number of changes to its overall structure."

Acting chief executive Fabinyi adds, "It's most unfortunate that we may be losing some good people – particularly in the current domestic job market – but we have to do what we believe is best for the business."

Those whose positions are at risk of redundancy have been notified and a 30-day standard consultation has started.

The spokesman adds, "All businesses are facing pressures in these tough economic times and it is important that costs and staffing levels are managed

accordingly. While it is a tough decision to make, PRS for Music believes that by making cost savings now it will be best positioned to continue to deliver an efficient and cost-effective service to all of its members and licensees."

The move follows the shock departure of former chief executive Steve Porter, who was forced out of the organisation at the end of last month. Porter had already instigated a major review of tariffs and recently brought in a new code of practice.

PRS recently revealed a 3% fall in revenue for the first half of the year as the organisation was hit by revenue falls in broadcast and online and recorded media.

GIG OF THE WEEK

Who: Wolfmother
When: Wednesday, August 12
Where: The Lexington, London
Why: The Australian group return, complete with new line-up, for this intimate sold out show at The Lexington where they will preview their second album.



...ble under eBay rules

...ed into y rules

death blow for a lot more shops. Physical sales have dwindled to the point where we're reliant on eBay and now they are squeezing the air supply," Clarke adds.

In a reply to Savage eBay said, "Although we have made the postage and packaging free for certain categories, I would primarily like to highlight that the change of offering free P&P applies only to the first domestic shipping option you offer. Thus, you can still offer an additional postage service and charge the actual postage charge to the buyers."

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Shoe-in for The Fauns



In a move to soften the blow from eBay, Mike Savage is launching a new indie label. Laser Ghost Recordings will champion bands influenced by the shoegazing era. The first release from the label comes on October 3, with The Fauns' debut album. Savage says the band have been "mentored" by Portishead's Geoff Barrow and the debut features a secret remix track by Robert Hampson from drone rock act Loop.

Bella Union celebrates its most successful year of 12

Bella bash makes for happy Union

Labels

By Christopher Barrett

BELLA UNION IS CELEBRATING the most successful year in its history with a 12th anniversary live residency in London.

Buoyed by the success of Fleet Foxes' eponymous debut album, which is currently enjoying its 43rd week on the albums chart and has sold around 400,000 copies, Bella Union is taking over west London's Bush Hall for four nights in September.

The string of gigs from September 7 to 10 will see Bella Union acts including My Latest Novel, The Acorn, Peter Broderick and Ohbijou take to the stage. It is just one element of the label's anniversary activities.

As well as highlighting a new Bella Union website which, when live, will provide access to "bespoke content" and enable visitors to buy concert tickets and CDs, Bella Union founder and former Cocteau Twins member Simon Raymonde reveals that there are more retro plans afoot.

"We're making a fanzine with a free cassette with karaoke versions of some of our bands' favourite songs. The fanzine is going to be full of content provided by all the bands so that's proving to be a real hoot to put together," says Raymonde, who confirms that it will also be available online via the-lineofbestfit.com.



Branching out: The Acorns play Bush Hall as part of Bella Union's September celebration

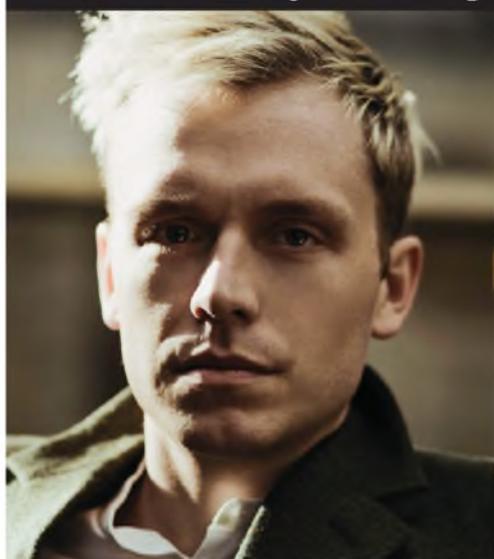
Meanwhile, with Fleet Foxes currently performing in the US, Raymonde is in no hurry to pressure the band into hastily recording a second album. "We'll just leave them to it and when they're ready they'll let us know. I think it is unlikely a new album will be due for release until late next year. The guys have had a year of intense touring and, for such a young band, it has been exhausting as well as exhilarating. The mistake would be to do what many before them have done and to rush ahead with record two, just to satisfy the demand for the band as it is now."

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Peter Broderick

Mr Hudson Mercury act set to go Supernova as he signs publishing deal with Sony/ATV



Sony/ATV has signed a publishing deal globally for Mr Hudson as breakthrough hit Supernova featuring Kanye West was yesterday (Sunday) set to spend a third straight week in the UK top five.

The deal for the Mercury Records act, which is the musical project of guitarist and vocalist Ben Gunther Hudson, was secured jointly by the publisher's US co-president Danny Strick and UK managing director Rak Sanghvi, who describes Hudson as "a musical genius".

"I'm absolutely thrilled that he's joined our roster," he adds. "This was truly a reflection of the way in which Sony/ATV works together globally, with the US company being on board and proactive from day one."

Supernova has to date sold more than 100,000 units in the UK, while Mr Hudson's second album Straight, No Chaser will be released by Mercury in the UK on October 12 and the following day by IDJ in the US.

"The quality of Ben's production is second to none and Straight No Chaser is a fabulous album both musically and lyrically – a unique and completely fresh fusion of hip hop, soul and pop, packed full of hit songs," adds Sanghvi. "All of our staff worldwide look forward to working with him and to watching him achieve greater heights in the years to come."

Strick believes Mr Hudson, who is managed by The Outfit Agency's Tony Tagoe with legal representation by Level Ent's Richard Antwi, is poised now to break through on both sides of the Atlantic. "He's made an incredible record and we absolutely had to be involved, and we wanted to do that together," he adds.

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Mike Smith's ambitions for Columbia don't stop simply because he's hit the heights of the music business

News

Editorial Paul Williams



EVER SINCE JONATHAN ROSS AND RUSSELL BRAND wreaked havoc on Manuel's answerphone, open season has been declared on the BBC, so it should come as no surprise that the Tories' broadcast spokesman Ed Vaizey is now getting in on the act.

But what he says should be taken very seriously because it could have fundamental consequences for the music industry. What he is calling for no less is for the Corporation to be forced to sell off Radio 1, which he suggests would help to balance out what he deems to be an "unfair discrepancy" between the BBC and the commercial sector.

Vaizey is hardly the first to suggest a Radio 1 sell-off. Voices within the commercial sector have been banging on about it for years, but what is different here is that the shadow minister's party could well be in government in less than a year.

It is all very well for the Conservatives to come back after

At best, Vaizey's Radio 1 comments are pretty misguided

Vaizey made his comments to say a planned Radio 1 sell-off is not party policy, but we are not talking here about some random backbencher having expressed these views. The man who made them is their official broadcasting spokesman, so it is only right we should be properly concerned.

As he has shown, it is very easy to trundle out the same, tired old rants about Radio 1, that its daytime musical output is too similar to commercial rivals (and Radio 2) and that it is reaching a too-mature audience compared to its remit. But what the critics do not seem to mention is the support it gives to countless new artists across many genres – radio support these artists might never get if the station did not operate in the way it does now. Sure, commercial radio does help to break some acts, but Radio 1 is doing it on a continuing basis and often with artists the commercial stations would not go anywhere near.

Then there are all the specialist programmes during the evenings and weekend, serving every niche from drum & bass to punk. Would all these realistically continue if Radio 1 were part of the commercial sector?

And, given the £105m half-year loss posted last week by ITV, you have to ponder what the impact would be in privatising Radio 1 on commercial radio groups already struggling with falling ad money. The last thing they would need is a national station of significance with millions of listeners trying to get its hands on that precious revenue.

AT FIRST GLANCE, the results of UK Music's latest survey on young people's music consumption habits make pretty depressing reading, given there appears to be no change in the number of respondents illegally downloading.

But beneath the top-line figure that 61% are still consuming their music illegitimately, the report does offer some encouraging findings for the industry on which it can try to persuade at least some fans to take a legal path.

One particular statistic that jumps out is that 85% of those filesharing would be interested in paying for an unlimited, all-you-can-eat download service, a very positive sign given the likes of Virgin Media and Universal's planned subscription service.

For the music business the 85% figure further emphasises that if new services are compelling enough and deliver what music fans really want there could be a far bigger legitimate market out there.

The study also indicates that the industry's countless campaigns to get the copyright message across seem to be registering, with 85% recognising that allowing others to access their music via filesharing sites is against the law.

The fact, though, that too many of those that realise it is illegal are still doing so plainly demonstrates just how much more there is to achieve.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can Spotify develop into a profitable service?

YES 61% NO 39%

THIS WEEK WE ASK:

Is UK Music right when it says that young consumers are open to paying for new legal download services?

To vote, visit www.musicweek.com

UK Music research indicates young prefer owning music

Tangible evidence holds back the stream boom

Research

By Robert Ashton

"OWNING" A PIECE OF MUSIC is still important for kids today and has slowed the take-up of streaming services such as Spotify, We7 and Last fm, according to new UK Music research.

The organisation's Music Experience and Behaviour in Young People survey demonstrates that 14- to 24-year-olds still like to "own" tracks, on average storing more than 1,800 songs – predominately on their computer's hard drive. And despite the ready access to a variety of streaming services, a massive 89% of all the respondents questioned said they want to have possession of the files.

Some 78% of respondents claim they would not pay for an online music streaming service (see top graph) and, if they did pay for one, 49% said they would still continue to fileshare.

Quantitative research by Music Ally based on a number of focus groups in London and Manchester dug up quotes such as, "Streaming is never as good as actually having the tracks I want so I can share them the way I want." Thus, the report makes clear, "For the majority of younger music fans, such services are not being considered as a replacement for owning or purchasing music."

It also seems Britain's youth

are adding to their CD collections – originals and copies. In 2009 the average size of an 18- to 24-year-old's CD collection is 98 discs, compared to just 78 last year. Again, according to one respondent, that is because, "I like being able to hold the CD in my hand."

"People are building huge collections on their computers," says UK Music chief executive Feargal Sharkey "They still want to have something that they can call their own."

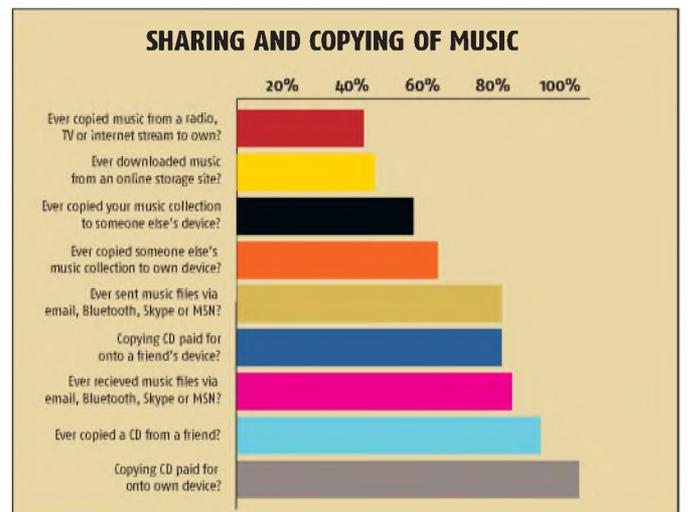
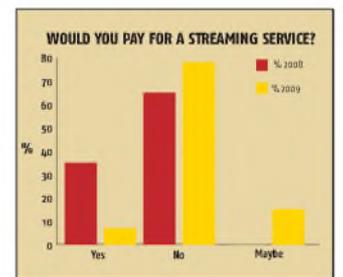
And in addition to holding more music, today's youths are finding ever more creative ways of sharing and copying it (see bottom graph).

Limewire is the most popular source for single tracks, but

Bluetoothing, email and instant messaging services, online lockers and USB sticks are more popular among teenagers.

Significantly, few are concerned at being caught, with the report noting "there is widespread confusion over who gets caught and how they might get caught".

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Unearthed unveils new strand

MUSIC WEEK UNEARTHED IS BRANCHING OUT from its live events after teaming up with digital marketing company Music Pin to produce a compilation of new talent.

The compilation, an extension of the Unearthed showcase nights held over the last year, will be distributed with the issue of *Music Week* published on November 16.

The issue will come with a Music Pin MpCard containing a pin code allowing readers to download tracks from acts that have featured or are soon to feature at the Unearthed showcase nights.

As well as around five tracks by Unearthed artists, three slots will be available on the compilation for new acts. One of the three selected for the compilation will also play

the Unearthed showcase the following Monday, alongside *Music Week's* pick of the best new talent.

All submissions will be through the campaign's official partner Sonicbids and via MusicPin directly. MySpace UK is running a promotion on the competition for the week starting August 17, encouraging new acts to enter.

The winning artists will be selected by a panel of executives including Epic head of A&R Jo Charrington, Infectious Music managing director Korda Marshall and *Music Week* talent editor Stuart Clarke. The closing date for entries is September 21.

Clarke says, "As we continue to grow the Unearthed brand this is a huge opportunity to open new artists up to the A&R process via



some of the best music executives in the business. We're looking forward to seeing what we get in."

Music Pin creative director Nayo Abidoye adds, "MusicPin is extremely pleased to power this technology whilst creatively retaining the fundamentals of the Unearthed series."

Unearthed is *Music Week's* regular showcase event for new artists. Acts to appear to date include Hockey and Erik Hassle.

Work of Fiction adds to Recordstore's success story

RECORDSTORE.CO.UK IS PROVIDING LABELS with a retail platform by giving them the opportunity to establish their own bespoke site within its online store.

The new initiative, which Recordstore CEO Russel Conlart describes as similar to "a concession in a department store", will allow labels to put products from their acts together on one site within Recordstore, together with a short introduction to the label.

Fiction is the first label to jump onboard, with their store, which went live last week, selling more than 60 physical products – mainly CDs and vinyl – from the label's roster.

Recordstore.co.uk manager Steve Wheeler says the company plans to build on this. He says, "It will build up. They are able to tell us what they have got. They might want to do exclusives, label samplers and the rest. It will be a focal point for any label to show off their wares."



Recordstore has previously sent out email newsletters showcasing products from labels such as Sub Pop and Skint, but this is the first time it has had a specific label page.

The Fiction deal came about after Recordstore ran a promotion around White Lies. "In the process of discussion, they said, 'Is there the possibility of a Fiction-branded page that we can direct people to?'" Wheeler explains.

Wheeler adds that Fiction was a good fit for the new initiative, as it has a strong identity, with a roster full of commercial yet credible indie acts such as The Maccabees.

Wheeler says he wants to add more companies now he has got the basic template, citing labels such as 14th Floor, Warp and Kitsune as ideal candidates. "It will be a case of going to each label and asking them what they want," he says. "The sky's the limit. We can adjust how things look on the site. If someone wants it different, we can work around that."

To flag up the new site, Recordstore is running a banner on its homepage, while Fiction is set to promote the new site in conjunction with the August 24 release of Athlete's new album Black Swan.

Fiction managing director Jim Chancellor says, "Fiction has a number of great retail partners both online and offline. We've always worked closely with Recordstore and the opportunity to work with them on a Fiction label site felt like a great fit for both of us."

News in brief



- **Robbie Williams** returns with a new single, *Bodies*, on October 11, followed by a

new album on November 9.

- MTV has announced the nominees for the **2009 MTV Video Music Awards**, with Beyoncé and Lady GaGa earning nine nods apiece.

- **Arctic Monkeys** new single *Crying Lightning* will be available through Oxfam's 700 UK shops, with all proceeds going to the charity.

- **The Conservative Party** has ruled out a sale of Radio 1, after shadow arts minister Ed Vaizey said in an interview that the station's licence should be put up for auction.

- **Cambridge's Trinity College** has emerged as the frontrunner to buy the lease for The O2 entertainment complex in London. Any deal would not affect AEG's ownership of The O2 Arena or any of its other assets within the former Millennium Dome.

- A new study by the **European Commission** has found that around two-thirds of consumers aged 16-

24 are willing to pay for content online.

- Formula One's Singapore night race next month has been named as the launch grand prix for the new **F1 Rocks** series of gigs.

- **Bang Fest** and the **Bloom festival** have joined a growing list of festival cancellations this summer.

- **Channel 4** commercial marketing manager Kate Finley is to join PPI in the newly-created role of marketing manager.

- **We7** has teamed up with online ticketing site Fnts24 to provide tour information and the ability to buy tickets from artists' pages.

- **The Official Charts Company** has launched two charts dedicated to world music: the Official UK World Album Chart and the Official UK World Compilation Album Chart.

- **UK Music** has welcomed the appointment of Treasury Minister Stephen Timms to deliver the Digital Economy Bill and his commitment to stamp on piracy.

- **Live Nation** suffered from foreign currency movements in its second quarter of 2009, as it reported revenue down \$86.3m (£51.5m) year-on-year at \$1.1bn (£0.66bn) and widened losses.

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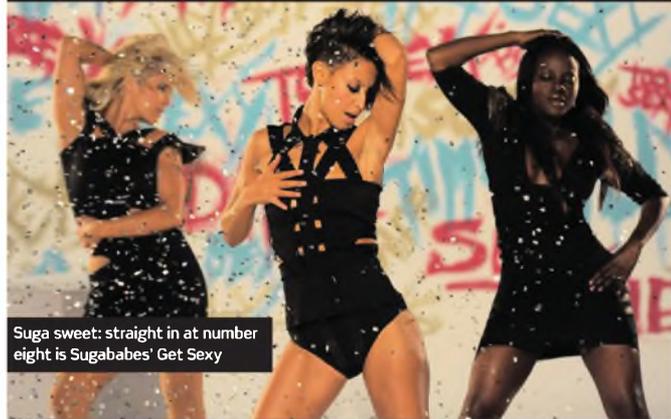
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News media

TV Airplay chart Top 40

nielsen
Music Control



Suga sweet: straight in at number eight is Sugababes' Get Sexy

| This Wk | Last Wk | Artist | Title | Label | Plays |
|---------|---------|--------------------------------------|---------------------------------|---------------------|-------|
| 1 | 1 | BEYONCE | Sweet Dreams | Columbia | 550 |
| 1 | 2 | BLACK EYED PEAS | I Gotta Feeling | Polydor | 550 |
| 3 | 3 | JLS | Beat Again | Epic | 547 |
| 4 | 4 | PITBULL | I Know You Want Me (Calle Ocho) | Positiva/Virgin | 442 |
| 5 | 7 | DIZZEE RASCAL | Holiday | Dirtee Stank | 423 |
| 6 | 5 | EMINEM | Beautiful | Interscope | 400 |
| 7 | 10 | MR HUDSON FEAT. KANYE WEST | Supernova | Good Music | 374 |
| 8 | NEW | SUGABABES | Get Sexy | Island | 362 |
| 9 | 19 | TINCHY STRYDER | Never Leave You | Island | 359 |
| 10 | 6 | DAVID GUETTA FEAT. KELLY ROWLAND | When Love Takes Over | Positiva/Virgin | 350 |
| 11 | 8 | CASCADA | Evacuate The Dancefloor | A&W/Umtv | 344 |
| 12 | 9 | LA ROUX | Bulletproof | Polydor | 331 |
| 13 | RE | FLO-RIDA FEAT. NELLY FURTADO | Jump | Atlantic | 288 |
| 14 | 26 | SEAN KINGSTON | Fire Burning | Beluga Heights/Epic | 284 |
| 15 | 16 | LADY GAGA | Paparazzi | Interscope | 281 |
| 16 | 12 | CHIPMUNK | Diamond Rings | Columbia | 264 |
| 17 | 11 | JORDIN SPARKS | Battlefield | Jive | 263 |
| 18 | 14 | AGNES | Release Me | 3 Beat | 254 |
| 19 | NEW | LITTLE BOOTS | Remedy | Atlantic | 234 |
| 20 | 17 | BUSTA RHYMES | World Go Round | Island | 231 |
| 21 | 27 | CAVIN HARRIS | Ready For The Weekend | Columbia | 225 |
| 22 | 15 | KERI HILSON FEAT. KANYE WEST & NE-YO | Knock You Down | Interscope | 212 |
| 23 | 25 | BLACK EYED PEAS | Boom Boom Pow | Interscope | 204 |
| 24 | 18 | BRITNEY SPEARS | Radar | Jive | 199 |
| 25 | NEW | SHAKIRA | She Wolf | RCA | 194 |
| 26 | 30 | PINK | Funhouse | RCA | 190 |
| 27 | 20 | LILY ALLEN | 22 | Regal | 188 |
| 28 | 24 | MARIAH CAREY | Obsessed | Mercury | 187 |
| 29 | 21 | FREEMASONS FEAT. SOPHIE ELLIS BEXTOR | Heartbreak | loaded | 182 |
| 30 | NEW | PIXIE LOTT | Boys And Girls | Mercury | 181 |
| 31 | 37 | CHICANE | Poppiholla | Modena | 178 |
| 32 | 23 | TINCHY STRYDER FEAT. N-DUBZ | Number 1 | 4th & Broadway | 176 |
| 33 | NEW | ARCTIC MONKEYS | Crying Lightning | Dominu | 164 |
| 34 | 35 | TAIO CRUZ | Break Your Heart | Island | 160 |
| 35 | 28 | PUSSYCAT DOLLS | Hush Hush | Interscope | 159 |
| 36 | 31 | SOULJA BOY FEAT. SAMMIE | Kiss Me Thru The Phone | Interscope | 157 |
| 36 | 33 | DIZZEE RASCAL | Bonkers | Dirtee Stank | 157 |
| 38 | 29 | CIARA FEAT. MISSY ELLIOTT | Work | laface | 150 |
| 39 | NEW | KELLY CLARKSON | Already Gone | RCA | 149 |
| 40 | 32 | WALE FEAT. LADY GAGA | Chillin | Polydor | 148 |

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

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Bauer tight-lipped about metal mag's new editor

Brannigan leaves editor's chair vacant at Kerrang!

Magazines

By Ben Cardew and Gordon Masson

BAUER HAS BEEN INTERVIEWING potential candidates for the editor's seat at *Kerrang!* magazine, after Paul Brannigan last week chaired his last awards in the editor's role.

Stuart Williams, the publishing director of Bauer's music and film titles, has already seen several candidates for the position. However, he is not yet ready to announce the name of the successful candidate.

Brannigan, a former *Kerrang!* deputy editor, was promoted to the editor's role on April 2005. An internal announcement was made about his departure in early summer.

At the awards last Monday, Brannigan bowed out by joking he was open to any offers as he looks around for gainful employment.

"As a *Kerrang!* reader from the age of 15 I was honoured and thrilled to become editor of the magazine," Brannigan tells *Music Week*. "It was always my dream job and I enjoyed every minute of working with great bands, a fabulous team of writers,



Paul Brannigan
KERRANG!

designers and photographers and the most passionate readership in the business.

"*Kerrang!* has been my life for over 20 years and it'll always be my favourite magazine. I'm excited to see what comes next for the mag."

As for his own career, Brannigan reports that his final day at *Kerrang!* will be August 27. "Currently [I'm] weighing up options for the future: I'll still be doing some writing though I imagine," he adds.

As for his final event at the helm,

Brannigan introduced show hosts Scott Ian of Anthrax and Slipknot frontman Corey Taylor. The latter enjoyed a great night as Slipknot dominated proceedings by picking up awards for best live band and best international band.

Other winners were: British newcomer, In Case Of Fire; international newcomer, The Gaslight Anthem; single, Omen by The Prodigy; video, Oblivion by Mastodon; classic songwriter, Linkin Park; spirit of independence, The Wildhearts; icon, Alice In Chains; album, Death Magnetic by Metallica; inspiration, Machine Head; hall of fame, Limp Bizkit; and British band, Buller For My Valentine.

Brannigan's departure comes at a difficult time for the Bauer rock title. In the most recent quarterly ABC figures, *Kerrang!*'s readership fell 13.3% to 52,272, while Future Publishing's *Classic Rock* and *Metal Hammer* titles were the only paid-for music magazines to make significant gains.

New ABC figures for consumer magazines are released this Thursday (August 13) at midday.

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Absolute Radio offers free EP download

ABSOLUTE RADIO is giving away a free download EP from Leicestershire singer-songwriter Jersey Budd (pictured) on its website, www.absoluteradio.co.uk.

The EP, which will be available for one week from today (Monday), features a live performance of The Shotgun Times recorded for Absolute Radio in February this year, new track



Thinking For Two and Budd's debut single She Came Back, with Kasabian front man Tom Meighan on backing vocals. The latter track currently features on the Absolute radio playlist.

The download offer will be

backed by on-air promotion, including the Christian O'Connell Breakfast Show and the Geoff Lloyd I Hometime Show.

Absolute says the promotion demonstrates its commitment to working across the music industry.

The Absolute Radio website attracts 500,000 unique visitors per month. It features exclusive video, blogs, ticketing and an online community for music fans.

Media news in brief

● **Global Radio** is expanding the digital reach of its Galaxy radio network. From today (Monday), audiences in Bristol, Bournemouth, Cambridge, Exeter, Torbay, Kent, Norwich, Peterborough, Plymouth, Cornwall, Reading, Basingstoke, Southend, Chelmsford, the Sussex coast, Swindon and the Severn estuary will be able to listen to the station on digital radio. Previously Galaxy broadcasted to Birmingham, Manchester, Yorkshire, north east, Scotland, and the south coast on FM and on digital in London and the east Midlands. The move is in keeping with

Global's strategy to increase listener choice with services on digital.

● Radio 1 controller **Andy Parfitt** (pictured) has faced questions from his own DJs as part of an initiative from UK disabled awareness charity Able2. Howard Thorpe, who founded the charity, decided to interview Parfitt as he believes Radio 1 is the leading station for the young adult market and therefore a useful way to spread disabled awareness. Thorpe asked a number of Radio 1 DJs what questions they wanted to ask their boss. Their



questions ranged from facetious - Moyles enquired as to the colour of Parfitt's pants - to the serious. Rob Da Bank asking how the station could be more accessible to disabled listeners.

● Radio 1's Zane Lowe is to present **Arctic Monkeys** live in session from the station's Maida Vale studios next Monday (August 17). The band will play new material from their forthcoming album *Humbug*, released on August 24. Lowe will also cover the making of the record and the band's future plans.

Charts: colour code ■ Highest new entry ■ Audience increase ■ Audience increase +50%
■ Highest climber

Airplay analysis Alan Jones

Peas eye JLS' three-week radio crown



BEAT AGAIN SPENDS A THIRD STRAIGHT WEEK atop the radio airplay chart for JLS, shedding just eight plays (to 3,161), while upping its audience by a million or so to 67.10m. New runners-up Black Eyed Peas were more than 18m audience impressions behind with I Gotta Feeling last week, but have reduced the arrears, and look likely to take over at the top next week, a fortnight after dethroning JLS on the OCC sales chart. Beat Again was the most-played record at both 95.8 Capital FM (70 plays) and Radio 1 (27) last week.

Meanwhile, Lily Allen makes excellent progress with latest single 22, which leaps 20-7, with 740 spins earning the track an audience of 40.52m. Almost half (19.98m) of that audience came from 18 plays on Radio 2, where 22 was last week's second most-played song behind Frankmusik's Confusion Girl (20). 22 had another 13 plays, earning a further 11.72m listeners, at Radio 1. Both of the previous official singles from It's Not Me, It's You - The Fear and Not Fair - topped the airplay chart for five weeks earlier this year.

On its first full week on the airwaves, Celebration - the title track from Madonna's upcoming compilation - rockets 121-23, with 1,073 spins on stations monitored by Music Control, earning it an audience of 22.97m. It is the highest climber on the chart this week, while also enjoying the biggest increases in audience and plays of any record.

95.8 Capital FM was its top supporter, airing the song 39 times, followed by Leicester Sound (38) and RAM FM (37). Madonna's last single, Miles Away, was her first major sales flop, reaching only number 39 last December. It did better on the airplay chart, reaching number eight before its retail resistance was apparent. It then tumbled to 31, and fell out of the Top 200 altogether a week later as radio stations deserted en masse.

There is a tie at the top of the TV airplay chart, with Beyoncé's Sweet Dreams and Black Eyed Peas' I Gotta Feeling sharing pole position after their promotional videoclips each secured 550 plays from stations on the Music Control panel. And it was very nearly a three-way tie, with JLS' Beat Again just three plays behind.

Campaign focus



Newton Faulkner

Approaching the launch of Newton Faulkner's anticipated second album, RCA has decided to focus its early efforts on the region where the artist's career first started to blossom.

The south-west coast of England, with its surf sensibilities and large student community, gave an early boost to Faulkner, who built his live audience there before word spread across the rest of the country.

Keen to ensure they serviced his loyal fans first, RCA got the second album campaign under way with a handful of unconventional gigs in the region

- alongside high-profile appearances at the likes of Glastonbury and Latitude festivals - in a move to target his hardcore fans in the surf scene.

"Newton's popularity on this circuit was part of the driving factor in us signing him in the first place, so it made sense to re-engage with them first for the new album," says RCA A&R James Roberts, who first introduced Newton to south-west promoters SW1 Productions in the summer of 2006 when he was still unsigned.

Gigs have included an outdoor event for 9,000 fans on the beach in Croyde, north Devon and a 700-capacity concert in a cave in Liskeard, Cornwall.

The new album, Rebuilt By Humans, was produced by Mike Spencer and recorded at Miloco and Konk studios in London. It will be released on September 21. Lead single, If This Is It, precedes the album on September 14.

Faulkner's debut, Hand Built By Robots, has sold more than 750,000 copies in the UK.

UK radio airplay chart Top 50

| This week | Last | Weeks on chart | Sales chart | Artist Title Label | Total plays | Plays %+/- | Total Aud (m) | Aud %wk +/- |
|-----------|------|----------------|-------------|--|-------------|------------|---------------|-------------|
| 1 | 1 | 10 | 4 | JLS Beat Again Epic | 3161 | -0.25 | 67.1 | 1.37 |
| 2 | 3 | 4 | 2 | BLACK EYED PEAS I Gotta Feeling Polydor | 1954 | 15.28 | 61.3 | 26.71 |
| 3 | 2 | 9 | 9 | LADY GAGA Paparazzi Interscope | 2913 | -1.39 | 59.63 | -1.92 |
| 4 | 5 | 5 | 5 | BEYONCÉ Sweet Dreams Columbia | 2241 | 98.16 | 52.45 | 28.96 |
| 5 | 10 | 5 | 27 | FRANKMUSIK Confusion Girl (Shame Shame Shame) Island | 1353 | 15.86 | 42.6 | 17.52 |
| 6 | 6 | 6 | 6 | PITBULL I Know You Want Me (Calle Ocho) Postiva/Virgin | 1154 | 7.45 | 41.44 | 1.89 |
| 7 | 20 | 2 | 44 | LILY ALLEN 22 Regal | 740 | 56.12 | 40.52 | 56.27 |
| 8 | 7 | 3 | 3 | MR HUDSON FEAT. KANYE WEST Supernova Good Music | 1073 | 6.41 | 39.74 | 3.14 |
| 9 | 15 | 6 | | DIZZEE RASCAL Holiday Ditee Stank | 1015 | 6.51 | 37.73 | 31.92 |
| 10 | 14 | 4 | | CAVIN HARRIS Ready For The Weekend Columbia | 1116 | 6.79 | 37.67 | 29.18 |
| 11 | 8 | 11 | 8 | LA ROUX Bulletproof Polydor | 2053 | -1.91 | 34.61 | -9.3 |
| 12 | 18 | 1 | | TINCHY STRYDER Never Leave You Island | 846 | 0 | 33.94 | 0 |
| 13 | 9 | 14 | 11 | DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Postiva/Virgin | 2036 | -6.61 | 33.26 | -10.42 |
| 14 | 4 | 8 | 7 | CASCADA Evacuate The Dancefloor A&W/Intv | 1585 | 4.97 | 33.22 | -24.77 |
| 15 | 12 | 13 | 21 | AGNES Release Me 3 Real | 1901 | -4.33 | 32.39 | -6.55 |
| 16 | 11 | 14 | 36 | PIXIE LOTT Mama Do Mercury | 2108 | -12.74 | 30.42 | -13.73 |
| 17 | 13 | 16 | 22 | DANIEL MERRIWEATHER Red J | 2126 | -6.71 | 28.74 | -4.3 |
| 18 | 24 | 9 | 19 | JORDIN SPARKS Battlefield Jive | 1710 | 5.36 | 27.93 | 18.55 |
| 19 | 21 | 3 | | PAOLO NUTINI Coming Up Easy Atlantic | 646 | 40.13 | 25.63 | 5.56 |
| 20 | NEW | 1 | | PIXIE LOTT Boys And Girls Mercury | 730 | 0 | 24.66 | 0 |
| 21 | 36 | 2 | | ATHLETE Superhuman Touch Fiction | 236 | 37.33 | 24.18 | 23.87 |
| 22 | 50 | 3 | 10 | THE IAN CAREY PROJECT Get Shaky A&W/Intv | 133 | -14.6 | 23.3 | 57.97 |
| 23 | NEW | 1 | | MADONNA Celebration Warner Brothers | 1073 | 0 | 22.96 | 0 |
| 24 | 16 | 4 | 29 | PINK Funhouse RCA | 1200 | -0.74 | 22.13 | -20.91 |
| 25 | 28 | 23 | 31 | LADY GAGA Poker Face Interscope | 1377 | -6.77 | 22 | -1.83 |
| 26 | 27 | 10 | 20 | KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down Interscope | 1123 | 7.16 | 21.69 | 4.15 |
| 27 | 33 | 9 | 28 | PUSSYCAT DOLLS Hush Hush Interscope | 1703 | -9.01 | 20.99 | 2.84 |
| 28 | 25 | 3 | 41 | VAGABOND Don't Wanna Run No More Geffen | 171 | 34.65 | 20.5 | -11.71 |
| 29 | 34 | 10 | 23 | NOISETTES Never Forget You Mercury | 1421 | 0.78 | 20.47 | 2.81 |
| 30 | 35 | 2 | | BEN'S BROTHER Questions And Answers Flat Cap | 52 | -3.7 | 20.21 | 2.17 |
| 31 | 31 | 8 | | JAMES MORRISON Nothing Ever Hurt Like You Polydor | 930 | -16.82 | 20.15 | -5.22 |
| 32 | 19 | 12 | 49 | TAKE THAT Said It All Polydor | 1763 | -21.38 | 20.14 | -23.86 |
| 33 | 41 | 24 | 48 | JASON MRAZ I'm Yours Elektra | 1326 | 3.59 | 19.56 | 12.41 |
| 34 | 47 | 5 | | RAPHAEL SAADIQ Never Give You Up RCA | 154 | 48.08 | 19.51 | 29.12 |
| 35 | NEW | 1 | | BLOC PARTY One More Chance Wichita | 124 | 0 | 19.1 | 0 |
| 36 | 48 | 2 | | MADINA LAKE Let's Get Outta Here tbc | 127 | 1.6 | 19.03 | 25.94 |
| 37 | 26 | 5 | 13 | CHICANE Poppin' Hot Madonna | 243 | -27.62 | 18.32 | -19.72 |
| 38 | NEW | 1 | | BIFFY CIYRO That Golden Rule 14th Floor | 153 | 0 | 18.31 | 0 |
| 39 | 39 | 2 | | DANIEL MERRIWEATHER Impossible J | 176 | 58.56 | 18.29 | -0.87 |
| 40 | 42 | 8 | 46 | SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone Interscope | 721 | 0.28 | 18.23 | 8.25 |
| 41 | 38 | 34 | | JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor | 1150 | 0.52 | 18.15 | -1.94 |
| 42 | NEW | 1 | | SUGABABES Get Sexy Island | 760 | 0 | 18.06 | 0 |
| 43 | NEW | 1 | | KASABIAN Where Did All The Love Go Columbia | 233 | 0 | 17.76 | 0 |
| 44 | NEW | 1 | | FRIENDLY FIRES Kiss Of Life xl | 133 | 0 | 17.67 | 0 |
| 45 | NEW | 1 | 17 | SEAN KINGSTON Fire Burning Beluga Heights/Epic | 353 | 0 | 17.12 | 0 |
| 46 | 22 | 22 | 43 | BEYONCÉ Halo Columbia | 1321 | -20.76 | 16.93 | -28.78 |
| 47 | NEW | 1 | 14 | LITTLE BOOTS Remedy Atlantic | 197 | 0 | 16.36 | 0 |
| 48 | NEW | 1 | | ALISON KRAUSS Simple Love Decca | 55 | 0 | 15.97 | 0 |
| 49 | RE | | | KATY PERRY Waking Up In Vegas Virgin | 756 | 0 | 15.89 | 0 |
| 50 | 37 | 15 | 16 | BLACK EYED PEAS Boom Boom Pow Interscope | 754 | -8.83 | 15.76 | -14.9 |

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: EXTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beats, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Regal FM, 107.8 Capital FM, 95.8 Capital FM, 96.3 Tear FM, 95.7 The Revolution, 95.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Nova, 4.104 Radio, 4.104 Extreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC 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News media

Commercial radio enjoys strong Q2 period as the rise of digital radio continues unabated

Digital underpins radio's record breakers

Radio

By Gordon Masson

THE NUMBER OF PEOPLE LISTENING TO RADIO in the UK has smashed records for the past decade, with 46.3m now tuning in weekly. More than a fifth of them are using digital devices to access programming.

Within those record numbers, the BBC's overall share of listeners slipped by approximately 1% to 54.6% year on year according to the second quarter Rajars survey, but increased its reach by 2.3% to 34m listeners across its various networks.

Commercial radio had a strong quarter with 31.9m adults tuning in, while the sector's audience share was also boosted – up slightly on last year to 42.7%, prompting Radio Centre chief executive Andrew Harrison to comment, "It is very encouraging to see that once again more and more people continue to tune into commercial radio and it is particularly pleasing to regain some market share."

The BBC's stable of stations had mixed fortunes during the period. Although Radio 2's reach grew marginally to 13.4m, the station's audience share slipped half a point to 15.5%, while sister station Radio 1 had a 6.2% rise in reach to 11.3m and a better audience share of 10.3% compared to last year's 10%.

"They were a great set of Rajars for Radio 1 – the best we've had for almost a decade," says deputy controller of Radio 1 and 1Xtra Ben Cooper. "Year-on-year we've also seen a huge increase in reach for 1Xtra and that's very heartening."

BBC director of audio and music Tim Davie says, "The BBC stations that are very committed to new music and focussed on developing British artists and writers including Radio 1, Radio 1Xtra, Asian Network and Radio 3 have all seen growth."

Despite adding more than 400,000 listeners to reach nearly 10m, Radio 4 was almost static with a 12.1% share and while the same may be true for 1Xtra (increasing share from 0.3% to 0.4%), the station's audience spiked by more than 29% in the past 12 months to 634,000.

When it comes to the flagship breakfast slots Radio 1's Chris Moyles added 500,000 new listeners during the past year, taking the show to 7.7m people per week. But Terry Wogan also added nearly 180,000 new fans in the same period to retain his king of the cornflakes crown with 7.9m listeners.

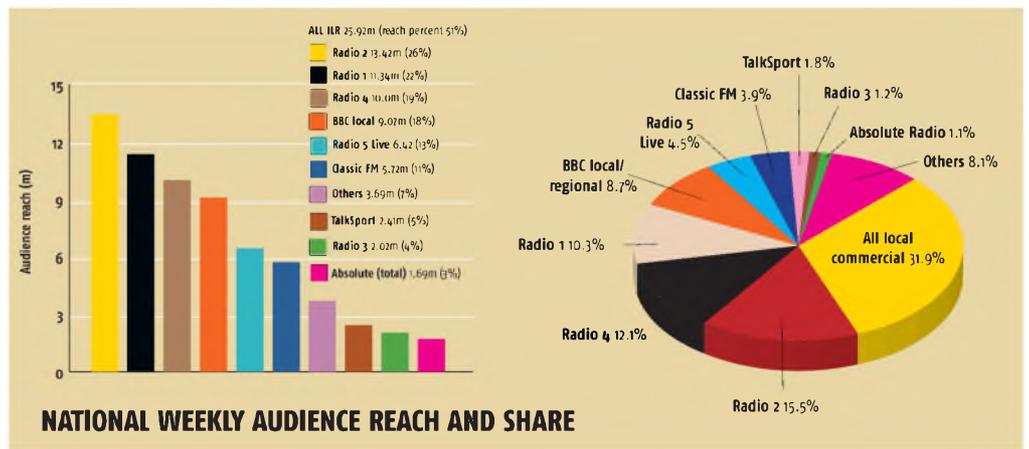
Capital Radio's Johnny Vaughan and Lisa Snowden (pictured above) reclaimed number one in London with a 20%-plus growth rate for their



Lisa Snowden

6–10am slot, pulling in 1.15m listeners per week, ahead of Magic (858,000), Heart (818,000) and Kiss (789,000).

Nationally Classic FM added 100,000 breakfast listeners and 4.5% overall to boost its reach to 5.7m listeners, leading Global Radio director of broadcasting Richard Park to observe, "BBC Radio 3 has been having a big promotional push on TV, but it seems that a rising tide floats all boats because Classic FM has enjoyed a terrific result."



While that might be true, both Classic FM and Radio 3's audience shares remained constant. However, the BBC station enjoyed a 5.8% rise in reach to more than 2m weekly listeners.

As the various radio group PR teams looked for the positive elements to spin in their Rajar responses, GMG Radio chief executive Stuart Taylor says, "Smooth Radio London and our Rock Radio brand have proved to be our star performers. We are now

looking forward to the Q3 results when the full impact of our rebrand from Century to Real in the north east and north west will be reported."

GMG's portfolio of 13 stations now attracts 5m adult listeners a week, with Smooth Radio's six-station network contributing 2.7m of that.

Driven by strong performances from Magic and Kiss, Bauer Media enjoyed its best listening results ever, according to group managing director of radio Dee Ford, who adds,

"Around the country, 4.6m people listen to their favourite station in our Big City portfolio, which has posted its highest market share for more than two years."

Arguably the biggest winner in the latest Rajars book was not a radio station, but rather the snowballing popularity of digital platforms.

While traditional AM and FM avenues dipped in audience share, from 69.5% to 66.2% in the past year, digital radio took up the slack by adding more than 800,000 new listeners in the past three months alone and its overall share increased by a fifth in the past year with 21.1% of listening now being undertaken via a digital platform.

DAB radio leads the uptake with a 13.1% share of listening compared to a 3.6% share for digital TV and 2.2% share for internet. Supporting this increase, the proportion of the population now with access to a DAB radio at home has risen to over one third, with nearly 17m adults now living in a DAB household, compared to 14m a year ago.

Digital Radio Development Bureau chief executive Tony Moretta says, "The numbers are heartening as they show that there are a quarter of a million new people every month tuning on to digital radio."

One major beneficiary from the popularity of digital is Absolute Radio. A remarkable 48.2% of people now listen to the station on a digital platform, compared to the 21.1% industry average.

"An exceptional amount of the British population are now tuning in to radio which is a great result for the medium," says Absolute's chief operating officer Clive Dickens.

The report also illustrates the burgeoning use of mobile phones to access radio. A year ago 12.2% of adults reported using their mobile phones to listen to radio. That rose to 13.9% in Q2, with 32.8% of 15–24-year-olds using their mobiles in such a manner, compared to just 10.3% of the over 25s.

London Could it be Magic in the capital?

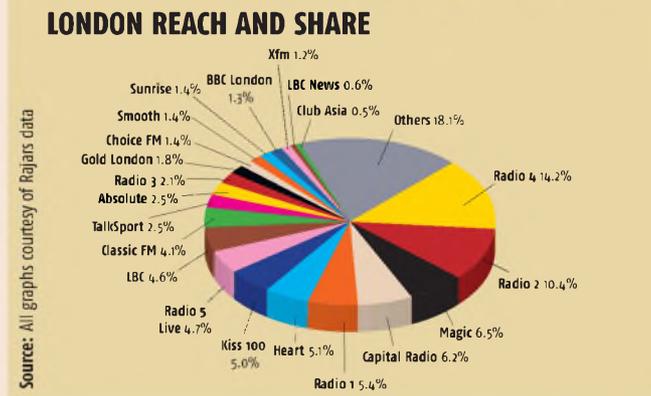
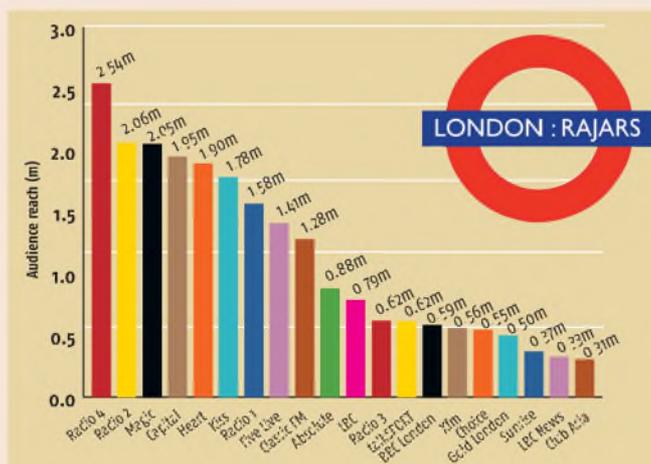
While the BBC's radio stations remain the most popular among Londoners, the capital's leading commercial operators enjoyed a stellar second quarter, gaining ground on the Corporation and new listeners.

Compared to last year, all the national BBC networks, except 5 Live, were down in audience reach, although BBC London enjoyed a 20.7% rise to 559,000 weekly listeners despite its share falling marginally to 1.3%.

With Radio 1 down 4.1% in reach, Radio 2 – 5.8%, Radio 3 – 7.6%, Radio 4 – 6.9%, and all five national BBC stations down in audience share, it appears that their commercial competitors' efforts to persuade listeners to "retune" have been effective.

Capital's reach increased 4.5% on the year to 1.95m listeners and its share grew by an impressive 1.6 percentage points to 6.2% of the London audience to put it second among commercial stations, while Kiss also enjoyed boosts with both key indicators – also up 4.5% in reach to 1.78m listeners and a half-point share increase to 5%.

Meanwhile, Magic is celebrating its 10th consecutive quarter at number one in the capital with the highest reach, hours and market share of any commercial station, while London's other leading station, Heart, saw reach



fall 3.7% to 1.90m and lost ground in share with a slip of 0.6 percentage points to 5.1% of listeners.

"Both Bauer and Global have invested a lot of money in

acquisitions, so it's great to see all the hard work put in by commercial companies is now paying off," says Magic and Kiss managing director Steve Parkinson.

News digital

iLike offers low-cost templated apps for artists as sector looks set to boom

Artists tap into app potential

Apps

By Eamonn Forde

DEVELOPERS ARE PREDICTING A BOOM in artist-specific apps in the coming months, following the appearance of a number of new initiatives that open the apps market to all artists.

While major acts like Nine Inch Nails, Coldplay, Snow Patrol and Death Cab For Cutie can afford to develop their own apps or piggyback on existing franchises, to date smaller artists have found the cost of entry prohibitive and the opportunities blocked off.

Now iLike is offering a solution and the chance for acts to build their own apps for as little as US\$99 (£58) each.

These apps are template-based and feature a mixture of audio samples, visuals, games, gig information and social network feeds.

More than 250 of these apps are now live on the Apple App Store and feature a mix of new acts and established or heritage artists such as Jimmy Cliff, The Cribs and Swing Out Sister. The majority are free but if acts choose to charge for them, they will split revenues 50:50 with iLike. The company is also offering more complex app builds at a premium.



iLike™

That's the way iLike it: all artists could have access to low-cost apps of their own to match the likes of The Cribs, Jimmy Cliff and Swing Out Sister (left), all recent additions to Apple's App Store

On top of this, digital distributor The Orchard partnered with Mobile Roadie back in February to bring independent labels and their artists into the App Store. Mobile Roadie created an iPhone app creation tool for Orchard labels and it has now been integrated into the aggregator's marketplace to sit alongside other marketing and analytic tools.

These developments are expected to help level the technological playing field.

While apps are just over a year old, they are a boom area. Apple dominates the market and has delivered more than 1.5bn app downloads across 65,000 titles to date. It also has 100,000 registered developers and BlackBerry, Nokia, Sony Ericsson,

Orange, Verizon and LG are all investing heavily in this sector.

Yet despite the apps market opening up to smaller artists, for the moment major acts continue to point the way: Coldplay, having already worked with Tap Tap Revenge, have partnered with mobile TV service Bablegum to launch a new iPhone app. It is free and designed to promote their new single Strawberry Swing but also includes catalogue videos, news feeds and a game.

Meanwhile, dance act Underworld have launched their iPhone iDrum app. It retails for £2.99 and features 12 tracks from across all their albums, as well as new track VoxJam exclusive to the app, which fans can remix and re-sequence.

With so many new developers entering the market and platforms beyond the iPhone opening up, a boom in artist-specific apps is expected in the coming months, with the creative bar being raised accordingly.

Richard Skaife, CEO of app development company yuzamobile, explains, "Musicians will increasingly seek out a developer who understands them as artists and who can develop a mobile app strategy for them just as they would have developed a web strategy a few years ago."

Later this month *Music Week* will be running a special feature on the rise of mobile apps and what they mean for the music industry.

eamonn.forde@me.com

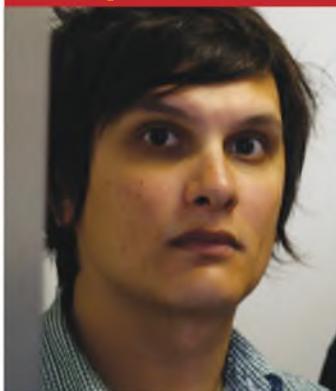
Digital news in brief

- **Spotify** is reported to have raised \$50m (£29.4m) in funding as it plans its US launch. It is also reported to be in talks with mobile operator 3 to pre-load its software onto handsets.
- Research from SNL Kagan has found that **US ringtone sales** dropped 24% from \$714m (£420m) in 2008 to \$541 (£318m) last year. Ringtones made up 63% of total mobile music income in 2008, down from 80% the year before.
- Warner Music Group has signed a deal with **7Digital** to offer its catalogue for DRM-free download across Europe. 7Digital is also launching a branded download store for Inmerge that will be fully integrated into the company's entertainment systems.
- IDC reports that **mobile-phone shipments** in Q2 dropped 10.8% to 269.6m units. Nokia remained the market leader with shipments of 103.2m, although they were down 15.4%. IDC projects the handset market will decline 13% overall this year compared to 2008.
- Music video streaming service **VidZone** has been down loaded on to the PS3 (pictured) more than 1m times and has served more than 100m video streams to the platform in the eight weeks since its launch, the company says.



- The **Unsigned Band Review** is a new service for unsigned acts to submit tracks online for industry feedback from representatives from *NME*, *Kerrang!* and *Orange* Unsigned among others.
- Australian ISP Exetel is considering **blocking P2P traffic** during the first two hours of its midnight-to-noon off-peak period.
- TeleGeography is projecting that the number of **3G subscribers** in the US will eclipse those in Japan by 2011.
- **AOL Music** has launched its Spinner news and information site in the UK.
- **Mexico** is the latest market where the iTunes Store has launched.

Viewpoint: the new digital ecosystem Ben Perreau Founder and CEO, Gigulate



flabby, unfocused traditional media products.

The likes of radio and press are being forced to re-think their 'value-chain' and consider what they deliver best against attrition from emerging formats. Combine this with scrappy business-savvy artists, who are uncovering new ways to manage the crucial elements that surround their income through recordings, tickets, merchandise, marketing and search engine optimisation and you have got a new ecosystem bubbling under, ready to take over.

The web has a canny ability to allow music and ideas to bridge-head into new spaces without costing much. Increasingly artists are turning to hard-focused tools such as SoundCloud, Songkick, BandsinTown, Livekick, Musicbrainz, The Hype Machine and our service, Gigulate (inset right), to offer tools to manage careers at a fraction of the cost.

SoundCloud, the 'YouTube of music', solves the problem of safely and easily distributed audio. Beck is already using it as his tool to distrib-

ute remixes and fans can comment, share, and play without having to download and lose track of the MP3s. In return, Beck can embed his audio into any website, engage with a community and collect detailed playback, email addresses and, theoretically, demographic and behavioural stats in return.

Our proposition, Gigulate, is about non-audio content. We are working to catalogue the world's music news and blogs and sort them. Traditionally, the only content filter has been 'source', so you go to Pitchfork to read music news, but you might be missing a great story over on Guardian Music. RSS aggregators have begun to solve this, as have Google alerts via keywords, but nobody sorts the content by music-specific criteria. This week we announced the ability to allow you to personalise it, so artists and fans alike can never miss a story again.

What these services offer is twofold. Firstly, they are forming a framework of struc-

tured content which, through networked standards like APIs and XML, allow artists and creative individuals to quickly build websites, mobile apps and services that, collectively, can be much more valuable to audiences.

Through constant product enhancements from companies focused on driving quality, their services will keep getting better. Secondly, unlocking the data held within services such as these can significantly change an artist's understanding of their place in the world. It represents a dialogue with far more depth and insight than just 'number of friends', 'followers' or 'fans'; it is a true return path of intelligence which can inform your campaigns with precision accuracy.

Theoretically, this level of detail will eventually be available across all media as, increasingly, traditional media inevitably becomes trans-



“There was a mighty noise in the summer of 2005 when Arctic Monkeys burst on to the scene. It was shortly after the meteoric rise of MySpace and many (OK, some) of us were excited about its effect on digital music; it marked a turning point in credibility from traditional media.

Four years later, we are at another junction: MySpace Music is struggling, Spotify is closing the case on Napster, audiences are becoming increasingly sophisticated and peeling back the next layer and, importantly, the recession is chewing up



- **Twitter** had 44.5m unique visitors globally in June according to comScore figures, with 45% of users being outside the US. Nielsen NetRatings research has found that only 16% of Twitter users are under the age of 24 while only 6.6% of teens have an account.
- US student **Joel Tenenbaum** has been ordered to pay \$675,000 (£396,700) to the RIAA for illegal filesharing.

News live

Box Score Live events chart

| GROSS (£) | ARTIST/EVENT Venue | ATTENDANCE | PROMOTER |
|-----------|---|------------|------------------|
| 598,271 | GIRLS ALOUD O2 Dublin | 17,337 | MCD |
| 548,340 | GIRLS ALOUD Newcastle Arena | 18,812 | Live Nation |
| 532,320 | GIRLS ALOUD Glasgow SECC | 17,744 | Live Nation |
| 268,987 | COUNTING CROWS O2 Dublin | 6,690 | MCD |
| 118,730 | COUNTING CROWS Odyssey, Belfast | 3,480 | MCD |
| 99,480 | JACKSON BROWNE Birmingham Symphony Hall | 4,440 | 3A Entertainment |
| 73,887 | MORRISSEY Caird Hall, Dundee | 2,273 | DF Concerts |
| 36,820 | MORRISSEY Albert Halls, Stirling | 1,132 | DF Concerts |
| 30,047 | ULTRAVOX Waterfront, Belfast | 938 | MCD |
| 22,944 | AL STEWART lyceum Theatre, London | 920 | 3A Entertainment |

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 3 - May 9, 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

Tixdaq Ticket sales quantity chart

| pos | prev | artist | dates |
|-----|------|---------------------|-------|
| 1 | 2 | U2 | 8 |
| 2 | 1 | BEYONCE | 8 |
| 3 | 4 | DEPECHE MODE | 6 |
| 4 | 3 | SPANDAU BALLET | 10 |
| 5 | 5 | MUSE | 7 |
| 6 | 7 | PINK | 16 |
| 7 | 8 | FLEETWOOD MAC | 8 |
| 8 | 6 | CLIFF & THE SHADOWS | 17 |
| 9 | 15 | GREEN DAY | 10 |
| 10 | 12 | KASABIAN | 12 |
| 11 | 11 | PEARL JAM | 3 |
| 12 | 10 | BACKSTREET BOYS | 6 |
| 13 | 13 | TOM JONES | 6 |
| 14 | 14 | JONAS BROTHERS | 5 |
| 15 | 19 | COLDPLAY | 5 |
| 16 | 9 | X FACTOR FINALISTS | 7 |
| 17 | 16 | JAMES MORRISON | 7 |
| 18 | 17 | PIXIES | 5 |
| 19 | 18 | SIMPLE MINDS | 6 |
| 20 | 20 | PET SHOP BOYS | 4 |

tixdaq.com - Live entertainment intelligence

Hitwise Primary ticketing chart

| pos | prev | artist |
|-----|------|--------------------------|
| 1 | 4 | U2 |
| 2 | 3 | BEYONCE |
| 3 | 1 | JLS |
| 4 | 5 | KASABIAN |
| 5 | 6 | COLDPLAY |
| 6 | NEW | UNDERAGE FESTIVAL |
| 7 | 7 | KINGS OF LEON |
| 8 | 17 | FLORENCE + THE MACHINE |
| 9 | 9 | PINK |
| 10 | NEW | KENDALL CALLING FESTIVAL |
| 11 | 2 | GLOBAL GATHERING |
| 12 | NEW | PAUL WELLER |
| 13 | NEW | N-DUBZ |
| 14 | NEW | MUSE |
| 15 | 14 | CLUBLAND LIVE 3 FESTIVAL |
| 16 | NEW | LEEDS FESTIVAL |
| 17 | NEW | GIRLS ALOUD |
| 18 | NEW | A-HA |
| 19 | NEW | TAKE THAT |
| 20 | NEW | ENTER SHIKARI |

hitwise.com

See more Tixdaq and Hitwise charts at musicweek.com

Trade mag adds to voices in favour of live changes

The Publican calls for urgent review of UK licensing laws

Government

By Gordon Masson

LEADING TRADE PUBLICATION FOR THE PUB INDUSTRY *The Publican* is adding its voice to the growing number of bodies lobbying the Government to relax licensing laws to allow more places to host live music.

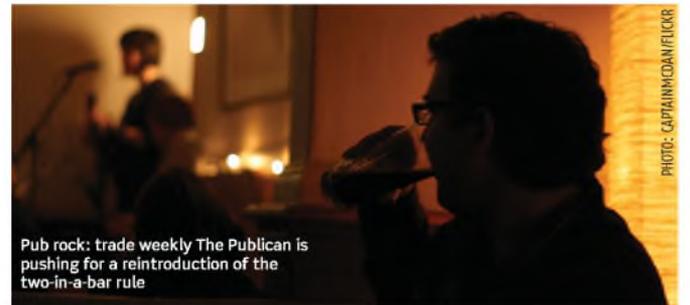
The magazine is launching a campaign called Listen Up! this week, which aims to make it easier for pubs to host gigs, thus capitalising on the popularity of live music.

The initiative is a reaction to the failed attempts by an all-party Parliamentary Select Committee to reform the Licensing Act so that licensees do not have to trawl through bureaucracy just to put on a band in the local pub.

According to *The Publican* editor Caroline Nodder, many licensees who want to put on gigs feel that hosting live music is too costly and involves excessive red tape.

As a result, Listen Up! has three key objectives:

- to make the Government reintroduce the so-called "two-in-a-bar" rule;
- to offer an exemption to venues with a capacity of 200 or less;
- to force the Metropolitan Police to scrap its risk assessment Form 696.



Pub rock: trade weekly *The Publican* is pushing for a reintroduction of the two-in-a-bar rule

The issue of licensing reforms is expected to return to the House of Commons in October when John Whittingdale will table a debate on the matter. The MP chaired the Department for Culture Media and Sport committee that made the same recommendations to the Government that *The Publican* is calling for.

Whittingdale tells *Music Week* that "the Government's response is deeply disappointing". But with the weight of pressure growing and the pub industry joining in lobbying initiatives alongside music organisations such as the Musicians' Union and UK Music, hopes are rising that the issue will start to move up the legislative agenda.

Nodder notes that pubs are a vital part of the grassroots music scene and she is hoping that Listen

Up! can capitalise on that so pubs can benefit from any additional revenues they can make by hosting gigs.

"Without pubs the music scene would not be what it is today," says Nodder. "The vast majority of bands began their careers playing in pubs and they are a vital outlet for any young up-and-coming act. But this government appears determined to stifle that opportunity, so we are calling for MPs to listen up and make it easier for pubs to host live music."

For its part, the Government has committed to reviewing exemptions on live music within a year. In the meantime, the DCMS is promoting its new minor variations process for licensing, which it says can easily be implemented by premises whose primary attraction is not live music.

gordon@musicweek.com

Capacity boost lifts LG Arena to top tier

BIRMINGHAM'S LG ARENA

will become the third-largest arena in the UK after being given permission to extend its capacity to nearly 17,000.

The extra 2,000 seats lifts the refurbished venue's potential audience to 16,700 - more than originally planned for the £29m redevelopment of the former NEC Arena - leaving it just behind London's The O2 and Manchester Evening News Arena in terms of capacity.

The seating varies according to the event configuration but a typical end-stage concert by Green Day in October will play to a potential house of 15,700, the second largest audience on the band's UK tour.

The official launch of the reinvigorated LG Arena will be marked by a series of shows from acts including Miley Cyrus, Green Day



Excited: NEC Group's Phil Mead

and Depeche Mode during the October 7 to December 31 opening season.

The NEC Group's managing director of arenas Phil Mead says the opening season will give the LG Arena the launch it deserves and adds there will be a diverse range of acts, from music to comedy. He also believes the more flexible seating configuration and "intimate atmosphere" will make the venue a must-stop destination for major tours.

Mead adds, "Naturally, we are very excited to be offering promoters greater capacity and much-improved backstage facilities where artists will feel at home. The LG Arena and the improvements it brings will ensure the venue builds upon the iconic status it deserves and cements its place in the premier tier of UK venues."

Debut year of success bodes well for Sonisphere's future

THE SONISPHERE SERIES OF TRAVELLING FESTIVALS will return next year in an expanded format after the inaugural tour was deemed a runaway success by its promoters.

While many other music festivals are floundering, the touring rock event ended at Knebworth over the August 1-2 weekend after visiting Holland, Germany, Spain, Sweden and Finland with Metallica - who part-own the brand - headlining in each country.

Festival director Stuart Galbraith says that they sold more than 285,000 Sonisphere festival tickets with sales strong everywhere except Nijmegen in Holland, where it sold about 30,000 tickets. "That's more to do with the state of the Dutch market this year than anything else," explains Galbraith.

Some 80,000 tickets were snapped up for the Knebworth shows and Galbraith points out that



Some kind of monster: Metallica at Sonisphere

the event proved more popular than the inaugural Monsters of Rock and Download festivals, which augurs well for the future of the Sonisphere brand.

Although Galbraith admits they may revise plans to return to the Netherlands, he reveals that the festival will repeat a similar tour in 2010, as well as adding new

countries to the Sonisphere roster.

"We're already talking to a couple of potential headliners for next year and we've identified some new sites to take Sonisphere to," he says. "We're looking at three to five territories in eastern Europe and the plan is that Metallica will headline in any new territories, while we will have different acts playing at the repeat events."

Galbraith says that he is currently looking at Europe, but will possibly add dates further afield. "At the moment we're hoping to get more core bands to tour the festivals, so we're talking to agents about that and realistically we'll be able to announce details at the turn of the year," he adds.

Among the acts that performed at this year's Sonispheres were Limp Bizkit, Nine Inch Nails, Slipknot, Mastodon, Korn, Pendulum, Killing Joke, Anthrax and Alice in Chains.

News publishing

Agreement marks seminal label's first major affiliation

EMI gives Tuff love with wide-reaching new deal

Deals

By Paul Williams

PIONEERING HIP HOP LABEL TUFF CITY'S FOUNDER Aaron Fuchs is hoping a new deal with EMI Music Publishing will win wider exposure for his extensive catalogue of black US music.

EMI will administer Tuff City Music Group's publishing arms Street Tuff Tunes and Swing Beat Music in an initial three-year global agreement excluding the US, which between them include influential early hip-hop repertoire alongside classics recorded by the likes of Ray Charles, Ike Turner and Andre Williams.

EMI secured the deal out of its London office, overcoming Fuchs' initial concerns of allowing a major publisher to represent his catalogue.

"It's taken more than a year and a half to get this deal to happen," says EMI Publishing UK president Guy Moot. "He was a bit wary of the majors, but we've convinced him we have a real plan."

That plan aims to bring a wider audience to the catalogues, which in the case of the Street Tuff Tunes canon includes compositions that have been sampled by artists including Mariah Carey, R Kelly, Notorious B.I.G. and Tupac Shakur.

"I most probably visited his office in New York nine or 10 times in that year and a half, working with him on



Old-skool classics: Tuff City's hip hop catalogue remains hugely influential

how this company works in terms of how we approach licensing and just to ensure him we've got a plan for this music. There's so much more to come out of it; there are just huge swathes of music people haven't had the opportunity to hear and licence," says Moot, who suggests there will be "fantastic film opportunities" emerging from the deal, while he will look to encourage the publisher's roster to sample the catalogue.

EMI will now begin servicing the music to its media clients and music supervisors, "a lot of whom would know these acts but not necessarily have been given a lot of the music", according to the publisher's catalogue manager Simon Abbott.

"We're going to have a plot that we will present the music piece by

piece so people get their heads around it, whether it's by iconic artist, genre or time period," he says.

The deal is a personally satisfying one for Moot as he grew up collecting records on Tuff City, which Fuchs started in 1981 while he was editor of music industry trade publication *Cash Box*. It grew into one of hip hop's key early labels with artists including DJ Mark The 45 King, The Cold Crush Brothers and Davy DMX, while the catalogue he built up along the way by snapping up masters and publishers across various genres took in an extensive array of US music including the heavily-sampled *Impeach The President* by The Honey Drippers.

"I've got so many Tuff City records; that was my music growing up," says Moot, whose company's deal with Fuchs also extends its access to soul, funk and R&B songs by acts including New Orleans funk and soul artists Eddie Bo and Wilson Turbinton and unreleased material by artists such as James Booker, Professor Longhair, Irma Thomas and Ernie K-Doe.

Fuchs says it "speaks volumes" that he has "given up 25 years of fierce independence" to sign this agreement.

"They have empathy for and knowledge of the music that defines Tuff City. I am looking forward to the results of this synergy," he says.

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LILY'S RETAIL THERAPY

PRS for Music Top 10: Most-played songs in shops

PRS
for Music

Pos SONG / artist / writer / publisher

- 1 THE FEAR** Lily Allen Kurstin, Allen EMI, Universal
- 2 BROKEN STRINGS** James Morrison feat Nelly Furtado Morrison, T Smith, Woodford Sony/ATV, Chrysalis
- 3 ISSUES** Saturdays Sturken, Rogers Universal
- 4 THE LOVING KIND** Girls Aloud Tennant, Lowe, Cooper, Higgins, Powell Sony/ATV, Warner/Chappell
- 5 GREATEST DAY** Take That Barlow, Donald, Orange, Owen EMI, Sony/ATV, Universal
- 6 RUN** Leona Lewis Lightbody, Connolly, Quinn, McClelland, Archer Universal, Kobalt
- 7 JUST DANCE** Lady GaGa Germanotta, Thiam, Khayat Sony/ATV
- 8 HUMAN** The Killers Flowers, Keuning, Stoermer, Vanucci Universal
- 9 BREATHE SLOW** Alesha Dixon Schack, Karlin, Lily, Valentine EMI, Sony/ATV
- 10 UP ALL NIGHT** Take That Barlow, Donald, Orange, Owen, Norton, Mark EMI, Sony/ATV, Universal

Keen shopper Lily Allen may well have heard herself coming out of the PA system when she hit the high street in quarter two as she ended up with the period's most-played song in stores.

The PRS for Music survey placed her chart-topping *The Fear*, written by herself and Greg Kurstin and published by Universal and EMI, at the top of the chart with James Morrison's Nelly Furtado coupling *Broken Strings* in runners-up spot.

Take That are the only act to place two songs in the 10, led in fifth place by *Greatest Day*, written by the group's members Gary Barlow, Howard Donald, Jason Orange and Mark Owen, while its follow-up *Up All Night*, penned by the band with Jamie Norton and Ben Mark, is ranked 10th.

The chart is heavily weighted towards UK artists, but there is room for both The Killers and Lady GaGa whose debut hit *Just Dance*, which was replaced at one in the OCC singles chart by Allen's *The Fear*, finishes seventh. It is currently the year's second biggest-selling single, out-sold only by its successor *Poker Face*.

Mr Atlantis crosses Atlantic Donovan wins US recognition



US performing right organisation BMI is to recognise one of the UK's most successful Sixties exports to the States by honouring Donovan at its annual London awards dinner.

The singer-songwriter will fol-

low the likes of Bryan Ferry, Peter Gabriel and Ray Davies by being named as a BMI Icon at the October 6 event at London's Dorchester Hotel.

Opening with *Catch The Wind* in 1965, Donovan scored a dozen

Top 40 hits in the US during the Sixties, including the chart-topping *Sunshine Superman* and fellow Top 10 hits *Mellow Yellow*, *Hurdy Gurdy Man* and *Atlantis*. *Sunshine Superman* and *Mellow Yellow* have combined been played around 5m times by US radio stations, while his 1969 offering *Jennifer Juniper* has been aired more than 1m times.

He is presently working on a new album, *Ritual Groove*, and plans to tour through 2010.

Alongside Donovan's award, the October 6 event will also include the presentation of a number of other awards, among them the Robert S Musel Award presented to the writer and publisher of the most-performed song of the year.

Chelsea signs Dolly Rocker dad as album approaches

CHELSEA MUSIC PUBLISHING has found itself in the company of Parlophone's Dolly Rockers by signing one of the act's main writers.

The independent publisher has agreed a deal with David King, who is the father of the trio's Sophie King and has what Chelsea Music's managing director Eddie Levy says is a writing share of most of the tracks on their forthcoming debut album.

King co-wrote the group's first single *Je Suis Une Dolly*, while he is also credited on the follow-up *Gold Digger*, released on August 31.

Levy says of the deal with King, "That was one of those rare moments that reminded me of the music business of years ago. I came to it via a few business friends in Leeds and they put me in touch and we did the deal on the phone."

Chelsea has also struck a deal with Black Sabbath's Tony Iommi and Geezer Butler's new band Heaven and Hell, which also features former Sabbath members Ronnie James Dio and Vinny Appice. Their album *The Devil You Now* reached number 21 in the UK the spring.

Levy's company is also now looking after the Equator Music catalogue, which features some of Jeff Beck's songs, while its recent interests have included a share of The Prodigy's *Warrior's Dance* through its sample of the song *Take Me Away*, and a share of Michael Jackson's *Gone Too Soon* through co-writer Alan Kohan. The song features on Jackson's 1991 album *Dangerous*, which is now also part of the five-set Jackson chart album *The Collection*.

News publishing

Needing to know the score

Scoring music for film soundtracks is about so much more than making a quick buck

Movie soundtracking

By Susan Butler



THE EMAILS ARRIVE MUCH MORE FREQUENTLY NOW. They all say pretty much the same thing. Someone's client is an incredible songwriter and film composer, and his new song sounds just like movie music.

"I get one about every 90 minutes", says Fox Music president Robert Kraft in Los Angeles. "As the record business falls apart around us, unfortunately, everybody who's writing songs and making his star turn as an indie artist thinks, 'I got an idea. They still pay a little dough over in the movie and TV universe, so I'm going to reinvent myself as a film composer.'"

Fox Music is one of the few film music publishing companies. It supports, and is the music publisher for, the four US film divisions of 20th Century Fox as well as 20th Century Fox television, news, sports and cable companies.

"I always write back, 'What the fuck is movie music? Is it a polka or hard rock or an orchestral score or clicking sounds that accompany our film Phone Booth?' Just because their clients wrote some moody songs, they think that's what movie music is. It is not. Movie music is everything", says Kraft.

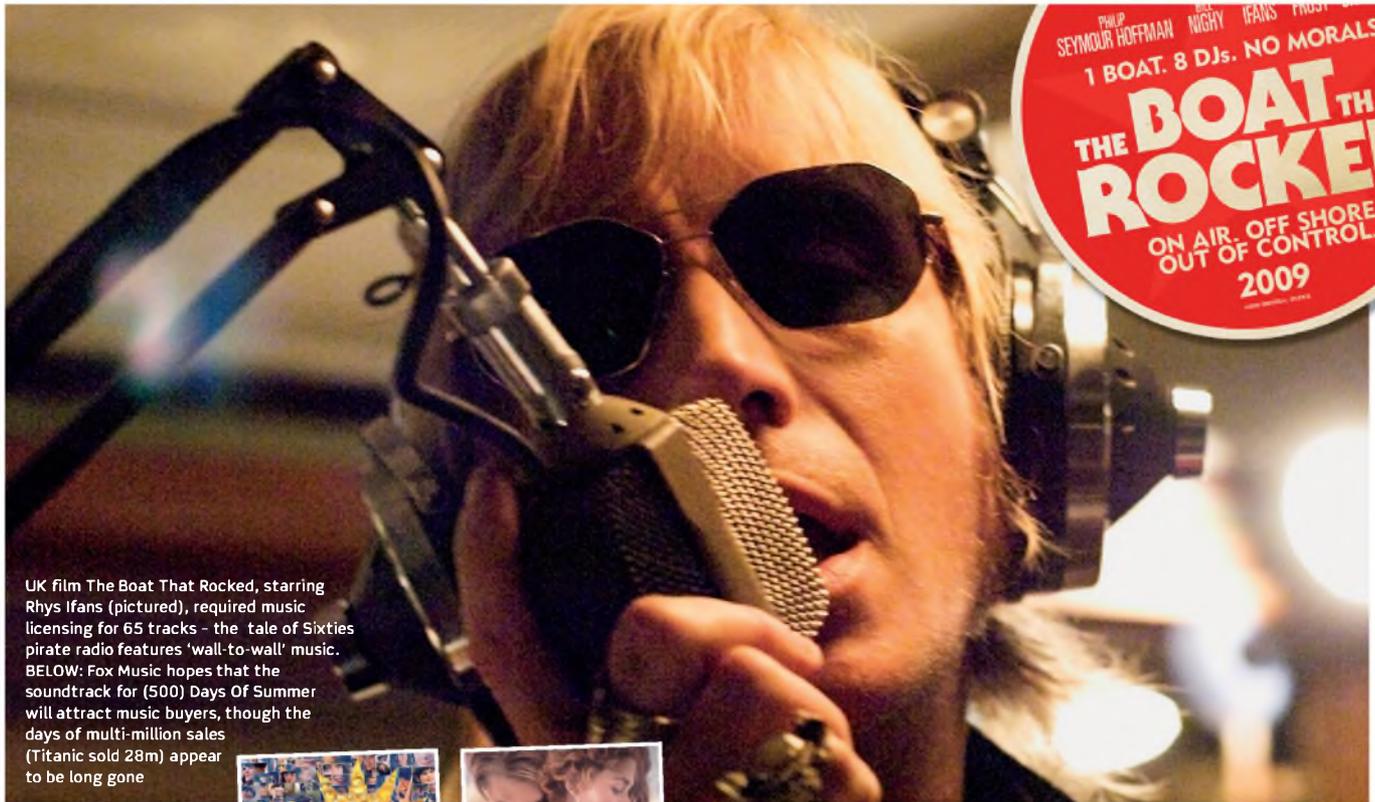
Movies are attracting more attention from the music industry, and those trying to break into the music industry, than ever before. The companies that handle music for movies are not, however, waiting to hear from just anyone. They typically want experienced composers to score the films, lower-priced songs and very special soundtracks.

Composers

One of the difficulties for writers trying to break into composing is that most hit songwriters cannot score a film. "When you go outside the universe of film composers to get film music, you run the risk of finding out that people don't understand what the drill is", says Kraft.

The drill is entirely different from composing a song to express the songwriter's feelings or observations.

"It's a new skill set", says Lionsgate Music & Publishing president Jay Faires. "You may have to write 60 minutes of score. You have to be able to sit down with a director and producers and articulate what the scene calls for, what we're trying to create emotionally, which instru-



UK film *The Boat That Rocked*, starring Rhys Ifans (pictured), required music licensing for 65 tracks - the tale of Sixties pirate radio features 'wall-to-wall' music. BELOW: Fox Music hopes that the soundtrack for *(500) Days Of Summer* will attract music buyers, though the days of multi-million sales (*Titanic* sold 28m) appear to be long gone

ments to use and whether it requires a 60-piece orchestra. It's a collaborative process with the director, and the composer has to keep the studio and the producers happy".

Kraft has a mantra that people shouldn't audition "on someone else's nickel". He has hired all of his "fabulous, incredible heroes" of music, including Tom Petty and Eric Clapton, to score films and has learned some hard lessons.

"Boy, is it different when you say, 'We need it by Friday,'" he says. "They say, 'I'll get you what I have' or 'I'm just going to jam for a while and see if that works'. You need a very specific cue for a spot, and they haven't had the experience of what it is to design film music."

As a result, it is difficult for a songwriter or composer to break into film composing. Even the biggest stars have to be humble and understand that they are essentially starting their careers all over again, says Faires.

The relative few who can break into the field and land a big budget film can earn good fees, which typically are one-time payments for all rights. These fees are, however, also dropping, says Lionsgate Music & Publishing general manager and executive VP, business affairs, Lenny Wohl in Los Angeles.

"I don't think that even the top tier of composers has broken US\$1.5m [£897,000] yet," he says.

"Mid-line fees are about \$500,000-\$800,000 [£299,000-£478,000]. Most of our deals are in the \$200,000-\$400,000 [£120,000-£239,000] range for all rights."

These fees are for bigger budget films. Indie film budgets in the UK don't come close to the US budgets. The average UK film budget (for the entire production) is between £3m and £5m, while American film budgets are at least 10 times that amount, says Kirsten Lane, who owns Suffolk-based Right Music with husband Charles. Their company handles music licences for Working Title Films, Universal Pictures, Scottish Television and other companies.

And now, even these budgets are being cut. With advancing technology and software programs, some UK films are now made for as little as £500,000-£2m, says UK-based music supervisor Ian Neil. This helps new composers get a break.

"A lot more younger composers are getting an opportunity to do stuff because the older guys will wait for the bigger budget films", says Neil. "That said, there are so many composers running around and there's not enough work for them."

Songs

Tight film budgets also mean that licensing fees are dropping for indi-

vidual song placements in movies, and competition for the available spots is high.

Until recently, music publishers were primarily pitching songs for films. Now, major labels are pitching their artists and recordings with more intensity.

"A year ago, major labels would do a meeting [to discuss licensing for a Lionsgate film]", says Faires. "But now, they're getting out ahead of it, like pitching songs that are going on a greatest hits package even from one of the biggest acts out there."

Competition is also driving down prices. "Everybody is undercutting everybody else these days, and prices are coming down", says Lane. "Budgets are being squeezed every which way, people are using library music more, and they're getting stuff rescored rather than using commercial music."

A notable UK exception is Working Title's *The Boat That Rocked*, released in April and slated for release in the US as *Pirate Radio* this autumn. The film is set in the Sixties with "wall-to-wall" music, perhaps the most music ever used in a film, says Lane, who handled the music licensing for about 65 tracks.

Soundtracks

While many films once included two soundtrack albums - one of the score and one of songs - record companies are releasing fewer soundtracks.

"The CD that comes out with every movie has diminished since the

days of *Titanic*, which sold 28m records", says Kraft. "*Moulin Rouge* sold 6m, and *Waiting To Exhale* sold 9m. Now I'm happy if we sell 100,000 units of a big movie, and that's rare."

There are two reasons that he gives for the drop in sales: piracy and iTunes single-track downloads.

"You're not going to buy a soundtrack on iTunes", he says. "You're going to cherry pick song by song. It's harder to make a compilation unless, like on *Juno*, there are 16 or 18 songs that you've never heard before or the whole experience of the movie, like *Garden State*, becomes a package, and you don't want to research all the tracks."

Kraft and others at Fox hope that the critically-acclaimed soundtrack to the just-released US film *(500) Days of Summer* will be one of those packages.

Even though CDs of movie scores do not sell in large numbers, companies are still releasing them as well.

"We like putting out soundtrack albums for a score even if they may not sell a lot", says Fox Music VP publishing Cathy Merenda. "There is a whole subculture of people who listen to score music and license it into movie trailers and advertising. As a publisher, a score soundtrack is more opportunity for licensing, and we have a pretty healthy licensing business based on those albums."

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the August 13 issue.

News diary

Xenomania's Mini revolution

UNEARTHED

FEMALE POP DUO MINI VIVA will lead the third-quarter schedule for Geffen this year with their debut album campaign, currently being trailed by first single and Radio 1 favourite *Left My Heart In Tokyo*.

The UK duo, one of a handful of new domestic signings to the Universal label, are the latest act to emerge from Brian Higgins' Xenomania production stable, where they have been honing a sound for the past 18 months with Higgins, Miranda Cooper and Norwegian chart topper Annie.

Geffen, which was revived by A&R executive Colin Barlow at the beginning of the year and plugs into the Polydor infrastructure, is taking a traditional approach to the duo's launch. Initial efforts will be targeted at radio and online, where the label is building up its database via activity on MySpace, Facebook, YouTube and Bebo.

"Left My Heart In Tokyo is a hugely infectious radio song, so radio and TV have been doing a lot of the early legwork for us," says Polydor general manager Orla Lee.

The track is currently B-listed at Radio 1 and the accompanying clip has been playlisted everywhere from MTV to NME.

Lee says this is testament to the group's broad appeal. "This is a pop group that can reach a very broad audience," she explains, adding that the international roll-out is shaping up nicely with showcases already performed for Europe and the US.

The group were one of a handful of acts premiered at Xenomania's artist showcase earlier this year, performing two tracks at the team's Kent HQ to a selection of executives from the music industry and media. Also performing on the day were Vagabond, Pageboy, Alex Gardner and **Jessie Malakouti**.

Mini Viva have recently appointed management in the shape of Simon Fuller's 19 Entertainment, where they join a roster boasting Annie Lennox, Will Young and, formerly, the Spice Girls.

Mini Viva's as-yet-untitled debut album will be released in November with the single *Left My Heart In Tokyo* released September 17.

stuart@musicweek.com

Cast list

Management: Simon Fuller/Nez Gabreel, 19.

Product manager: Nadine Persaud, Geffen.

A&R: Brian Higgins, Xenomania/Colin Barlow, Geffen.

Radio: Neil Hughes/Charlie Lyckett/

Gavin Hughes/
Nicki Ross, Polydor

TV: Claire Mitchell, Polydor

Digital: Paul Smernicki/
Aaron Bogucki, Polydor

Press: Ruth Drake/Beth Drake, Toast



ON THE WEB THIS WEEK

ARCTIC MONKEYS TEAM UP WITH OXFAM FOR SINGLE



Tom: "A fine initiative that will hopefully reap dividends for both the charity and the artist, but not for the track's chart performance. Presumably Oxfam outlets don't form part of the OCC's chart panel and have no means of electronically logging sales of music, so the sales of this release through the chain won't be counted towards its chart placing."

ZAVVI CREDITORS LEFT OUT OF POCKET

Jason: "So as a long-serving Zavvi member of staff do I get anything and if so... when?"

SPOTIFY STEPS UP A GEAR

Susanne Biermeir: "Would be a truly revolutionary app and substitute for iTunes to deliver music on the go if it allowed for multi-application use (as opposed to most other services which stop working as soon as you navigate away, e.g. Last.fm) as well"

Dooley's Diary



The hundred octave war commences this autumn

AUTUMN IS SHAPING UP

TO BE the season of the big voices. Just weeks after **Whitney Houston** revealed her new album to the European media at a five-star London hotel, fellow warbler **Mariah Carey** got in on the act at the Langham. Introducing six tracks from *Memoirs Of An Imperfect*

Angel was Island Def Jam Music Group senior VP Matt Voss, who described the album as Carey's "most soulful and intimate yet". While tracks including *HATE U* and *Obsessed* certainly don't lack passion, it was her cover of **Foreigner's I Want To Know What Love Is** that caused the biggest stir among the 150-strong audience, who were busy consuming the three tiers of bite-size delicacies adorning each table... Sometimes we wonder if we shouldn't just hand the keys of the *Music Week* office - nay, the country even - over to **Mike Batt** and let him get on with it. The inimitable Dramatico boss gave us further food for thought by **posting a near-4,000 word-strong message on his blog**, Postman Batt (honestly, that's what it's called) outlining his problems with the Satnav lady. To cut a very long story short, it begins with a Satnav malfunction and ends with "Mr and Mrs Very Nice After All" getting an autographed Katie Melua



album, proving that all's well that ends well in Batt world... Numerous leather-clad daughters were brought to the slaughter of the **Kerrang! Awards** last Monday, where even the genteel pastime of bingo was given the demonic treatment. Dooley was there, too, comparing his stick-on tattoo against the billions of genuine articles adorning the great and the bad of the hard rock fraternity, as well as **The Prodigy's Keith Flint and Liam Hewlett** (pictured here with show co-host Corey Taylor) who were on hand to collect the best single gong for their track *Omen*. When asked if a diet book or exercise video might be on its way, a rather trim looking Keith revealed that it could indeed be on the cards. So much for *Fat of the Land*... The old adage of reaping what you sow couldn't be more appropriate for **Harvest Entertainment MD Ric Salmon and wife Kristianna**, who are celebrating the birth of a son last Monday. Ric reports that Jake weighed in at 6lb

14oz, arriving two weeks early and that "mummy and baby are doing brilliantly!" Congratulations to all... Talking of celebrations, a big **happy birthday to UK Music chief Feargal Sharkey**, who notches his, er, well a little bit past 40th birthday this week... **Robbie's back** and this time he has some top players on his team. As well as roping in producer Trevor Horn, he's also been working with master lyricist Don Black. That came about because Black's son (and manager) Clive also manages Horn and when Robbie mentioned he was having a tough time with lyrics, Clive suggested he "should meet the old man". It turns out Williams is a big fan of the *Diamonds Are Forever* writer and popped over to work up some songs. Now he calls Don the "nicest legend" he has ever met and the "Pele of lyrics"... On the subject of nifty movers, **which senior major-label executive** had to reroute a flight from Asia last week in an effort to sign a supergroup at a secret show?...

Sonisphere founders Stuart Galbraith and John Jackson got into the spirit of things at the festival's Knebworth curtain closer on August 2 and were joined by artist manager **Rick Sales** - although, with his alien

mask on it was difficult to identify the Mastodon, Slayer and Bullet For My Valentine manager. It is him though, honest. Galbraith was apparently so taken with his **Ming The Merciless outfit** that he took it as a cue to mingle with the crowds to get fan feedback on the inaugural event... Forget the Ashes. This week's big cricket contest is on Thursday when **LD Communications** marks the 20-year business partnership of Bernard Doherty and Claire Singers by staging a game between a current LD team and some of its former staff. So what are the chances of Bernard's long-time client and cricket mad Mick Jagger showing up?... We had the pleasure of talking to **former Smiths drummer Mike Joyce** about his new radio show this week. Among tales of heading down to London to watch the first Smiths



single being pressed he revealed his **unique solution to the filesharing problem**. When Joyce's son rather sheepishly admitted that he had downloaded a song from Limewire, Joyce

was aggrieved - given that royalties from Smiths albums presumably rather help to pay his bills. "No holidays for you this year," he told his son. "And no new shoes." You tell him, Mike...

Features

ROOTS MANOEUVRES

Despite the lack of a major crossover act over the past few years, reggae remains a hotbed of upcoming talent with a veritable goldmine in the catalogue stakes. Music Week examines a genre that stretches back more than 50 years and boasts an immeasurable influence on a wealth of acts

PICTURED RIGHT

The future: VP/Atlantic releases Imperial Blaze, the new album from reggae's last major crossover act Sean Paul, later this month, while Big Ship signing Laden is being tipped for great things

Reggae

By Paul Gorman

AS A MUSICAL FORM WITH A HISTORY SPANNING HALF A CENTURY, reggae's reach extends around the world, rivalling in popularity and influencing genres including rock, jazz and hip-hop.

All the while reggae has fed the mainstream, enhancing the careers of numerous international stars. Since the characteristic off-beat was adopted in sonic excursions by The Beatles, The Stones and Led Zeppelin back in the day, reggae has become the de rigueur style to tackle.

Markets from New York and Miami to Australia and even eastern Europe have created sub-genres as a result, while here in the UK it has been the key element in such scenes as jungle, ragga, dubstep and grime, in turn contributing to the musical melange whipped up by such current stars as Tinchy Stryder and Dizzee Rascal.

That reggae continues to deliver as a musical style whose roots and culture stem from a tiny island in the Caribbean with a population of just 2.8m is indisputably impressive.

There are an estimated 200 recording studios on the island, with The Planning Institute of Jamaica putting annual international earnings from music by Jamaican artists at \$1bn (£609m).

So the genre is still a force to be reckoned with, but, as the genre's one-time powerhouse Island Records celebrates its 50th anniversary, where is it headed?

One thing is certain – the party will not be stopping any time soon. Island is just one of a number of institutions with cause to whoop it up – last year the biggest reggae label VP marked the 50th anniversary of the founding of the record store Randy's by its mainman Vincent Chin, while next year sees the start of Reggae 50, a three-year explosion of events leading up to the half-century birthday of Jamaica's independence from The Commonwealth.

"In many ways reggae has been the soundtrack for independence," says Reggae 50 organiser and domestic industry player Maxine Stowe of the Jamaica Music Foundation.

Yet there are few current signs of crucial reggae crossover hits in the mainstream of the music business to rival Bob Marley's figurehead status in the Seventies or the profiles of Supercat in the Eighties, Shabba Ranks in the Nineties and Sean Paul in the early Noughties. By comparison, the latter part of this decade finds the scene without a clear inheritor to that fine lineage in sight.

"Things are not as buoyant as they were because reggae hasn't had a major mainstream hit for a while," admits Olivier Chastan, president of the market-leading independent Greensleeves.

"The last were Sean's Paul's Temperature and Damian Marley's Welcome To Jamrock (in 2005 and 2006 respectively). Yet the market is always there and is pretty solid at its core, despite lack of media coverage," he continues.

Popular recognition of, say, the Island Records brand, is not an indicator of a wider interest in reggae. While the label Chris Blackwell sold to PolyGram 20 years

ago may have solid roots in the music and a mighty catalogue to match, it has not issued a genre-specific front-line album for nearly a decade.

In line with the music industry at large, the global recession has bitten hard on reggae, with CD unit sales down as much as 20% and growth in digital downloads beginning to flatten, in reggae's case from 40% year-on-year to a current 22% according to one market insider.

New technology, meanwhile, has hit the studios, traditionally important creative hubs for Jamaican music. "Everyone records in their bedrooms now," says Chris Salewicz, who visited the island recently as part of his research for forthcoming biography Bob Marley: The Untold Story, published by HarperCollins in September. "There isn't the sense of community which studios create," he says.

But this remains a vibrant market populated by resourceful and active companies, from one-man operations to the independent market leader VP – which has offices in London, Tokyo and Miami as well as Kingston.

VP – which licenses Sean Paul to Atlantic – has consolidated and diversified since the acquisition of Greensleeves in January 2008. The company claims to now control as much as 70% market share of worldwide reggae sales.

VP considers its competitors to be the majors who have artists with international clout on their rosters, such as Universal (Shaggy and Damian Marley) and Atlantic (Sean Paul).

"We have a responsibility to translate the music from the streets of the small island to the rest of the world"

OLIVIER CHASTAN, GREENSLEEVES

Yet there are other contenders, including Phoenix Music international, which recently acquired the collapsed Jamaican label Jetstar Music. Business development director John Carnell has already stated his intent to reinvigorate the catalogue, which includes titles by such legends as Augustus Pablo, Capleton, Lee Perry, Buju Banton, Sizzla and Beenie Man.

But there is no doubt that VP has stolen the march on rivals with the smooth incorporation of the Greensleeves business over the last 18 months. "We consolidated our market share by buying the largest music publisher in reggae," points out Chastan, who was previously marketing director at VP. "We have also started a booking agency and a clothing line which are both doing well."

One of the characteristics of the reggae market is the rate of adoption at digital. "This is slightly slower than you would find in companies operating in other genres," he says. "The other main difference in digital terms is catalogue. If you took a six-month period on iTunes, say, we probably have 60% of our titles selling while the majors would be at 20% to 30%."

The label most identified with catalogue, Trojan, releases up to 25 collections a year, overseen by producer/writer Laurence Cane-Honeysett, whose latest projects include the repackaged six-CD Reggae Chartbusters.

"These are from the heyday of Trojan, but originally there were only three albums," says Cane-Honeysett. "We've augmented them with many extra tracks and



doubled the number so that the whole of the Seventies is covered."

The reggae reissue market is extremely cluttered: this year Cane-Honeysett alone is working on around a dozen Trojan releases, with projects for Island and Spectrum bumping up the total to 25.

The larger catalogue holders have attempted to streamline by price point. Reggae Chartbusters is being distributed by Universal's budget label Spectrum for the poppier end of the market, while the retail tag is double that for deluxe packages such as the two-CD Don Drummond retrospective Memorial Album and the augmented reissue of Junior Murvin's classic Police & Thieves. There is also the three-CD Island reggae anthology War Ina Babylon.

The legacy of reggae's catalogue has, at times, served to overshadow the growth of fresh talent. Cane-Honeysett is of the opinion that the music holds a lessening appeal in its traditional Jamaica and UK markets.

"A lot of contemporary Jamaican acts don't play reggae," he states. "They are more interested in what's coming out of America: R&B, hip-hop and even Soca."

But while hopes are riding on Atlantic's August 31 release of the new Sean Paul album Imperial Blaze, the sector's development of new talent remains vibrant. Salewicz cites dancehall act Voicemail, who recently scored a hit with the Fire Bashment release Star Of The Show, as one such example.

"There are a plethora of new acts bubbling close to crossing over," believes Chastan, who cites Laden, who scored a major hit with Time To Shine on Big Ship, and Greensleeves' own Busy Signal. "It takes artists a long time to develop, especially in reggae where the outlets and coverage are more limited."

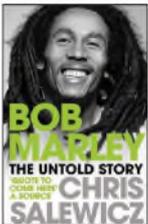
"We are not necessarily chasing a big hit, but maintaining the genre by putting out between 20 and 30 new albums a year and all the while diversifying into publishing, booking and merchandising," says Chastan.

"These are not the 360 deals of the majors," he stresses. "It's just that we, along with everyone else in the sector, have a responsibility to translate the music from the streets of the small island to the rest of the world."

paulgormanisatbtinternet.com

PICTURED BELOW

Heritage: interest in Bob Marley remains high, as attested by Chris Salewicz's forthcoming biography of the reggae great; Shabba Ranks was arguably the most influential reggae star of the Nineties; Trojan Records remains a hotbed of catalogue action





CRUCIAL REGGAE PRESSURE FROM 2009



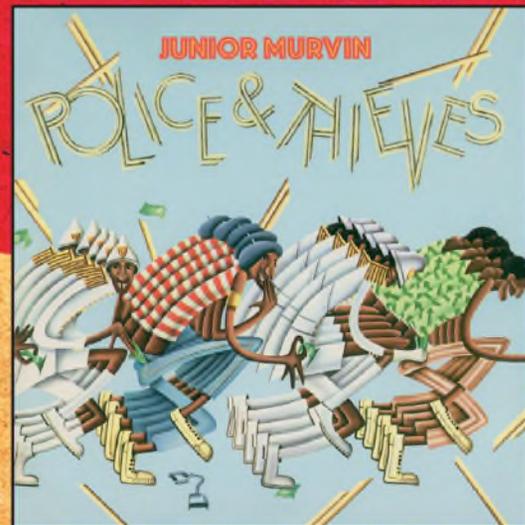
WAR INA BABYLON: AN ISLAND REGGAE ANTHOLOGY 1959-2009

Since Chris Blackwell founded Island Records in 1959, Reggae music has always featured heavily in the label's output right up to the present day. This 3CD anthology covers the highlights from this 50 year period and features the finest Jamaican sounds from the last half century.



STEEL PULSE: HANDSWORTH REVOLUTION DELUXE EDITION

Steel Pulse's classic debut LP from 1978 became an instant classic and reached the Top Ten in the UK charts. Available here as an expanded Deluxe edition.



JUNIOR MURVIN: POLICE & THIEVES DELUXE EDITION

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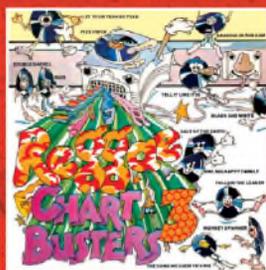
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Features

KENNEDY BACK IN SEASON

It is 20 years since spiky-haired football fan and violin genius Nigel Kennedy broke the mould with his interpretation of *The Four Seasons*. Now that album's reissue is set to cause a second stir in the UK

Classical

By Andrew Stewart

MOST CLASSICAL ALBUM REISSUES generate little more than a pin-prick magazine review or news page-filler piece. But the reappearance of Nigel Kennedy's *The Four Seasons* is set to beat the trend by a country mile, thanks to its dedicated marketing campaign and serious press interest in an album that broke the classical mould.

The violinist's legendary account of Vivaldi's masterpiece rolls out in the form of a 20th-anniversary luxury edition on September 7. Kennedy's first international crossover hit for EMI Classics, which falls into the rare category reserved for genuine historical recordings, left a mark like no other core classical instrumental album. The combination of Kennedy, the spiky-haired Aston Villa fan and demon violinist, and Vivaldi, the wayward priest and super-fluent composer, proved remarkably potent. It certainly caught ears previously untouched by classical music.

Worldwide sales of *The Four Seasons* passed the 2m mark long ago. The UK market alone has accounted for more than 1.2m of those. And Kennedy's sparky take on the 18th-century Venetian composer's greatest hit also secured a lasting place in the Guinness Book of Records. Although its title as the world's best-selling classical album was ceded to *The Three Tenors In Concert*, *The Four Seasons* remains the clear winner in the global sales stakes for a classical instrumental album. The release also stands well above the best UK sales returns achieved over the past decade by such crossover acts as Russell Watson (748,299), Hayley Westenra (694,139), Charlotte Church (588,665) and Katherine Jenkins (521,264).

For its anniversary revival, EMI Classics has coupled the original audio album with a DVD of Kennedy's award-winning 1989 *Four Seasons* video. The digipack includes a 28-page booklet, complete with notes written by Barry McCann, former managing director of EMI Classics UK and a key player in bringing Kennedy to market.

The Four Seasons back story is rich in happy coincidences and strokes of luck. The album's soloist was initially contracted by A&R manager Simon Foster to make a one-off recording for EMI's Classics for Pleasure budget line. He received the call when Judi Dench cancelled as narrator for a scheduled recording of music by Ralph Vaughan Williams. The London Philharmonic Orchestra, conductor Vernon Handley and producer Andrew Keener were booked for the sessions. Handley suggested recording Elgar's *Violin Concerto* with Nigel Kennedy. Foster agreed. The finished album, subsequently issued on EMI's mid-price Eminence label, scored a direct hit with the specialist classical press and sold more than 300,000 copies.

"Nigel wasn't supposed to have recorded this early," observes McCann, adding that the violinist was clearly in Foster's A&R sights. "He was still working his way up the ladder and was thought to be a few years from being ready. But the Elgar album was sensational, won *Gramophone's* Record of the Year Award in 1985 and was also named Best Classical Album of the Year at the BPI Awards." Kennedy signed to the main EMI Classics label in 1986.

"Simon Foster and I got to know Nigel incredibly well at that time," McCann recalls. "I was really taken by this guy, who wasn't a dull egghead; in fact, he was completely the opposite of what you'd expect a classical musician to be. Here was this football-loving, fun-loving, incredibly bright young violinist. We all got on like a house on fire."

Kennedy proposed recording Vivaldi's *The Four Seasons*, certain that he had something fresh to say about a work already among the most recorded in the classical catalogue. "He felt it could be made more relevant for a modern audience," explains McCann. The album was



"He'd take out his fiddle, play live on air and charm everybody. He's unique, a Chaplin-style genius who broke the mould..."

BARRY McCANN, EX-EMI CLASSICS UK

recorded in two phases, the first completed in November 1986. Kennedy, unhappy with his playing style in the slow movements, requested new sessions at the Church of St John-at-Hackney.

McCann recalls the logistical headaches caused by the re-recording business, which was successfully completed in March 1989. "It took ages to get Nigel together with the orchestra and Andrew Keener at the same venue!" Producer Keener, meanwhile, remembers problems entirely beyond the record company's control. "We returned to the un-soundproofed St John-at-Hackney one evening after the original sessions to record Nigel's new thoughts on the slow movements, and industrial-strength hangers and Catherine wheels in a nearby park vied with Nigel's playing. We just about managed to work around them."

One street explosion made its way onto the album's master tape. The fuse for another, of seismic proportions, was lit when McCann persuaded his bosses to treat *The Four Seasons* to a pop-style marketing campaign. "I'd been talking up this project within the company for ages, and received full support from Rupert Perry, president of EMI Records UK at the time, and David Hughes, who was divisional director for strategic marketing. Classical reported to David, which meant that his powerful strategic marketing division (SMD) became involved in marketing and promoting the album."

Although McCann was comfortable spending substantial sums on TV-advertised albums, EMI's Now! brand among them, he had never used the small screen to market a classical album. "I asked for a budget of £100,000, which was small by pop standards but unheard-of for classical. But SMD said yes."

The album's chief marketer faced a break-even point of 30,000, high by classical standards. He set an ambitious sales target of 100,000 units and looked to BBC Radio 1 to help boost Kennedy's popular appeal. The violinist's guest slots on the network worked wonders. "They loved him there," says McCann. "He'd take out his fiddle, play live on air and charm everybody. That wouldn't have happened with anybody other than Nigel. He's unique, a Chaplin-style genius who broke the mould."

"It was just like a pop album in that respect," McCann adds. "We released the last movement of *Summer* as a sin-

gle, not expecting it to be more than an entrée to the album but it sold really well."

The album shipped 30,000 units in time for release on September 25, 1989. It topped the classical chart and entered the pop albums chart at number 55 in its first week. John Stanley, Kennedy's then manager, hatched the idea of making a *Four Seasons* video. It was filmed in November, televised on New Year's Eve and repeated the following week. "The album had fallen to about number 105, but the video reignited the whole thing and it rocketed from there to number 40 and up by a further 10 places a week until it peaked at number three!" A UK tour with the English Chamber Orchestra in early 1990 and Kennedy's appearance on TV's *This Is Your Life* helped convert the violinist into a household name. Around 30,000 people braved a summer monsoon to hear him perform *The Four Seasons* at Crystal Palace Bowl in August 1990.

Kennedy's popular success comes as no surprise to Harvey Goldsmith. The impresario is set to promote the violinist's only 2009 UK appearance, in company with the Philharmonia Orchestra, at the gala opening of this year's Continental Airlines Tower Festival on September 10. Goldsmith was introduced to Kennedy by Stanley.

According to Goldsmith, Kennedy's diverse explorations of everything from jazz and Hendrix to Klezmer and classical concertos requires an equally focused approach to audience building. "For me, it's always been about taking artists and giving them the vehicle where they can reach the largest possible audience. Nigel is a very unusual character, who has a real audience acceptance beyond classical music. You've got to give clear space around a great talent like that to ensure that his different audiences understand what he's doing. That's what we're doing with his Tower Festival performance of music by Bach and Duke Ellington."

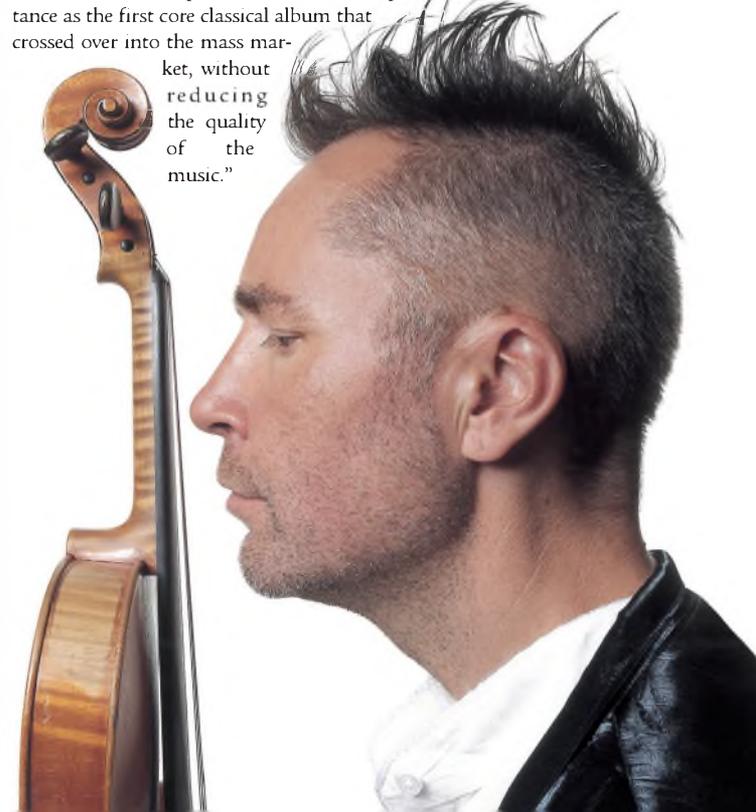
Lee Woollard, marketing manager at EMI Classics UK, expects the anniversary reissue to gain from Kennedy's Tower Festival appearance. He is also confident that high-profile online marketing, complete with Google ads, and an internet-driven PR campaign involving non-music websites, will reignite general interest in Kennedy's *Four Seasons*. "People understand its importance as the first core classical album that crossed over into the mass mar-

ket, without reducing the quality of the music."



PICTURED ABOVE
Man for all seasons: Kennedy's original *Four Seasons* album (top) and this September's reissue

BELOW AND LEFT
Taking a bow again: Nigel Kennedy will hope to reach a whole new audience with the violinist's 20th-anniversary-reissued *The Four Seasons*



Features

EYES ON THE PRIZE

From blagging into gigs with a home-made business card to overseeing the UK's best-selling album of last year, Columbia Records' managing director Mike Smith has risen to the very top of his profession. But his ambitions don't stop there, as he reveals to Music Week in this exclusive interview

Talent

By Christopher Barrett

"I HAVE NO DOUBT THAT WITHIN THE NEXT TWO YEARS we will have put ourselves in a position where we will be unbeatable."

That is the bold assertion of Columbia Records managing director Mike Smith, whose goal has looked increasingly likely since he took on the newly-created role in 2006.

On the eve of the Barclaycard Mercury Prize nominations announcement revealing Columbia as the only major record company to have two of its acts, Glasvegas and Kasabian, in the running for the award, Smith is sitting on a sofa in Columbia's open-plan Derry Street offices, the walls crowded with posters and artwork representing the many artists Smith has worked with over his two decade-long career in the music business.

One does not have to spend a long time with the 42-year-old executive to discover that Smith lives and breathes music. Calm yet assertive, he emphasises that while he is set on Columbia being the market leader, he remains realistic about the extent of the challenge ahead. "We don't have the same sized roster as some of our competitors, meaning Columbia has to overachieve with our records to compete," he explains.

But Smith is rightly pleased with his team's achievements so far. Columbia's albums market share stood at more than 10% in the second quarter of 2009 and the company was responsible for the best-selling album during the first half of the year, with Kings Of Leon's *Only By The Night* continuing to add to its remarkable sales tally.

Not short on ambition, Smith's formidable drive has stood him in good stead since his very first days in the music business. Having left a job with The Stone Roses' manager Gareth Evans in Manchester in the late Eighties – a move he admits was his first bad A&R decision – Smith was seduced by the bright lights of the capital and he wasted no time applying himself.

"I left Manchester in 1987 to go down to London because that's where the record companies are. Manchester was about to explode but London was always where my heart lay," says Smith.

Having applied to every record label and record shop in London, Smith snapped up a position in the post room at MCA Music Publishing, where his passion for music and self-belief swiftly won him the stamp of approval from the A&R team.

"I got to know the guys there and while I was locking up the building at night I would be rifling through their desks looking at notes and the cassettes to see what they were listening to," recalls Smith. Having fashioned a business



"Music publishing really suited me, but the opportunity to go to a label where I loved a lot of the artists on the roster was too good to refuse."

MIKE SMITH

card out of MCA headed paper in order to blag his way into gigs, Smith would report back to the A&R team with increasing regularity. "It was that classic thing – if you can't get a job doing what you want to do, go out and do it anyway and hopefully someone will give you that job."

In Smith's case that someone was Paul Connolly, who in the autumn of 1988 gave him his first break as a talent scout. Connolly's faith was soon rewarded when Smith made his auspicious debut signing, luring Blur to the MCA fold.

It did not take long before opportunity knocked again, with Smith being offered a "dream" job at EMI Music Publishing.

"I loved everything on the roster," says Smith. "It was Primal Scream, My Bloody Valentine, The House Of Love, Ride; pretty much all of the Creation roster at the time. The early Nineties was an amazing time to be an A&R. I was able to get involved with people like Elastica and Supergrass and brought Blur across from MCA."

But, fortunately, Smith was able to see beyond the attraction of guitar bands and signed songwriter and producer Guy Chambers, leading him to have "an amazing experience" working with Robbie Williams. He also branched into film, helping to music supervise Danny Boyle's groundbreaking *Trainspotting* soundtrack.

"Creatively it was a very fulfilling time and the industry was benefiting enormously – music was having a huge impact and there was a lot going on in all areas of British life culturally," says Smith.

But in the afterglow of Britpop Smith found himself struggling to find much that inspired, but recalls that as the 21st Century broke it brought with it a new generation, heralded by The Strokes, of exciting young acts. "It was a rebirth of new American music," says Smith, who was now working with The White

Stripes. "It coincided with some great UK music coming through and I signed Doves, Kasabian, The Zutons – I certainly felt that there was a lot going on and a lot to be excited about in British music."

Arctic Monkeys and Arcade Fire were two of the last acts that Smith worked with before a meeting at the tail end of 2005 with Sony Music UK chairman and CEO Ged Doherty led him to jump ship from publishing and end a 14-year stint with EMI.

"I had been approached by record companies before but I didn't take it that seriously; music publishing is a great business and one that really suited me. But the opportunity to go to a label where I knew and loved a lot of the artists on the roster – Kings Of Leon, Bob Dylan, AC/DC, Kasabian – it was too good to refuse," he smiles.

From the outset, Smith says he was keen to reflect Columbia's heritage, recalling that the first thing he did that he could feel proud of in his new job was to reintroduce the old 'walking eye logo' which as a teenager he regarded as a mark of quality. "Columbia was the greatest record label in the world in the Sixties and Seventies and the walking eye logo for me was one of the great record label identities," he says.

But while reflecting past successes Smith was keen to develop Columbia's identity and, cautious of it being regarded as the exclusive home of rock and indie acts, set about developing a "strong and eclectic rhythmic side" of the roster, with his first two signings being Mark Ronson and Calvin Harris.

In 2008, Columbia enjoyed a great run with new signings MGMT, The Ting Tings and Glasvegas, and successfully brought back superstar acts including AC/DC and Neil Diamond, but nothing came close to matching the success of Kings Of Leon. The Nashville quartet's *Only By The Night* set ended the year as the third-best-selling album with 1,184,640 units sold.

Of the new signings, which include Passion Pit, Chairlift and Julian Peretta, the teaming up of Swedish writer/producers Christian Karlsson and Pontus Winnberg with US songwriter Andrew Wyatt to form Miike Snow has made one of the biggest impressions on Smith.

Discussing their forthcoming debut album, Smith enthuses, "Without question it is the best album I have heard this year. I feel more confident giving that music to anyone since the Kings Of Leon. It's a fabulous record."

Throughout his career Smith has excelled at signing and developing new talent, and key to his strategy with Columbia is maintaining the best possible A&R team, something that recently led him to employ former Virgin UK and France managing director and Source Etc president Philippe Ascoli as senior A&R director.

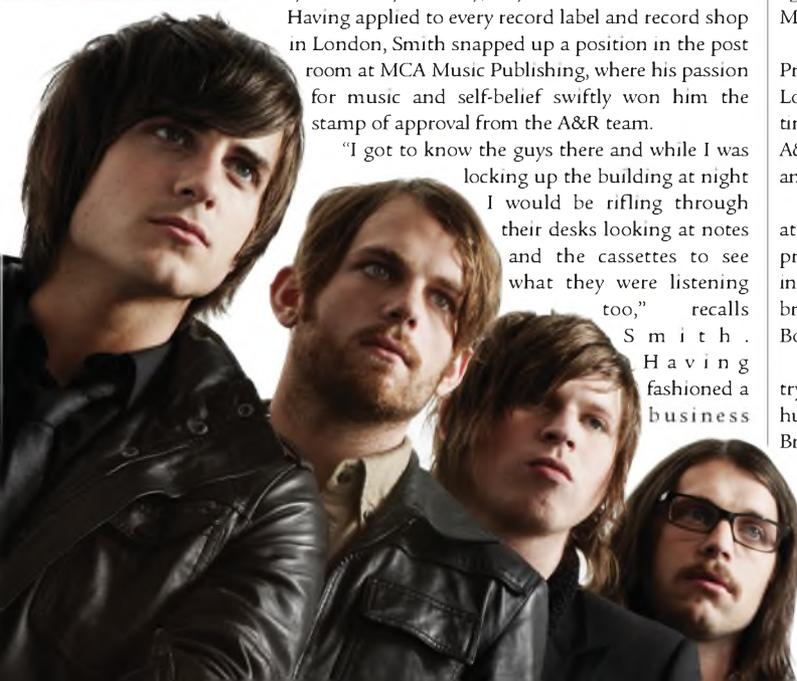
"The most important part of any music business is its talent acquisition and I am blessed with a great A&R team," says Smith.

"The truly visionary A&R at Columbia in its heyday – Clive Davis and John Hammond – it's an incredible ambition to get anywhere close to those guys, but we have signed artists that countless people have tried to emulate. It's been a challenging time to work in the industry but I feel incredibly privileged to have the roster of artists to work with that we have had."

With new albums from MGMT, Glasvegas, The Ting Tings, Kings Of Leon, Mark Ronson and Manic Street Preachers all in the pipeline, Smith's dream of being unbeatable could well be edging ever closer to being a reality.

chris@musicweek.com

PICTURED
Focusing on the future: new Columbia signings Miike Snow have delivered "a fabulous record" according to Smith, while Kings Of Leon's enduring success has helped secure the company a healthy market share



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Key releases

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Out this week

Singles

- **Athlete** Superhuman Touch (Fiction)
- Previous single (chart peak): The Outsiders EP (did not chart)
- **Beyoncé** Sweet Dreams (Columbia)
- Previous single: Halo (4)
- **Black Eyed Peas** I Gotta Feeling (Interscope)
- Previous single: Boom Boom Pow (1)
- **Kristinia DeBarge** Goodbye (Merrury)
- Debut single
- **Calvin Harris** Ready For The Weekend (Columbia)
- Previous single: I'm Not Alone (1)
- **The Killers** A Dustland Fairy Tale (Vertigo)
- Previous single: The World We Live In (R2)
- **Miike Snow** Animal (Columbia)
- Debut single
- **Paolo Nutini** Coming Up Fazy (Atlantic)
- Previous single: Candy (19)
- **Preston** Dressed To Kill (B Unique)
- Debut solo single
- **Zarif Over** (RCA)
- Previous single: Let me Back (did not chart)

Albums

- **7 Worlds Collide** The Sun Came Out (Columbia)
- Debut album
- **Inme** Herald Moth (Graphite)
- Previous album (first-week sales/total sales): Caught - White Butterfly (598/3,303)
- **Six Organs Of Admittance** Luminous Night (Drag City)
- Previous album: Shelter From The Ash (163/885)
- **Sleeping States** In The Gardens Of The North (Rella Union)
- Previous album: Old Vs New (n/a)
- **Tommy Sparks** Tommy Sparks (Island)
- Debut album
- **The Temper Trap** Conditions (Infectious)
- Debut album
- **Emiliana Torrini** Rarities (Rough Trade)
- Previous album: Me And Armini (1,750/1,301)
- **James Yorkston And The Big Eye Family Players** Folk Songs (Domino)
- Previous album: When The Haar Rolls In (1,047/4,291)

Out next week

Singles

- **Steve Appleton** City Won't Sleep (RCA)
- **Enter Shikari** No Sleep Tonight (Ambush Reality)
- **Hockey** Song Away (Virgin)
- **Jay-Z** DOA (Roc-A-Fella)
- **Jeremiah** Birthday Sex (Def Jam)
- **Kasabian** Where Did All The Love Go (Columbia)
- **Sean Kingston** Fire Burning (RCA)
- **Little Boots** Remedy (Sixsevenine)
- **Daniel Merriweather** Impossible (I)
- **Sean Paul** So Fine (Atlantic/VP)
- **Tommy Sparks** Miracle (Island)
- **The Used** Blood On My Hands (Reprise)

Albums

- **Cave Singers** Welcome Joy (Matador)
- **Kristinia DeBarge** Exposed (Merrury)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **Mute Math** Armistice (Warner Brothers)
- **Mica Paris** The Hardest Thing (Absolute)
- **Jay Reatador** Watch Me Fall (Matador)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)

- **Soulsavers** Broken (V2/Cooperative)
 - **Tinchy Stryder** Catch 22 (Island)
 - **Vagabond** You Don't Know The Half Of It (Geffen)
- Under the guiding hand of Brian Higgins and the Xenomania production team, Vagabond have delivered a slick, consistent album packed with radio-friendly moments to maintain airplay momentum for some time. The group's summer schedule has included a glut of shows with McFly, James Morrison, The Saturdays and The Script among others, while an eight-date UK headline tour kicked off last week. The album's lead single Don't Wanna Run No More was released last week and is currently B-listed at Radio 1.
- **The Xx Xx** (XL)

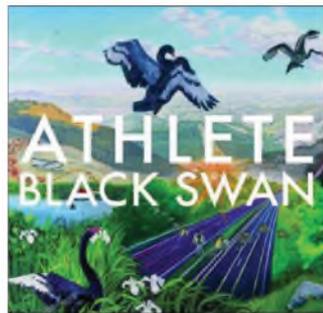
August 24

Singles

- **Lily Allen** 22 (Regal)
- **Taio Cruz** Break Your Heart (Island)
- **Dizzee Rascal** Holiday (Diztee Stank)
- **Erik Hassle** Don't Bring Flowers (Island)
- **The Fiery Furnaces** I'm Going Away (Thrill Jockey)
- **Jet** She's A Genius (Parlophone)
- **Noah & The Whale** Blue Skies (Vertigo)
- **Noisettes** Every Now And Then (Mercury)
- **Passion Pit** To Kingdom Come (Columbia)
- **Julian Perretta** Wonder Why (Columbia)
- **Remi Nicole** Standing Tears Apart (Island)
- **Jamie T** Chaka Demus (Virgin)
- **TI feat. Mary J Blige** Remember Me (Atlantic)
- **Team Waterpolo** Letting Go (Epic)

Albums

- **Arctic Monkeys** Humbug (Domino)



- **Athlete** Black Swan (Fiction)
- **Brendan Benson** My Old, Familiar Friend (Echo)
- **Esme Denters** Outta Here (Polydor)
- **David Guetta** One Love (Positiva/Mirgin)
- **Hockey** Mind Chaos (Virgin)
- **Imogen Heap** Ellipse (Sony Music)
- **Jeremiah** Jeremiah (Def Jam)
- **Just Jack** All Night Cinema (Mercury)
- **Mew** No More Stories (Columbia)

August 31

Singles

- **Billy Talent** Devil On My Shoulder (Atlantic)
- **Dolly Rockers** Gold Digger (Parlophone)
- **The Dream** Walking On The Moon (Mercury)
- **Gallows** I Dread The Night (Warner Brothers)
- **Gossip** Love Long Distance (Columbia)
- **Lenka** Trouble Is A Friend (Columbia)

- **Noisettes** Wild Young Hearts (Vertigo)
- **Florence Rawlings** Hard To Get (Dramatic)
- **Asher Roth** She Don't Wanna Man (Island)
- **Sugababes** Get Sexy (Island)
- **Michelle Williams** Hello Heartbreak (RCA)
- **The Yeah You's** Getting Up With You (Island)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **Steve Appleton** When The Sun Comes Up (RCA)



- **Noah & The Whale** The First Days Of Spring (Vertigo)

The First Days of Spring was recorded in London and New York with producer Emery Dobyns, who has worked with the likes of Patti Smith and Antony & The Johnsons. A sold-out, two-night stand at London's ICA next month will see a screening of the band's film on one night while they take to the stage on the second. The release will be preceded by lead single Blue Skies on August 24.

- **Noisettes** Wild Young Hearts (Vertigo)
- **Sean Paul** Imperial Blaze (Atlantic/VP)
- **Julian Perretta** Out Of My Mind (Columbia)
- **Tommy Reilly** Words On The Floor (A&M)
- **Remi Nicole** Cupid Shoot Me (Island)
- **TI** The Paper Trail (Atlantic)
- **The Used** Artwork (Reprise)
- **Yacht** See Mystery Lights (DFA)
- **Michelle Williams** Hello Heartbreak (RCA)

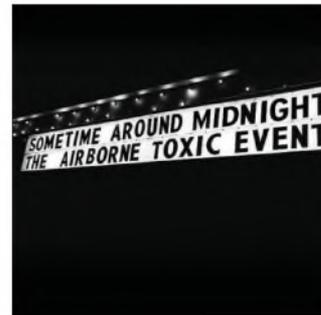
Hello Heartbreak is the former Destiny's Child

member's fourth studio album and arrives on the back of her recent stint playing Roxie Hart in the West End musical of Chicago. Williams' stage commitments draw to a close on August 23, just in time for this release.

September 7

Singles

- **7 Worlds Collide** Too Blue (Columbia)



- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Basement Jaxx & Sam Sparro** Feeling's Gone (XL)
- **Bat For Lashes** Sleep Alone/Moon And Moon (Parlophone)
- **The Big Pink** Dominos (4AD)
- **Colbie Caillat** Falling For You (Island)
- **Mariah Carey** Obsessed (Mercury)
- **Carolina Liar** I'm Not Over (Atlantic)
- **Kelly Clarkson** Already Gone (RCA)
- **Florence + The Machine** Drumming Song (Island)
- **David Gray** Fugitive (Polydor)
- **Beverly Knight** Beautiful Night (Hurricane)

Boys And Girls is the follow-up to Lott's number one debut Mama Do and comes a week ahead of her debut album Turn It Up. Over the past few months Lott has hit the road with The Saturdays and The Script, made her festival debut at the Isle of Wight, appeared on TV, MTV, GMTV and Graham Norton's Totally Saturday and can lay claim to recording the most-played song at UK radio for more than a month. She is currently embarking on a worldwide promotional trip encompassing Australia, New Zealand, Malaysia and Japan before

returning to play the V Festival.

- **Jason Mraz** **Feat. Colbie Caillat** Lucky (Atlantic)
- **P-Money** **Feat. Vince Harder** Everything (3 Beat Blue)
- **Pearl Jam** The Fixer (Island)
- **Placebo** The Never Ending Why (Drama Brother)
- **Jasmine Sullivan** Bust Your Windows (Columbia)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)

Albums

- **The Airborne Toxic Event** The Airborne Toxic Event (Deluxe Edition) (Major Domo)
- **Blackhole** Dead Hearts (Search & Destroy)
- **Sean Kingston** Tomorrow (RCA)



- **Beverly Knight** 100% (Hurricane)
- **Prefab Sprout** Let's Change The World With Music (Kitchenware)
- **Purescence** Sharpen Up The Knives (Reaction)
- **Florence Rawlings** A Fool In Love (Dramatic)
- **Trey Songz** Ready (Atlantic)
- **Jamie T** Kings And Queens (Virgin)
- **The Very Best** Warm Heart Of Africa (Moshi Moshi)
- **Rufus Wainwright** Milwaukee At Last - Live (Geffen)
- **Yo La Tengo** Popular Songs (Matador)
- **Zero 7** Yeah Ghost (Atlantic)

September 9

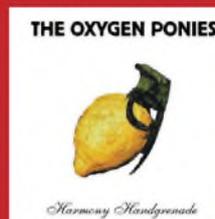
Albums

THE PANEL

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



JIM SHARPELS (BIG CHEESE)
Juliette Lewis: Terra Incognita (Roadrunner)
Snaking its way to the top spot on the BC stereo, Terra Incognita is a sweaty fumble of sex-soaked bizzaro rock'n'roll songs fed through the filter of the Mars Volta's Omar Rodríguez-Lopez. Like Siouxsie And The Banshees getting down with early Queens under a blanket of napalm.



MARK GRASSICK (TOURDATES)
The Oxygen Ponies: Harmony Handgrenade (Hidden Target)
The considerable buzz surrounding Harmony Handgrenade would suggest that not only has Paul Megna found his place in the world, but the world is now finding him.



STEVE PRICE (BABY JESUS FILMS)
Mirrorkicks: Turning Up (Fruit Pie)
Quirky Rage-style guitars and the intense vocals of Anil Kamalagharan combine to make Mirrorkicks' debut album one of the most original and exciting projects of the year, from a band whose commitment is matched only by their array of daring and creative videos.



JOHN DORAN (THEQUIETUS.COM)
King Cannibal: Let The Night Roar (Ninja Tune)
If last year's dystopian dubstep document was The Bug's London Zoo, then this is the big-budget Hollywood sequel. Doom-heavy horrorcore atmospherics with tech-step beats like gun metal on metal.

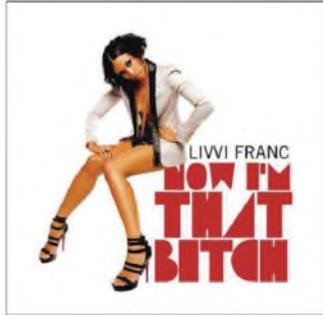
Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

- **The Beatles** back catalogue remastered (Apple/Parlophone)

September 14

Singles

- **Aggro** Cool! (Mercury)
- **Bombay Bicycle Club** Magnet (Island)
- **Chipmunk** Oopsy Daisy (Columbia)
- **Coldplay** Strawberry Swing (Parlophone)
- **Jade Ewen** My Man (Geffen)
- **Newton Faulkner** If This Is It (Iggy Truth)



- **Livvi Franc** Now I'm That Bitch (live) (live)
- **Paloma Faith** New York (Sony Music)
- **Gossip** Love Long Distance (Columbia)

“Described as ‘the greatest punk rock n’ roll disco soul band on the planet’ by *NME*, Gossip have won critics’ hearts again with their new album *Music For Men*. This second offering from the album again targets the indie disco and will most likely secure Gossip another hit. Beth Ditto’s distinctive voice cuts through the first verse with ease, but the chorus perhaps lacks her trademark punchy delivery. Despite this, the track as a whole remains incredibly catchy and is already a favourite of Radio 1’s Zane Lowe. The band’s live show has cemented a reputation as one of the most exciting, must-see live acts and this song certainly won’t do any damage to their set list.”

www.musicweek.com/reviews

- **Paramore** Ignorance (Fueled By Ramen)

Albums

- **Alarm Will Sound** A/Rhythmia (Nonesuch)
- **The Big Pink** A Brief History Of Love (4AD)
- **Colbie Caillat** Breakthrough (Island)

- **Mariah Carey** *Memoirs Of An Imperfect Angel* (Mercury)
- **Flaming Lips** *Embryonic* (Warner Brothers)
- **David Gray** *Draw The Line* (Polydor)
- **Whitney Houston** *I Look To You* (RCA)
- **J Tillman** *Year In The Kingdom* (Bella Union)



- **Jay-Z** *The Blueprint III* (Roc-A-Fella)
- **Kid British** *It Was This Or Football - 2nd Half* (Mercury)
- **Mark Knopfler** *Get Lucky* (Mercury)
- **Pixie Lott** *Turn It Up* (Mercury)
- **Muse** *The Resistance* (Helium 3/Warner Bros)
- **Q Tip** *Kamaal The Abstract* (RCA)
- **Stardeth & White Dwarfs** *The Birth* (Warner)
- **Jasmine Sullivan** *Fearless* (Columbia)
- **Frank Turner** *Poetry Of The Deed* (Xtra Mile)
- **The Yeah You's** *Looking Through You* (Island)

September 21

Singles

- **Alice In Chains** *Check My Brain* (Parlophone)
- **Amerie** *Why R U* (Mercury)
- **Animal Kingdom** *Signs And Wonders* (Warner Brothers)
- **Filthy Dukes** *Tupac Robot Club Rock* (Fiction)
- **Natalie Imbruglia** *Want* (Island)
- **Lethal Bizzle** *Going Out Tonight* (Search & Destroy)
- **Shakira** *She Wolf* (Epic)

- **Slimy Wake Up** (Warner Bros)
- **The Veronicas** *4 Ever* (Sire)

Albums

- **Basement Jaxx** *Scars* (XL)
- **Brand New** *Daisy* (Polydor)
- **Carolina Liar** *Coming To Terms* (Atlantic)
- **Chipmunk** *I Am Chipmunk* (Columbia)
- **P Diddy** *Last Train To Paris* (Roc-A-Fella)
- **Dizzee Rascal** *Tongue N Cheek* (Diztee Stank)
- **Newton Faulkner** *Rebuilt By Humans* (Iggy Truth)
- **Funeral For A Friend** *Your History Is Mine 2003-2009* (Join Us/Atlantic)
- **Micah P Hinson** *All Dressed Up And Smelling Of Strangers* (Full Time Hobby)



- **Monsters Of Folk** *Monsters Of Folk* (Rough Trade)
- **Pearl Jam** *Backspacer* (Island)
- **The Roots** *How I Got Over* (Def Jam)
- **Andrew Weatherall** *A Pox On The Pioneers* (Rotters Golf Club)

September 28 & beyond

Singles

- **Backstreet Boys** *Straight Through My Heart* (RCA) (28/09)
- **The Fray** *Heartless* (RCA) (28/09)
- **Robbie Williams** *Bodies* (Virgin) (12/10)

Albums

- **3OH3** *Want* (Atlantic) (26/10)
 - **AFI** *Crash Love* (Polydor) (28/09)
- AFI's eighth studio album was produced by Joe McGrath and Jackknife Lee and has been two years

in the making. They return to the UK for the first time in almost three years to play the Reading and Leeds festivals later this month.

- **Air Love 2** (Virgin) (12/10)
- **Alice In Chains** *Black Gives Way To Blue* (Parlophone) (28/09)
- **Amerie** *In Love And War* (Mercury) (28/09)



- **Brett Anderson** *Slow Attack* (BA Songs) (19/10)
- **Atlas Sound** *Logos* (4AD) (19/10)
- **Backstreet Boys** *This Is Us* (RCA) (05/10)
- **Boys Noize** *Power* (Boys Noize) (28/09)
- **Jamie Cullum** *The Pursuit* (Decca) (09/10)
- **The Dream** *Love V Money* (Def Jam) (28/09)
- **Paloma Faith** *Do You Want The Truth Or Something Beautiful* (Sony Music) (28/09)
- **Har Mar Superstar** *Dark Touches* (Diettante Records) (12/10)

It has been five years since 2004's *The Handler*, but now Har Mar Superstar is back, boasting a roll-call of guests including John Fields (Andrew WK, Jones Brothers, Rooney), The Faint's Clark Beechle and Jacob Thiele, singer-songwriter Adam Green, POS from the Rhythmsayers and Boom Bip. Additionally, the Bird and The Bee's Greg Kurstin co-wrote and lent his studio wizardry to *Tell Boy*, a track originally intended for Britney Spears.

- **Erik Hassle** *Hassle* (Island) (09/10)
- **Natalie Imbruglia** *Come Alive* (Brightside) (28/09)
- **The Law** *A Measure Of Wealth* (Local Boy) (28/09)
- **MPHO** *Pop Art* (Parlophone) (19/10)
- **Madonna** *Celebration* (Warner Brothers) (28/09)

“Madonna’s classic greatest hits album *The Immaculate Collection* has sold around 26m copies worldwide, putting it up there in the Saturday Night Fever/Roumours league of mega-

sellers. And, while no sales slouch itself, her 2001-released second best-of VGH2 has a long way to go to even approach that figure. Now, as the Queen of pop defects to live Nation, Warner unleashes *Celebration*, billed as “the definitive greatest hits”. It comes at a strange time for Madonna – her last album *Hard Candy* was something of a letdown by her own high standards but she remains an incredible live draw and one of the most famous women on the planet. A question, too, remains over her post-2001 output, which, along with two new tracks, remains this compilation’s USP. In other words, will consumers flock to the new album or continue to buy *The Immaculate Collection* in their hordes?

www.musicweek.com/reviews

- **Mando Diao** *Give Me Fire!* (Island) (05/10)
- **Miike Snow** *Miike Snow* (Columbia) (26/10)
- **Mr Hudson** *Straight No Chaser* (Mercury) (05/10)
- **Mumford & Sons** *Mumford & Sons* (Island) (05/10)
- **Paramore** *Brand New Eyes* (Fueled By Ramen) (28/09)
- **Mica Paris** *Born Again* (Absolute) (28/09)
- **Raygun** *Raygun* (RCA) (26/10)
- **Shakira** *She Wolf* (Epic) (05/10)
- **Skint & Demoralised** *Love And Other Catastrophes* (Mercury) (05/10)
- **Slimy** *Paint Your Face* (Warner Bros) (28/09)
- **Sufjan Stevens** *The BQE* (Asthmatic Kitty) (19/10)
- **Sting** *If On A Winter's Night* (Decca) (26/10)
- **Barbra Streisand** *Love Is The Answer* (Columbia) (28/09)
- **The Veronicas** *Hook Me Up* (Sire) (05/10)
- **Robbie Williams** *Reality Killed The Video Star* (Virgin) (09/10)
- **Will Young** *The Hits* (RCA) (16/11)

Will Young's first compilation contains singles from his four studio albums, plus two new tracks. The album is led by Young's first single *Anything Is Possible/Evergreen* which became the fastest-selling debut of all time and remains the biggest-selling single this decade.

SINGLE OF THE WEEK

Kristinia DeBarge *Goodbye* (Mercury)



Goodbye has already been a huge hit for Kristinia DeBarge in her native US and looks likely

to follow suit on these shores. It has been racking up the radio play, with upfront support from Radio 1 and club plays helping to lay strong foundations for the singer. *Goodbye* is co-produced by Babyface and The Pentagon and released on LaFace co-founder Babyface's new imprint Sodapop Music via Universal in the US. Stateside, the song spent a number of weeks inside the iTunes Top 10, while the UK campaign received an early boost when DeBarge visited these shores for a run of promotion last month. A big, shiny radio friendly pop song.

ALBUM OF THE WEEK

The Temper Trap *Conditions* (Infectious)



Things are shaping up nicely for Australian band The Temper Trap, who have spent

the better part of a year amassing praise from industry, media and – more importantly – punters. The first signing to former Warner executive Korda Marshall's revived Infectious label, the band's efforts have been largely UK-focused over the course of the summer, with festival dates at Lovebox and Glastonbury and a headline slot at London's ICA under their belt. The band are also *The Fly's* cover stars this month, while lead single *proper* *Sweet Disposition* is gaining momentum at radio. *Conditions* is peppered with similarly great songs, so a major splash can be expected.

Key releases

There's no budging The Beatles box



THE BEATLES' STEREO BOXED SET remains unmovable at the top of Amazon's pre-release chart, where it defeats all comers for the sixth straight week, while Pearl Jam's *Backspacer* rules the HMV roost for the fourth week in a row. At Play, however, *The Resistance* by Muse is bumped from number one after three weeks by Arctic Monkeys' *Humbug*.

Back-to-back chart-toppers with Number One and Never Leave You have raised Tinchy Stryder's profile and whetted punters' appetites for his upcoming album *Catch 22*, which debuts at number eight at HMV and seven at Play. Fellow UK urban star Dizzee Rascal – who has also landed consecutive number ones – ranks 13th at HMV and sixth at Play for *Tongue N Cheek*, as well

as topping Shazam's chart with new single *Holiday*.

Meanwhile, Calvin Harris – who helped Dizzee fashion his *Dance Wit Me* hit – continues to win fans and is moving up all the major retailers' pre-release lists with his forthcoming album *Ready For The Weekend*. It is currently number 18 at Amazon, eight at Play and six at HMV.

now spent a whole year inside the Top 10 of Last.fm's Overall chart, and is still going strong at number five this week, while follow-up *Use Somebody* holds at number six. But the top two places in the chart, for the first time, are in the hands of retro duo La Roux, with *Bulletproof* leading the way, ahead of *In For The Kill*.

Kings Of Leon's *Sex On Fire* has

Alan Jones

Top 20 Play.com Pre-release chart

| Pos | ARTIST | TITLE | Label |
|-----|-----------------|------------------------|----------------------|
| 1 | ARCTIC MONKEYS | Humbug | Domino |
| 2 | MUSE | The Resistance | Helium 3/Warner Bros |
| 3 | 50 CENT | Before I Self-Destruct | Interscope |
| 4 | JAMIE T | Kings & Queens | EMI |
| 5 | PARAMORE | Brand New Eyes | Fueled By Ramen |
| 6 | DIZZEE RASCAL | Tongue N Cheek | Dirtee Stank |
| 7 | TINCHY STRYDER | Catch 22 | Island |
| 8 | CAVIN HARRIS | Ready For The... | Columbia |
| 9 | PORCUPINE TREE | The Incident | Roadrunner |
| 10 | JLS | JLS | Epic |
| 11 | PEARL JAM | Backspacer | Island |
| 12 | MEGADETH | Endgame | Roadrunner |
| 13 | PIXIE LOTT | Turn It Up | Mercury |
| 14 | HOCKEY | Mind Chaos | Virgin |
| 15 | MADONNA | Celebration | Warner Music |
| 16 | PETER ANDRE | The New Beginning | Conehead |
| 17 | WHITNEY HOUSTON | I Look To You | Sony |
| 18 | EDITORS | In This Light... | Sony Music |
| 19 | THE VERONICAS | Hook Me Up | Warner Music |
| 20 | JAY-Z | Blueprint III | Roc Nation |

Top 20 Amazon Pre-release chart

| Pos | ARTIST | TITLE | Label |
|-----|-----------------|-------------------|----------------------|
| 1 | THE BEATLES | Stereo boxed set | Parlophone |
| 2 | MUSE | The Resistance | Helium 3/Warner Bros |
| 3 | ARCTIC MONKEYS | Humbug | Domino |
| 4 | THE BEATLES | Mono boxed set | Parlophone |
| 5 | VAGABOND | You Don't Know... | Polydor |
| 6 | PIXIE LOTT | Turn It Up | Mercury |
| 7 | JUST JACK | All Night Cinema | Mercury |
| 8 | IMOGEN HEAP | Ellipse | Sony Music |
| 9 | PEARL JAM | Backspacer | Island |
| 10 | HOCKEY | Mind Chaos | Virgin |
| 11 | THE BEATLES | Sgt Pepper's... | Parlophone |
| 12 | ATHLETE | Black Swan | Fiction |
| 13 | THE BEATLES | Abbey Road | Parlophone |
| 14 | MARK KNOPFLER | Get Lucky | Mercury |
| 15 | OCEANSIZE | Feed To Feed | Superball |
| 16 | ALL ANGELS | Fly Away | Decca |
| 17 | WHITNEY HOUSTON | I Look To You | RCA |
| 18 | CAVIN HARRIS | Ready For The... | Columbia |
| 19 | THE BEATLES | Revolver | Parlophone |
| 20 | PREFAB SPROUT | Let's Change... | Kitchenware |

Top 20 Shazam Pre-release chart

| Pos | ARTIST | TITLE | Label |
|-----|----------------------|------------------------|-------------------|
| 1 | DIZZEE RASCAL | Holiday | Dirtee Stank |
| 2 | JEREMIH | Birthday Sex | Def Jam |
| 3 | ESMEE DENTERS | Outta Here | Interscope |
| 4 | WALE FEAT. LADY GAGA | Chillin | Interscope |
| 5 | CAVIN HARRIS | Ready For The... | Columbia |
| 6 | NNEKA | Heartbeat | Yo Mama |
| 7 | SUGABABES | Get Sexy | Island |
| 8 | JLS | Umbrella | Epic |
| 9 | TAIO CRUZ | Break Your Heart | Island |
| 10 | MARIAH CAREY | Obsessed | Mercury |
| 11 | JUST JACK | The Day I Died | Mercury |
| 12 | EGYPT | In The Morning | Relentless/virgin |
| 13 | TAYLOR SWIFT | You Belong With Me | Mercury |
| 14 | MINI VIVA | Left My Heart In Tokyo | Geffen |
| 15 | SHONTELLE | Battle Cry | Island |
| 16 | MILOW | Ayo Technology | Elmlowe |
| 17 | SERANI | No Games | TJ 876 |
| 18 | KASABIAN | Where Did All The... | Columbia |
| 19 | BIFFY CIYRO | That Golden Rule | 14th Floor |
| 20 | PAOLO NUTINI | Coming Up Easy | Atlantic |

Top 20 Last.fm hype chart

| Pos | ARTIST | TITLE | Label |
|-----|------------------|------------------|-----------------|
| 1 | LA ROUX | Bulletproof | Polydor |
| 2 | LA ROUX | In For The Kill | Polydor |
| 3 | LADY GAGA | Poker Face | Interscope |
| 4 | LADY GAGA | Paparazzi | Interscope |
| 5 | KINGS OF LEON | Sex On Fire | Hand Me Down |
| 6 | KINGS OF LEON | Use Somebody | Hand Me Down |
| 7 | ARCTIC MONKEYS | Crying Lightning | Domino |
| 8 | MGMT | Kids | Columbia |
| 9 | KASABIAN | Fire | Columbia |
| 10 | MGMT | Time To Pretend | Columbia |
| 11 | FLORENCE/MACHINE | Rabbit Heart | Island |
| 11 | MUSE | Supermassive... | Helium 3/Warner |
| 13 | LA ROUX | Tigerlily | Polydor |
| 14 | LA ROUX | Quicksand | Polydor |
| 15 | BLACK EYED PEAS | I Gotta Feeling | Interscope |
| 16 | LIYY ALLEN | Not Fair | Regal |
| 17 | BON IVER | Skinny Love | 4AD |
| 18 | LIYY ALLEN | The Fear | Regal |
| 19 | BON IVER | Flume | 4AD |
| 20 | BAT FOR LASHES | Daniel | Parlophone |

Top 20 HMV.com Pre-release chart

| Pos | ARTIST | TITLE | Label |
|-----|-----------------|------------------|----------------------|
| 1 | PEARL JAM | Backspacer | Island |
| 2 | ARCTIC MONKEYS | Humbug | Domino |
| 3 | MUSE | Resistance | Helium 3/Warner Bros |
| 4 | JAY-Z | Blueprint III | Roc Nation |
| 5 | JLS | JLS | Epic |
| 6 | CAVIN HARRIS | Ready For The... | Columbia |
| 7 | MADONNA | Celebration | Warner Brothers |
| 8 | TINCHY STRYDER | Catch 22 | Island |
| 9 | PIXIE LOTT | Turn It Up | Mercury |
| 10 | WHITNEY HOUSTON | I Look To You | RCA |
| 11 | MARIAH CAREY | Memoirs Of... | Island |
| 12 | PARAMORE | Brand New Eyes | Fueled By Ramen |
| 13 | DIZZEE RASCAL | Tongue N Cheek | Dirtee Stank |
| 14 | MIKA | We Are Golden | Island |
| 15 | BASEMENT JAXX | Scars XL | |
| 16 | BACKSTREET BOYS | This Is Us | RCA |
| 17 | MEGADETH | Endgame | Roadrunner |
| 18 | EDITORS | In This Light... | Sony Music |
| 19 | MARK KNOPFLER | Get Lucky | Mercury |
| 20 | ATHLETE | Black Swan | Fiction |



CATALOGUE REVIEWS

IAN HUNTER

You're Never Alone With A Schizophrenic (Chrysalis CHRX 1214)



To mark the 30th anniversary of its original release, EMI

is reissuing Ian Hunter's wittily-titled set, which is highly regarded by fans. Hunter's fourth solo album following the disbandment of Mott The Hoople, it is more mature and has more interesting songs than the first three – the excellent *Bastard* and *Just Another Night* are live favourites even today, and the estimable ballad *Ships* was even covered by Barry Manilow, for whom it became an unlikely US Top 10 hit. The album has been remastered and adds five previously unreleased demos, and a second CD featuring contemporaneous recordings of album tracks from gigs in London, Cleveland and Berkeley.

VARIOUS

Good To The Last Drop (Future Noise/Fantastic Voyage FVCD 019)



Named after the excellent dance track by the legendary

Johnny Otis which closes the album, this album features a fascinating selection of rare Sixties and Seventies soul records originally issued in the UK by Jeffrey Kruger's Ember label. Few of the 23 tracks are known beyond the soul cognoscenti and none were chart hits, but there is quality in depth here, from uptempo northern soul tracks by The Brothers Grimm, The Casinos and Mr Flood Party to sophisticated slow burners such as Mary Frazier Jones' soulful spin on Jackie De Shannon's *Put A Little Love In Your Heart*.

LEO SAYER

Silverbird/Just A Boy (Edsel EDSO 205B)/*Another Year/Endless Flight* (EDSO 2059)



Demon Music Group's Edsel label has acquired the rights to all

10 albums Leo Sayer recorded during his decade-long (1973–1983) tenure with Chrysalis, and launches the series with two double-disc sets featuring his first four albums and bonus cuts. Mentored by Adam Faith, Sayer really hit the ground running and had immediate success with first single *The Show Must Go On*, which he promoted dressed as a clown. Any suggestion he was a novelty act was dispelled by the success of *One Man Band* and *Long Tall Glasses*, and all three tracks are included on the first set along with some excellent self-penned material. Sayer became even more successful when *Another Year* was released, and tracks such as *Moonlighting*, *You*

Make Me Feel Like Dancing and *When I Need You* are included on the second set.

PAUL REVERE & THE RAIDERS

Hungry For Kicks: Singles & Choice Cuts 1965–1969 (Rev-Ola CRREV 284)



The first rock band signed to Columbia (CBS) in the US, Paul Revere & The Raiders had more than 20 hits there but never managed to secure even a single week in the UK listings. Rev-Ola's 27-song retrospective concentrates on the latter half of the Sixties, when the band had the vast majority of its US hits. Songs such as *Him Or Me, What's It Gonna Be* and *Kicks* – the band's signature song – have a freshness, energy and vitality and completely lack the more pretentious posturing apparent in the recordings of some of their peers.

Alan Jones

CATALOGUE SINGLES TOP 20



| This | Last | Artist | Title | Label |
|------|------|------------------|--------------------------|-----------------------|
| 1 | 1 | MICHAEL JACKSON | Man In The Mirror | Epic (ARV) |
| 2 | 2 | MICHAEL JACKSON | Billie Jean | Epic (ARV) |
| 3 | 3 | MICHAEL JACKSON | Smooth Criminal | Epic (ARV) |
| 4 | 4 | MICHAEL JACKSON | Thriller | Epic (ARV) |
| 5 | 5 | MICHAEL JACKSON | Beat It | Epic (ARV) |
| 6 | 9 | BELLAMY BROTHERS | Let Your Love Flow | Curb (CIN) |
| 7 | 6 | MICHAEL JACKSON | Dirty Diana | Epic (ARV) |
| 8 | 10 | MICHAEL JACKSON | You Are Not Alone | Epic (ARV) |
| 9 | NEW | THE STONE ROSES | Fool's Gold | Silverstone (ARV) |
| 10 | 8 | MICHAEL JACKSON | Black Or White | Epic (ARV) |
| 11 | 7 | MICHAEL JACKSON | They Don't Care About Us | Epic (ARV) |
| 12 | 11 | MICHAEL JACKSON | Bad | Epic (ARV) |
| 13 | RE | JOURNEY | Don't Stop Believin' | Columbia (ARV) |
| 14 | 12 | MICHAEL JACKSON | The Way You Make Me Feel | Epic (ARV) |
| 15 | 13 | THE JACKSON 5 | ABC | Wotown (ARV) |
| 16 | NEW | CHICANE | Saltwater | Xtravaganza (TBC) |
| 17 | 19 | SNOW PATROL | Chasing Cars | Fiction (ARV) |
| 18 | RE | GOO GOO DOLLS | Iris | Warner Brothers (CIN) |
| 19 | 15 | THE KILLERS | Mr Brightside | Lizard King (ARV) |
| 20 | 14 | MICHAEL JACKSON | Earth Song | Epic (ARV) |

Official Charts Company 2009

Charts clubs

Upfront club Top 40

| Pos | Last | Wks | ARTIST | Title | label |
|-----|------|-----|--------------------------------------|---|-------------------------|
| 1 | 6 | 3 | MECK | Windmills | Frenetic |
| 2 | 6 | 3 | P-MONEY FEAT. VINCE HARDER | Everything | 3 Beat Blue |
| 3 | 15 | 2 | SUGABABES | Get Sexy | Island |
| 4 | 1 | 4 | OUT OF OFFICE V THE ORIGINAL | I Love You Baby | New State |
| 5 | 9 | 4 | CAIVIN HARRIS | Ready For The Weekend | Columbia |
| 6 | NEW | | AGENT X FT MUTYA & UITRA | Fallin | 3 Beat Blue |
| 7 | NEW | | THE NEW DEVICES | Everything Good | RCA |
| 8 | 18 | 4 | DIRTY GENTS | Think About You | Seamless Twelves |
| 9 | 21 | 2 | LITTLE BOOTS | Remedy | sixsevine |
| 10 | 26 | 2 | YAZZ | The Only Way Is Up | Big Life |
| 11 | 19 | 4 | W.A.G. FEAT. NEJA | Loving You | Atollo |
| 12 | 16 | 4 | WHYTEPATCH FEAT. GIFT | Fresh Air | Erra |
| 13 | 11 | 5 | YANOU | Brighter Day | AATW |
| 14 | 4 | 5 | U2 | I'll Go Crazy If I Don't Go Crazy Tonight | Mercury |
| 15 | 36 | 2 | TOM NOIZE | Spinning | Loverush Digital |
| 16 | NEW | | JULIAN PERRETTA | Wonder Why | Columbia |
| 17 | 5 | 6 | MSTRKRFT | Heartbreaker | Geffen |
| 18 | 7 | 1 | FELIX DA HOUSECAT | We All Wanna Be Prince | Nettwerk |
| 19 | 22 | 3 | MIKE SNOW | Animal | Columbia |
| 20 | NEW | | THE PRODIGY | Take Me To The Hospital | Take Me To The Hospital |
| 21 | NEW | | EXAMPLE | Watch The Sun Come Up | Fsuk |
| 22 | 10 | 5 | DANCE NATION FEAT. SHAUN BAKER | Sunshine 2009 | Maelstrom |
| 23 | NEW | | MIKA | We Are Golden | Island |
| 24 | 2 | 3 | DANIEL MERRIWETHER | Impossible | J |
| 25 | NEW | | MOS WANTED MEGA FEAT. JANEÉ | Touch My | Blatant Swagger |
| 26 | 33 | 2 | HYPASONIC | Your Love | AATW |
| 27 | 30 | 2 | DIZZEE RASCAL | Holiday | Dirtee Stank |
| 28 | NEW | | MADONNA | Celebration | Warner Brothers |
| 29 | NEW | | PIXIE LOTT | Boys And Girls | Mercury |
| 30 | 14 | 2 | SHARAM FEAT. KID CUDI | She Came Along | Data |
| 31 | 3 | 4 | MR D.Y.F FEAT. SHENA | Hold On | FreeMaison |
| 32 | 13 | 5 | VARIOUS | 3 Beat Summer Sampler | 3 Beat Blue |
| 33 | 28 | 7 | 4 STRINGS | Take Me Away | Nebula |
| 34 | 29 | 4 | THE X-WHY | Down To Your Love | X-Y Recordings |
| 35 | 20 | 6 | CAMBOSO FEAT. JOCELYN BROWN | Love Alibi | CDR |
| 36 | NEW | | EGYPT | In The Morning (Let Your Love Come In) | Relentless/Virgin |
| 37 | NEW | | TRENT CANTRELLE V PRINCESS SUPERSTAR | Robot | Sounds Like |
| 38 | NEW | | 75 NUMBERS | See Another Day | Can You Feel It Media |
| 39 | 39 | 2 | MADE BY MONKEYS | I Think Of You | Loverush Digital |
| 40 | 24 | 7 | BOOTY LUV | Say It | Hed Kandi |

Commercial pop Top 30

| Pos | Last | Wks | ARTIST | Title | label |
|-----|------|-----|-----------------------------------|--|----------------------|
| 1 | 11 | 2 | EGYPT | In The Morning (Let Your Love Come In) | Relentless/Virgin |
| 2 | 12 | 2 | BANANARAMA | Love Comes | Fascination |
| 3 | 5 | 3 | SEAN KINGSTON | Fire Burning | RCA |
| 4 | 25 | 2 | DIZZEE RASCAL | Holiday | Dirtee Stank |
| 5 | 30 | 2 | SUGABABES | Get Sexy | Island |
| 6 | 24 | 4 | PITBULL | I Know You Want Me (Calle Ocho) | Positiva/Virgin |
| 7 | 13 | 3 | BWO FEAT. VELVET | Right Here, Right Now | Conehead |
| 8 | 23 | 2 | CAIVIN HARRIS | Ready For The Weekend | Columbia |
| 9 | 17 | 3 | TINCHY STRYDER FEAT. AMELLE | Never Leave You | Island |
| 10 | 15 | 3 | KELE LE ROC | Retro | Oceanfall |
| 11 | 16 | 3 | PRESTON | Dressed To Kill | B-Unique |
| 12 | 18 | 2 | YANOU | Brighter Day | AATW |
| 13 | 19 | 3 | KYLA | Daydreaming | Defenders iOS |
| 14 | 20 | 3 | LIVVI FRANC | Now I'm That Bitch | Jive |
| 15 | 1 | 4 | BRITNEY SPEARS | Radar | Jive |
| 16 | 28 | 2 | WHITE KNIGHTS FEAT. BELLE ERSKINE | Replay | Champion |
| 17 | NEW | | PIXIE LOTT | Boys And Girls | Mercury |
| 18 | NEW | | YAZZ | The Only Way Is Up | Big Life |
| 19 | 3 | 3 | PINK | Funhouse | RCA |
| 20 | 26 | 4 | HOLLY ROSE | Down To One Kiss | Whisky |
| 21 | 8 | 6 | BEYONCE | Sweet Dreams | Columbia |
| 22 | 2 | 3 | SHANIE | Piano In The Dark | Nuhope Entertainment |
| 23 | 29 | 2 | ULTIMATE DEVOTION | Think Of You | Turbulence |
| 24 | NEW | | BLACK EYED PEAS | I Gotta Feeling | Interscope |
| 25 | NEW | | MICKY MODELLE V GHETTO BUSTERZ | Whine Up | AATW |
| 26 | NEW | | DANCING DJS | Wanna Be Like A Man | AATW |
| 27 | NEW | | HYPASONIC | Your Love | AATW |
| 28 | 22 | 7 | JLS | Beat Again | Epic |
| 29 | NEW | | DOLLY ROCKERS | Gold Digger | Parlophone |
| 30 | NEW | | ESMEE DENTERS | Outta Here | Interscope |

Meck returns to the past for a future hit



BEST-KNOWN FOR HIS 2006 REINVENTION

of Leo Sayer's Thunder In My Heart Again, which reached number one on the OCC sales chart, Meck returns to the Upfront club chart summit this week with Windmills.

Released on his own Frenetic label and issued to DJs in mixes by Sundan, Dabruck & Klein and Meck himself, Windmills scores the narrowest of club chart victories over P Money's Everything. With support from Pete Tong, Matt Darey, Filthy Rich and Dubfire, the track is heavily based on Alan and Marilyn Bergman's 1967 composition Windmills Of Your Mind, which was a hit for actor Noel Harrison. But, the Meck version takes its cue from the Dusty Springfield cover, and includes uncredited vocals from Canadian singer Linda Ganzini.

Alan Jones

Meanwhile, UK funky house/garage rules the Commercial Pop chart, with north Londoner Egypt scoring her first number one with In The Morning (Let Your Love Come In). In limited circulation since the start of the year, the track was a big hit in Ibiza and Ayia Napa and is set for full release on Relentless/Virgin next month. Its 11-1 leap on the chart stops Bananarama from leading this week's list with Love Comes, the first single from their new album, Viva Bananarama.

After three weeks at number one on the Urban chart, Beyoncé's Sweet Dreams is relegated to fourth position. In the tightest three-way battle for urban chart honours so far this year, it is Pitbull's I Know You Want Me (Calle Ocho) which emerges with the crown, completing a 22-10-4-3-1 trajectory.



Early riser: Egypt climbs to one in the Commercial pop chart



Top dog: Pitbull jumps to the Urban summit

Urban Top 30

| Pos | Last | Wks | ARTIST | Title | label |
|-----|------|-----|--------------------------------------|--|-------------------|
| 1 | 3 | 5 | PITBULL | I Know You Want Me (Calle Ocho) | Positiva/Virgin |
| 2 | 10 | 3 | DIZZEE RASCAL | Holiday | Dirtee Stank |
| 3 | 5 | 4 | BLACK EYED PEAS | I Gotta Feeling | Interscope |
| 4 | 1 | 10 | BEYONCE | Sweet Dreams | Columbia |
| 5 | 2 | 7 | CIARA FEAT. MISSY ELLIOTT | Work | laface |
| 6 | 9 | 6 | SEAN KINGSTON | Fire Burning | RCA |
| 7 | 26 | 2 | THE DREAM FEAT. KANYE WEST | Walkin' On The Moon | Def Jam |
| 8 | 4 | 9 | CHIPMUNK | Diamond Rings | Columbia |
| 9 | 16 | 4 | TINCHY STRYDER FEAT. AMELLE | Never Leave You | Island |
| 10 | 28 | 2 | JEREMIH | Birthday Sex | Def Jam |
| 11 | 6 | 8 | JLS | Beat Again | Epic |
| 12 | 17 | 5 | CRAZY COUSINZ FEAT. MC VERSATILE | It's That Funky | Defenders |
| 13 | 8 | 12 | KERI HILSON FEAT. KANYE WEST & NE-YO | Knock You Down | Interscope |
| 14 | 7 | 8 | FLO-RIDA FEAT. NELLY FURTADO | Jump | Atlantic |
| 15 | 12 | 3 | MARIAH CAREY | Obsessed | Mercury |
| 16 | 24 | 2 | EGYPT | In The Morning (Let Your Love Come In) | Relentless/Virgin |
| 17 | 11 | 14 | SEAN PAUL | So Fine | Atlantic/vp |
| 18 | 13 | 11 | SOULJA BOY FEAT. SAMMIE | Kiss Me Thru The Phone | Interscope |
| 19 | 15 | 9 | PUSSYCAT DOLLS | Hush Hush | Interscope |
| 20 | NEW | | MICA PARIS | The Hardest Thing | Rhythm Riders |
| 21 | 22 | 5 | EMINEM | Beautiful | Interscope |
| 22 | NEW | | SUGABABES | Get Sexy | Island |
| 23 | 19 | 3 | BRITNEY SPEARS | Radar | Jive |
| 24 | 18 | 7 | JAY-Z DOA | Roc Nation | |
| 25 | 14 | 19 | BLACK EYED PEAS | Boom Boom Pow | Interscope |
| 26 | 20 | 8 | JORDIN SPARKS | Battlefield | Jive |
| 27 | 23 | 9 | SERANI | No Games | TJ 876 |
| 28 | NEW | | JAY-Z FEAT. RIHANNA & KANYE WEST | Run This Town | Roc Nation |
| 29 | NEW | | MICHELLE WILLIAMS | Hello Heartbreak | RCA |
| 30 | NEW | | ADDICTIVE | Domino Effect | 2Mw/Kaki Music |

Cool Cuts Top 20

| Pos | ARTIST | Title |
|-----|--|-------------------------|
| 1 | THE PRODIGY | Take Me To The Hospital |
| 2 | DEADMAU5 | Ghosts & Stuff |
| 3 | DAVID GUETTA FEAT. AKON | Sexy Chick |
| 4 | MADONNA | Celebration |
| 5 | GOSSIP | Love Long Distance |
| 6 | PAUL VAN DYK | Home |
| 7 | TIESTO & SNEAKY SOUNDSYSTEM | I Will Be Here |
| 8 | EXAMPLE | Watch The Sun Come Up |
| 9 | AGENT X FT MUTYA & UITRA | Fallin |
| 10 | TOGETHER | Hardcore Uproar 2009 |
| 11 | MOBY | Mistake |
| 12 | CROOKERS FEAT. KARDINAL OFFICIAL & CARLA MARIE | Put Your Hands On Me |
| 13 | ANOTHER CHANCE | I Can't Wait |
| 14 | LCD SOUNDSYSTEM | 45:33:00 |
| 15 | D RAMIREZ | Satur8 |
| 16 | THE COUNT & SINDEN | Mega |
| 17 | JOHN DIGWEED & NICK MUIR | Tangent |
| 18 | TIGA | Beep Beep Beep |
| 19 | JAY SEALEE & LOUIE VEGA | Bittersweet |
| 20 | REZA & ULYSSES | We Shall |



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



Tinchy makes great strides to the top

MICHAEL JACKSON LINGERS POSTHUMOUSLY atop the album chart for the seventh straight week while Tinchy Stryder takes a giant step to secure his second straight number one single.

Jackson's posthumous album chart reign started when Number Ones returned to the chart apex at the start of July but that album endured for only a week before ceding control to The Essential, which extends its tour of duty at the top of the chart to six weeks, on sales of a further 34,444 copies, this week. The Essential's reign is the longest by a compilation since The Beatles' 1 spent nine weeks at the summit in 2000-01 (this fact was reported here last week but I somehow managed to date it to 2001-02, and wrongly attributed a seven-week reign to it. Apologies). It is also the longest continuous reign by any Jackson album - beating the five-week residencies of Thriller and Bad, though Thriller managed to accumulate eight weeks at number one in four separate runs at the top.

In other Jackson album chart action, Motown Years slips 8-15 (8,484 sales), Thriller slides 11-17 (8,238 sales), Off The Wall shrinks 16-21 (6,373 sales), The Collection moves 26-32 (4,329 sales), King Of Pop dips 36-47 (2,804 sales),

The Very Best Of falls 40-53 (2,650 sales), Number Ones glides 49-62 (2,384 sales), Thriller 25 ebbs 46-70 (1,961 sales) and History: Past, Present & Future Book 1 - number 73 last week - exits the Top 75.

However, after previously being eliminated from the chart because they had budget dealer prices, the original Bad and Dangerous albums have had their prices revised upwards and thus re-enter at numbers nine and 46 respectively, on sales of 10,397 and 2,810.

Elsewhere in the album chart, **Florence + The Machine's** impressive introductory run at number two continues. Their Lungs album has been runner-up to Jackson in each of the last five weeks, with sales in the latest frame of 22,498 lifting its overall tally to 169,168. Black Eyed Peas' The F.N.D. continues at number three on sales of 20,984.

Last week's highest new entry, Foot Of The Mountain by A-Ha, tumbles 5-12 (9,999 sales), while this week's highest debut comes from **Frankmusik**, whose Complete Me enters at number 13 (9,602 sales), while second hit, Confusion Girl jumps 32-27 (8,550 sales) almost equalling the number 26 peak of debut hit, Better Off As Two.

It is an excellent week for **Beyonce**, who returns to the top five of both the singles and albums chart. Single Sweet Dreams has moved 52-13-9-6-5 and is the fifth Top 75 entry and fourth Top 10 hit from I Am Sasha Fierce, which has advanced 31-24-19-12-5 in the same period. The album debuted at number 10 last November, and peaked at number three in May. It sold 15,467 copies last week, to increase its 38-week career tally to 745,076.

Meanwhile, **Eminem's** Relapse is

SALES STATISTICS

| Last week | Singles | Artist albums |
|-----------|-----------|---------------|
| Sales | 2,356,640 | 1,317,991 |
| prev week | 2,444,665 | 1,452,974 |
| % change | -3.6% | -9.3% |

| Last week | Compilations | Total albums |
|-----------|--------------|--------------|
| Sales | 424,410 | 1,742,401 |
| prev week | 514,529 | 1,965,503 |
| % change | -17.2% | -11.4% |

| Year to date | Singles | Artist albums |
|--------------|------------|---------------|
| Sales | 82,718,287 | 49,967,126 |
| vs prev year | 60,234,239 | 52,278,467 |
| % change | +37.3% | -4.4% |

| Year to date | Compilations | Total albums |
|--------------|--------------|--------------|
| Sales | 13,375,912 | 63,343,038 |
| vs prev year | 16,087,032 | 68,365,499 |
| % change | -16.9% | -7.3% |

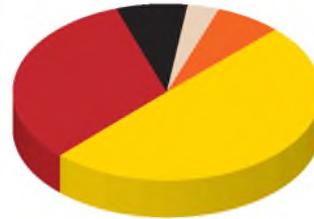
Compiled from sales data by Music Week

also benefitting from the success of a new single. Beautiful is easily the most popular title for hit singles in the 21st century, with nine completely different hits of that name since 2000. Beneficiaries of the beautiful effect are Matt Darcy feat. Marcella Woods (twice), Lemonescent, Bigfella, Athlete, Christina Aguilera, Snoop Dogg feat. Pharrell, Damian Marley feat. Bobby Brown, Akon feat. Kardinal Offishall and Colby O'Donis and now Eminem. Beautiful is the fifth chart song from Relapse, and Eminem's 28th hit in a 10-year chart career. It leaps 31-12 this week (13,678 sales) and also helps Relapse to climb 23-19 (7,647 sales) to achieve its highest chart placing for seven weeks.

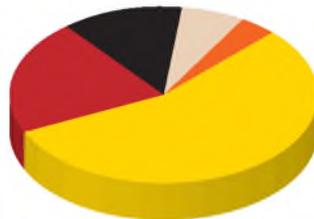
Birmingham band **The Twang** have been around since 2001, but did not break big until 2007 when, after ranking second in the BBC's influential Sound Of... poll, they scored consecutive Top 20 singles, closely followed by their number three debut album, Love It When I Feel Like This, which has thus far sold 150,000 copies. Barney Rubble, the Flintstones-referencing introductory single to new album Jewellery Quarter was given a lukewarm welcome by both radio (it debuted at number 154 last week) and record buyers (number 59, with simultaneous download, seven-inch and CD release). In the circumstances, the album's debut at number 20 (6,643 sales) is quite acceptable.

Big Tunes: Back 2 The 90s makes impressive second-week gains, with sales improving 17.5% to 41,305 - but it is still stranded in second place on the **compilation chart**, where Now That's What I Call Music! 73 strolls to a third week at the apex, on sales of 72,671 copies. That takes its 20-day tally to 487,520 - 8.78% ahead of the same-stage tally of 448,184 of Now! 72, but 18.94% short of the 601,357 copies that 2008 equivalent, Now! 70, sold in the same period last year.

ARTIST ALBUMS



SINGLES



A week after his last single, Number 1 - a collaboration with N-Dubz that spent three weeks at number one in May - replaced Lily Allen's The Fear in fifth place in the year-to-date rankings, thus allowing parent company Universal to claim all of the top five slots so far in 2009 - **Tinchy Stryder** returns to the top of the singles chart. Stryder's latest effort, Never Leave You, pairs the grime star with Sugababes' Amelle Berberbah. It is the fourth single from his second album, Catch 22 - due for release next Monday (17th) - following Stryderman (number 73),

Take Me Back (a collaboration with Taio Cruz which reached number three) and Number 1. It sold 71,146 copies last week to earn top billing.

Although knocked off the top after just one week, **Black Eyed Peas'** I Gotta Feeling sold a further 59,114 copies last week to lift its career sales to more than a quarter of a million (261,898), while their previous single Boom Boom Pow's 12,009 sales last week lifted its sales to 504,154.

Polydor's Fascination label is rapidly cornering the market in girl groups. On current chart form it already has the genre's top two acts - Girls Aloud and The Saturdays, whose recent successes have placed them ahead of Island's Sugababes. With veteran girl group Bananarama also signed to Fascination and due to release a single shortly, the label's latest femmes fatales are **Girls Can't Catch**, whose first single, Keep Your Head Up, debuts this week at number 26 (8,796 sales).

Other movers and shakers this week include former club chart number one Get Shaky by American DJ Ian Carey, which debuts at number 10 (17,577 sales) and Little Boots' second hit, Remedy, which catapults 33-14 (12,375 sales), almost emulating the number 13 peak of her debut hit, New In Town. Sean Kingston's Fire Burning is getting hotter, and climbs 29-17 (11,544 sales) to become his highest charting hit since debut Beautiful Girls topped the chart two years ago. Funhouse is the fourth single from Pink's album of the same name to make the Top 40, climbing 43-29 (4,253 sales), while the album holds at number 29, racking up its 41st straight week in the Top 50 with sales of 4,639 copies lifting its career tally to 897,387.

At 2,356,640, singles sales were down 3.6% week-on-week to their lowest level for nine weeks, and their second lowest level of the year. They were 24.48% above same-week 2008 sales of 1,893,238. Album sales tumbled 11.4% to 1,742,401 - that is also a nine-week low, and 13.26% below same-week 2008 sales of 2,008,290.

Albums Price comparisons chart

| ARTIST Album | Amazon | HMV | Play.com | Tesco |
|---------------------------------|--------|--------|----------|--------|
| 1 MICHAEL JACKSON The Essential | £11.68 | £11.99 | £11.99 | £11.93 |
| 2 FLORENCE & THE MACHINE Lungs | £8.98 | £8.99 | £8.95 | £8.93 |
| 3 BLACK EYED PEA The F.N.D. | £8.98 | £8.99 | £7.99 | £8.93 |
| 4 PAOLO NUTINI Sunny Side Up | £8.98 | £8.99 | £8.95 | £8.93 |
| 5 BEYONCE I Am Sasha Fierce | £6.98 | £6.99 | £6.99 | £8.93 |

Source: Music Week

International charts coverage Alan Jones

Jay Sean breaks 2009 mould to fly the flag in US Top 10

IN 20 COUNTRIES WORLDWIDE, the number of albums charting by Michael Jackson dipped from 126 a fortnight ago to 111 a week ago, and 91 this week. On the face of it, therefore, his domination is continuing to wane - but the traditional seasonal lull in hot new releases ahead of the frantic final quarter schedule has allowed Jackson albums to continue to top the charts around the globe. The

picture is almost the same as last week with King Of Pop - his 2008 compilation that is customised in each territory to reflect his success there - continuing atop the charts in Austria, Germany, Holland, Italy, Poland Switzerland and Russia. The Collection - a five-CD box set which includes Off The Wall, Thriller, Bad, Dangerous and Invinible - is still number one in both (Flanders and Walloon) charts in Belgium, as well as

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|---------------|---|
| 1 | 1 | CHICANE Poggiholla / Modena (ARV) |
| 2 | 2 | DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS) |
| 3 | 3 | FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Inada 3 (ARV) |
| 4 | 4 | SUB FOCUS Rock It/Follow The Light / Ram (Southern) |
| 5 | NEW 5 | THE TEMPER TRAP Sweet Disposition / Infectious (PIAS) |
| 6 | 5 | THE PRODIGY Warrior's Dance / Take Me To The Hospital (CINRAM) |
| 7 | 6 | ARCTIC MONKEYS Crying Lightning / Domino (PIAS) |
| 8 | 6 | DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Ditee Stank (PIAS) |
| 9 | 9 | THE PRODIGY Omen / Take Me To The Hospital (CINRAM) |
| 10 | 17 | MIA Paper Planes / XL (PIAS) |
| 11 | 13 | KID CUDI VS. CROOKERS Day 'N' Nite / Data (ARV) |
| 12 | 10 | CHICANE Saltwater / Xtavaganza (Absolute/ARV) |
| 13 | 7 | BELLAMY BROTHERS Let Your Love Flow / Curt (Proper) |
| 14 | 12 | BASEMENT JAXX Raindrops / XL (PIAS) |
| 15 | NEW 15 | SAVING AIMEE We're The Good Guys / Hey You (CINRAM) |
| 16 | 15 | DJ SAMMY & YANOU FEAT. DO Heaven / Data (ARV) |
| 17 | NEW 17 | SEPTEMBER Cry For You / Hardbeat (ARV) |
| 18 | 16 | OASIS Wonderwall / Big Brother (PIAS) |
| 19 | 18 | PAUL VAN DYK For An Angel 2009 / New State (New State Digital) |
| 20 | 14 | FRIENDLY FIRES Jump In The Pool / XL (PIAS) |

Indie albums Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|---------------|--|
| 1 | 1 | CHICANE Best Of / Modena (ARV) |
| 2 | 3 | THE PRODIGY Invaders Must Die / Take Me To The Hospital (CINRAM) |
| 3 | 4 | FLEET FOXES Fleet Foxes / Bella Union (ARV) |
| 4 | 2 | REVEREND & THE MAKERS A French Kiss In The Chaos / Wall Of Sound (PIAS) |
| 5 | 5 | FRIENDLY FIRES Friendly Fires / XL (PIAS) |
| 6 | 9 | GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish (CINRAM) |
| 7 | 6 | THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS) |
| 8 | NEW 8 | WILD BEASTS Two Dancers / Domino (PIAS) |
| 9 | 7 | MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS) |
| 10 | 10 | DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divine Comedy (PIAS) |
| 11 | 16 | JACK PENATE Everything Is New / XL (PIAS) |
| 12 | NEW 12 | MARTIN SIMPSON True Stories / Topic (Proper) |
| 13 | 18 | BASSHUNTER Now You're Gone / Hardbeat (ARV) |
| 14 | 19 | ARCTIC MONKEYS Favourite Worst Nightmare / Domino (PIAS) |
| 15 | 12 | THE GASLIGHT ANTHEM The '59 Sound / Side One Dummy (PIAS) |
| 16 | NEW 16 | DEADMAU5 Random Album Title / Ministry |
| 17 | 17 | BON IVER For Emma, Forever Ago / wAD (PIAS) |
| 18 | NEW 18 | JULIAN PLENTI Julian Plenti Is Skyscraper / Matador (PIAS) |
| 19 | 15 | FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS) |
| 20 | RE 20 | CHASE & STATUS More Than Alot / Ram (Southern) |

Indie albums breakers Top 10

| This | Last | Artist Title / Label (Distributor) |
|------|--------------|---|
| 1 | 1 | FRIENDLY FIRES Friendly Fires / XL (PIAS) |
| 2 | 3 | GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish (CINRAM) |
| 3 | NEW 3 | WILD BEASTS Two Dancers / Domino (PIAS) |
| 4 | 4 | DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divine Comedy (PIAS) |
| 5 | NEW 5 | MARTIN SIMPSON True Stories / Topic (Proper) |
| 6 | 6 | THE GASLIGHT ANTHEM The '59 Sound / Side One Dummy (PIAS) |
| 7 | 7 | BON IVER For Emma, Forever Ago / wAD (PIAS) |
| 8 | NEW 8 | JULIAN PLENTI Julian Plenti Is Skyscraper / Matador (PIAS) |
| 9 | 9 | CHASE & STATUS More Than Alot / Ram (Southern) |
| 10 | 2 | ORIGINAL LONDON CAST Sister Act / First Night (CINRAM) |

Compilation chart Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|---------------|---|
| 1 | 1 | VARIOUS Now That's What I Call Music 73 / EMI Virg/n/UMTV (E) |
| 2 | 2 | VARIOUS Big Tunes Back 2 The 90s / Hardbeat (ARV) |
| 3 | 4 | VARIOUS The Mash Up Mix 2009 / Ministry |
| 4 | 3 | VARIOUS Gatecrasher's Trance 1993-2009 / Rhino (CINR) |
| 5 | NEW 5 | VARIOUS Kerrang - The Album '09 / Rhino (CINR) |
| 6 | 6 | VARIOUS Ibiza / AARWUMTV (ARV) |
| 7 | NEW 7 | VARIOUS Bounce Mania / AARWUMTV (ARV) |
| 8 | 5 | VARIOUS Clubland 15 / AARWUMTV (ARV) |
| 9 | 9 | VARIOUS Reggae Reggae / Universal TV (ARV) |
| 10 | NEW 10 | VARIOUS Pop It Rock It / Walt Disney (E) |
| 11 | 7 | VARIOUS Summer Holiday / EMI TV/Sony Music |
| 12 | 8 | BALI/BARBER/BILK Boaters Bowlers & Bowties - The Best Of / Decca (ARV) |
| 13 | 11 | VARIOUS Chilled 2 - 1991-2009 / Ministry |
| 14 | 15 | VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV) |
| 15 | 10 | VARIOUS Massive R&B Classics / Universal TV (ARV) |
| 16 | 16 | VARIOUS Dreamboats & Petticoats / EMI TV/UMTV (ARV) |
| 17 | 13 | VARIOUS R&B In The Mix / Universal TV (ARV) |
| 18 | RE 18 | OST Mamma Mia / Polydor (ARV) |
| 19 | RE 19 | OST Twilight / Atlantic (CIN) |
| 20 | NEW 20 | VARIOUS Don't Worry Be Happy / EMI TV/Rhino (E) |

Classical albums Top 10

| This | Last | Artist Title / Label |
|------|---------------|--|
| 1 | 4 | KING'S COLLEGE CHOIR England My England / EMI Classics (E) |
| 2 | 3 | THE PRIESTS The Priests / Epic (ARV) |
| 3 | 2 | ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV) |
| 4 | 1 | KATHERINE JENKINS Premiere / UCI (ARV) |
| 5 | RE 5 | ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen / UCI (ARV) |
| 6 | 9 | ENCHANTED VOICES Howard Goodall's Enchanted Voices / Classic FM (ARV) |
| 7 | 7 | KATHERINE JENKINS Living A Dream / UCI (ARV) |
| 8 | 5 | FARYL Faryl / Decca (ARV) |
| 9 | 6 | MONTREAL SO/DUTOIT Classic FM - Holst/Planets / UCI (ARV) |
| 10 | NEW 10 | LSO/DAVIS Holst/The Planets / LSO (Harmonia Mundi) (TBC) |

Dance albums Top 10

| This | Last | Artist Title / Label |
|------|--|---------------------------------|
| 1 | 1 | CHICANE Best Of / Modena |
| 2 | VARIOUS Pacha Ibiza / New State | |
| 3 | VARIOUS Gatecrasher's Trance 1993-2009 / Rhino | |
| 4 | VARIOUS Ibiza / AARWUMTV | |
| 5 | EMPIRE OF THE SUN Walking On A Dream / Virgin | |
| 6 | VARIOUS Big Tunes Back 2 The 90s / Hardbeat | |
| 7 | SEPTEMBER Cry For You / Ministry | |
| 8 | VARIOUS Gu37 - Bangkok - James Lavelle / Global Underground | |
| 9 | VARIOUS Chilled 2 - 1991-2009 / Ministry | |
| 10 | VARIOUS Bounce Mania / AARWUMTV | |

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h Jones



Spain and Denmark; while Number Ones is on top of the overall sales list in the US for the fifth time. The Essential is number one in Ireland, Australia and New Zealand; and Thriller 25 continues to rule in Mexico.

For the first time this year, there's a single by a British act in the Top 10 in the US. It is 28-year-old Lonconer Jay Sean's Down collaboration with Lil' Wayne, which rockets 32-5 on the composite Hot 100, thanks mainly to sales of downloads which last week increased by 135.75% to 137,130. That is enough to secure it a 17-2 leap of the digital sales chart (behind

Black Eyed Peas, who lead the list for the 18th time in a row overall, and for the sixth time with I Gotta Feeling, which sold 214,669 copies last week). Airplay for Down lags, however - it ranks only 47th on the Hot 100 airplay chart.

Down is Sean's first US release, and using the established rapper Lil Wayne as his foil - Wayne has 43 Hot 100 entries since his 1999 debut - was a masterstroke, which recalls the way Estelle got her US break via the Jay-Z collaboration American Boy.

Meanwhile Coldplay's Viva La Vida Or Death & All His Friends is

the highest charting album in the US by a UK act for the 30th time in its 59-week chart career, while enjoying its highest chart position for nine weeks.

That's the good news - the bad news is that it is only number 73, and one of just two albums by UK acts in the top half of the charts, the other being Adele, whose 19 is similarly resurgent, climbing 94-84.

It is not just in the US that Viva La Vida is taking advantage of the quiet retail climate to rebound - it also climbs 43-37 in France, 35-21 in Spain and 84-58 in Ireland.

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 | | TINCHY STRYDER FEAT. AMELLE Never Leave You (Fismith) EMI/Chrysalis/CC (Thornycroft-Smith/Cruz/Danquah) / 4th & Broadway 2713078 (ARV) | HIGHEST NEW ENTRY |
| 2 | 1 | 8 | BLACK EYED PEAS I Gotta Feeling (Guma) Catalyst/Cherry Lane/EMI/Square/Roni/Rosh/Shapin, Bernstein & Co. (Adams/Pineda/Gomez/Ferguson/Gural/Riesner) / Polydor (ATCO) 051967969 (ARV) | |
| 3 | 3 | 3 | MR HUDSON FEAT. KANYE WEST Supernova (Mr Hudson/West) EMI/Gimme My Publishing/CC (Mr Hudson/West) / Good Music (ATCO) 051770085 (ARV) | |
| 4 | 2 | 4 | JLS Beat Again (Mac) Peermusic/Sony Atv (Mac/Hector) / Epic 88697545842 (ARV) | |
| 5 | 6 | 5 | BEYONCE Sweet Dreams (Jonsin/Wilkins/Love/Knowles) Sony ATVEMI (Knowles/Scheffer/Wilkins/Love) / Columbia JSSM10R04756 (ARV) | SALES INCREASE |
| 6 | 4 | 7 | PITBULL I Know You Want Me (Calle Ocho) (Fonseca) Universal/Sony ATV/Don Williams/Ballonbarr/Rick (Winisky/Sephling/Fasano/Sanz/Gonzalez/Paez) / Provident/Virgin (CD) 05089 (F) | |
| 7 | 5 | 6 | CASCADA Evacuate The Dancefloor (Reuter/Pfeifer) RMG Rights/SongKitchen/CC (Pfeifer/Fshuif/Reuter) / A&W/UMTV (CD) 051081979 (ARV) | |
| 8 | 7 | 7 | LA ROUX Bulletproof (Langmaid/Jackson) Big Life (Langmaid/Jackson) / Polydor 2713727 (ARV) | |
| 9 | 8 | 15 | LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope 271217 (ARV) | |
| 10 | New | | THE IAN CAREY PROJECT Get Shaky (Carey) Universal/Natants/Perk/III/CC (Carey/Perk/Barnes) / A&W/UMTV (ATCO) 052074857 (ARV) | |
| 11 | 9 | 9 | DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta/Rick/R) Razor Boy/Sony ATV/Planet Time/CC (Rick/R/Guetta/Nervol/Nervol/Rowland) / Positiva/Virgin (CD) 051287 (E) | |
| 12 | 31 | 7 | EMINEM Beautiful (Eminem) Universal/Sony ATV/Various (Mathers/Restini/Bass/Black/Hill) / Interscope (ATCO) 04980588 (ARV) | HIGHEST CLIMBER |
| 13 | 10 | 4 | CHICANE Poppiholla (Chicane) Universal (Blingson/Dyason/Holm/Sveinsson) / Madena (CD) 05084 (ARV) | |
| 14 | 33 | 2 | LITTLE BOOTS Remedy (Redone) Sony ATV/Universal (Heske/HKhayat) / Atlantic 6791167CD (CIN) | HIGHEST CLIMBER |
| 15 | 11 | 5 | CHIPMUNK FEAT. EMELI SANDE Diamond Rings (Naughty Boy) Sony ATVEMI/Universal/Jamiec (Chipmunk/Santel/Khan/Dodd/Clement/Seymour/Spickard) / Jive 88697553162 (ARV) | |
| 16 | 13 | 13 | BLACK EYED PEAS Boom Boom Pow (Will I Am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV) | |
| 17 | 29 | 3 | SEAN KINGSTON Fire Burning (Ritem) Sony ATW/LL (Khayat/Anderson/Hajji) / Beluga Heights/Epic (ATCO) 052584200 (ARV) | SALES INCREASE |
| 18 | 16 | 7 | FLORENCE + THE MACHINE Rabbit Heart (Raise It Up) (Egworth) Universal/EMI (Welch/Egworth) / Island 271001 (ARV) | |
| 19 | 12 | 9 | JORDIN SPARKS Battlefield (Blancaniello/Tedder/Waters/Wilkins) EMI/Kobalt/Sony ATV/Breakthrough Creations/MYVW (Blancaniello/Tedder/Waters/Wilkins) / Jive 88697535682 (ARV) | |
| 20 | 15 | 12 | KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down (Danzel/Hilson) Universal/EMI/Warner Chappell/Image/Kobalt (Hills/Hilson/Cosson/Smit/Arala/West) / Interscope 271463 (ARV) | |
| 21 | 17 | 11 | AGNES Release Me (Hansson/Persson/Grauers) Kobalt/Appleby/Shorabella/EMI (Hansson/Vaughn/Agnes) / 3 Beat (ATCO) 05166464 (ARV) | |
| 22 | 19 | 12 | DANIEL MERRIWEATHER Red (Runson) Red Ink/EMI/Kobalt (McLarnon/Ghost/Dench) / J 88697499282 (ARV) | |
| 23 | 20 | 9 | NOISETTES Never Forget You (Abbis) Warner Chappell/Universal (Shoniwa/Smith/Morrison/Astasio/Pebworth) / Mercury (ATCO) 050591993 (ARV) | |
| 24 | 18 | 21 | LA ROUX In For The Kill (Langmaid/Jackson) Big Life (Langmaid/Jackson) / Polydor 27CC3C4 (ARV) | |
| 25 | 40 | 2 | FLO-RIDA FEAT. NELLY FURTADO Jump (Caren/Digez) Sony ATVEMI/Peermusic/Kobalt/Marius (Dillard/Caren/Barker/Gulstorf/Furtado/Dean) / Atlantic (ATCO) 051946898 (CIN) | SALES INCREASE |
| 26 | New | | GIRLS CAN'T CATCH Keep Your Head Up (Bralde) Sony ATV/Chrysalis (Bralde/Woodford) / Fascination 2715798 (ARV) | |
| 27 | 32 | 3 | FRANKMUSIK Confusion Girl (Shame Shame) (Fismith/Price/Turner/Norland) EMI (Turner) / Island 271953 (ARV) | SALES INCREASE |
| 28 | 23 | 10 | PUSSYCAT DOLLS Hush Hush (Quilley/Lass) Pop-Hit/Universal/Isle/Sveinsson/Musik/P & P Songs/Waterfall (Romchane/Lass/Wroksen) / Interscope (ATCO) 05300497 (ARV) | |
| 29 | 43 | 4 | PINK Funhouse (Kane/Henry) Kobalt/EMI (Pink/Kane/Henry) / RCA 88697556452 (ARV) | SALES INCREASE |
| 30 | 21 | 12 | DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Nothing Hill/Bug (Mills/Van Helden) / Unte Stank STANK005CUS (PIAS) | |
| 31 | 24 | 30 | LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV) | |
| 32 | 28 | 16 | TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fismith) Sony ATVEMI/Chrysalis (Fismith/Danquah/Contostavlos) / 4th & Broadway 27C1362 (ARV) | |
| 33 | 22 | 8 | MICHAEL JACKSON Man In The Mirror (Jackson/Jones) Universal/Catalyst/Cherry Lane (Ballard/Garrett) / Epic 6513886 (ARV) | |
| 34 | 26 | 11 | THE VERONICAS Untouched (Gad) Catalyst/Cherry Lane Music/EMI (Gad/Origliasso/Origliasso) / Sire (ATCO) 032546939 (CIN) | |
| 35 | 25 | 4 | 3OH!3 Don't Trust Me (Squire/3OH!3) Kobalt/Metac (Ball/EMI (Foreman/Mutte/Jams/Blanca) / Photo Finish/Atlantic PFOODC (CIN) | |
| 36 | 27 | 9 | PIXIE LOTT Mama Do (Hugel/Thornalley) Universal/Distribution Songs (Hugel/Thornalley) / Mercury 27C1461 (ARV) | |
| 37 | 30 | 10 | KASABIAN Fire (Pizzoni/Whit The Automator) EMI (Pizzoni) / Columbia PARAU5E4 (ARV) | |
| 38 | 39 | 18 | CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697519252 (ARV) | |

| This wk | Last wk | Wks in chart | Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor) | |
|---------|----------|--------------|---|----------------|
| 39 | 35 | 8 | FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) (Freemasons/Stannard) Skint/Sony ATV/Image (Wills/White/Small/Stannard/Ellis-Bextor) / Loaded LOAD132CD (PIAS) | |
| 40 | 36 | 5 | GREEN DAY 21 Guns (Mig/Green Day) Reprise/EMI (Green Day/Bowie) / Warner Brothers WB17CD (CIN) | |
| 41 | New | | VAGABOND Don't Wanna Run No More (Kenuonia) EMI/Warner Chappell (Blay/Kenuonia) / Geffen 271585 (U) | |
| 42 | 34 | 20 | LIYY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG153CD (E) | |
| 43 | 44 | 23 | BEYONCE Halo (Knowles/Tedder) Sony ATVEMI/Kobalt (Rogati/Tedder/Knowles) / Columbia 98697519782 (ARV) | |
| 44 | 60 | 2 | LIYY ALLEN 22 (Kurstin) Universal/EMI/Kurstin (Allen/Kurstin) / Regal (ATCO) 050511821 (E) | SALES INCREASE |
| 45 | 42 | 9 | LINKIN PARK New Divide (Shinoda) Image (Linkin Park) / Warner Brothers (ATCO) 050031415 (CIN) | |
| 46 | 37 | 14 | SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Jonsin) Patrick/EMI/Warner Chappell (Way/Schaffer/Siegel) / Interscope 2709754 (ARV) | |
| 47 | 38 | 2 | SUB FOCUS Rock It/Follow The Light (Druwina) Daktari/Powid Style/Bucks (Druwina/Coxwell) / Ram RAMM78CD (SRD) | |
| 48 | 51 | 35 | JASON MRAZ I'm Yours (Terefe) Intage (Mraz) / Elektra AT308CD (CIN) | |
| 49 | 56 | 10 | TAKE THAT Said It All (Shanks) Stage Three/Sony ATVEMI/Universal (Robson/Sarlow/Orange/Dwenn/Donald) / Polydor 2708717 (ARV) | SALES INCREASE |
| 50 | 48 | 32 | LADY GAGA Just Dance (Redone/Arkon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV) | |
| 51 | 61 | 46 | KINGS OF LEON Sex On Fire (Petragnia/King) Bug Music (Followill/Followill/Followill) / Hand Me Down 88697352002 (ARV) | SALES INCREASE |
| 52 | 45 | 14 | KATY PERRY Waking Up In Vegas (Wallis/Perry) Kobalt/Warner Chappell (Carlson/Child/Perry) / Virgin VSCD1933 (E) | |
| 53 | 67 | 2 | TAYLOR SWIFT You Belong With Me (Swift/Chapman) Sony ATV (Swift/Rose) / Mercury USJCY0803328 (ARV) | SALES INCREASE |
| 54 | New | | THE TEMPER TRAP Sweet Disposition (Abbis) Image (Sniffon/Mandag) / Infectious INFECT035 (CIN) | |
| 55 | 47 | 10 | THE SATURDAYS Work (Summerdahl/Engstrom) Kobalt/Universal Waterfall/P & P (Wroksen/Summerdahl/Engstrom) / Polydor 270835 (ARV) | |
| 56 | 41 | 21 | A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) Universal (Jahmal/Gulzar/Shah) / Interscope (ATCO) 048443894 (ARV) | |
| 57 | 49 | 12 | MICHAEL JACKSON Billie Jean (Jones) Warner Chappell (Jackson) / Epic 82876725172 (ARV) | |
| 58 | 46 | 3 | BRITNEY SPEARS Radar (Karlsson/Winnberg/The Clutch) Universal/Bug (Karlsson/Winnberg/Janback/Muhammad/Nelson/Lewis/Sm) / Jive (ATCO) 05202697 (ARV) | |
| 59 | 75 | 3 | FLORENCE + THE MACHINE You've Got The Love (Egworth) The Kite/Light And Sound/Bearheart/True Love (Stevens/Blamly/Harris/Maxwell) / Island GBUJ70900237 (ARV) | SALES INCREASE |
| 60 | New | | SIMIAN MOBILE DISCO Audacity Of Huge (Simian Mobile Disco) CC (Shaw/Ford/Keating/Diamond) / Wichita WEBB2245 (ARV) | |
| 61 | 54 | 6 | CIARA FEAT. MISSY ELLIOTT Work (Danja) Universal/Kobalt/Banjahandz/Vasina/Mass Confusion (Harris/Hill/Arala/Elliott) / LaFace (ATCO) 052020526 (ARV) | |
| 62 | 53 | 6 | JAMIE T Stricks N Stones (Bones/Jamie T) Image (Jamie T) / Virgin VSCD1931 (E) | |
| 63 | 57 | 13 | EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) Sony ATW/CC (Sloan/Sloan/Littlemore) / EMI DINSD1284 (E) | |
| 64 | 69 | 45 | KINGS OF LEON Use Somebody (Petragnia/King) Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV) | |
| 65 | Re-entry | | NICKELBACK If Today Was Your Last Day (Lang/Nickelback/Mail) Warner Chappell (Nickelback/Kroeger) / Roadrunner (ATCO) 042739923 (CIN) | |
| 66 | New | | BUSTA RHYMES FEAT. ESTELLE World Go Round (Jelly Roll) Kobalt/Tea/CC (Smith/Drew/Nwagbara) / Universal (ATCO) 052738166 (ARV) | |
| 67 | 55 | 5 | W BROWN Shark In The Water (Tyser/Mack/Wheatley) TEN (Mack/Tyser/W Brown) / Island 271588 (ARV) | |
| 68 | 52 | 20 | NOISETTES Don't Upset The Rhythm (Abbis) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Astasio/Pebworth) / Mercury 1798000 (ARV) | |
| 69 | 65 | 17 | THE PRODIGY Warrior's Dance (Shaw/EMI Virgin/Sheelock/Holmes/Chakal/Inventive/Bucks (Howlett/Grae/Milk/Smck) / Take Me To The Hospital HDSP0504 (ESSADA) | |
| 70 | New | | SHONTELLE Battle Cry (Wilkins/Orley/Kugler/Heavyweights/And The Jam) EMI/Sony ATV/Mam/Dove/Prim 5 Music/MandRP (Orley/Jones/Kugler/Perk/Wilkins/Mam) / Island (ATCO) 0520084 (ARV) | |
| 71 | 58 | 10 | MICHAEL JACKSON Smooth Criminal (Jackson/Jones) Warner Chappell (Jackson) / Epic 82876725292 (ARV) | |
| 72 | 50 | 2 | MSTRKRFT Heartbreaker (Al Pulk) Tiger Hax/EMI/Warner Chappell/CC (Hess/Keller/Puodzikus/Schneiders) / Geffen 2707368 (U) | |
| 73 | Re-entry | | JOURNEY Don't Stop Believin' (Eban/Stone) IQ Music/Sony ATV (Lain/Perry/Schun) / Columbia JSSM18100116 (ARV) | |
| 74 | Re-entry | | METRO STATION Shake It (Bain & Sluggo) EMI (Mussall/Cyus/Healy) / Columbia 88697481072 (ARV) | |
| 75 | 71 | 11 | DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Bjarnason/Raddon/Zimmerman) / Mau5trap MAU501X (E) | |

Official Charts Company 2009.

| | | | | | | | | |
|---------------------------------------|----------------------------|-----------------------------------|---------------------------------|-------------------------------|-----------------------|-------------------------|----------------------|----------------------|
| 21 Guns 40 | Diamond Rings 15 | Halo 43 | Jai Ho! (You Are My Destiny) 56 | Not Fair 42 | Said It All 49 | We Are The People 63 | Key | As used by Radio One |
| 22 44 | Don't Stop Believin' 73 | Heartbreak (Make Me A Dancer) 39 | Jump 25 | Number 1 32 | Sex On Fire 51 | When Love Takes Over 11 | ★ Platinum (6cc.ccc) | |
| Audacity Of Huge 60 | Don't Trust Me 35 | Heartsbreaker 72 | Just Dance 50 | Paparazzi 9 | Shake It 74 | Work 55 | ● Gold (4cc.000) | |
| Battle Cry 70 | Don't Upset The Rhythm 68 | I Gotta Feeling 2 | Keep Your Head Up 26 | Poker Face 31 | Shark In The Water 57 | Work 61 | ● Silver (2cc.ccc) | |
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| Beat Again 4 | Evacuate The Dancefloor 7 | I'm Not Alone 38 | Knock You Down 20 | Rabbit Heart (Raise It Up) 18 | Stricks N Stones 62 | You Belong With Me 53 | | |
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| Boom Boom Pow 16 | Get Shaky 10 | | Rock It/Follow The Light 47 | Untouched 34 | | | | |
| Bulletproof 8 | | | | Use Somebody 64 | | | | |
| Confusion Girl (Shame Shame Shame) 27 | | | | Waking Up In Vegas 52 | | | | |
| | | | | Warrior's Dance 69 | | | | |

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

The Official UK Albums Chart

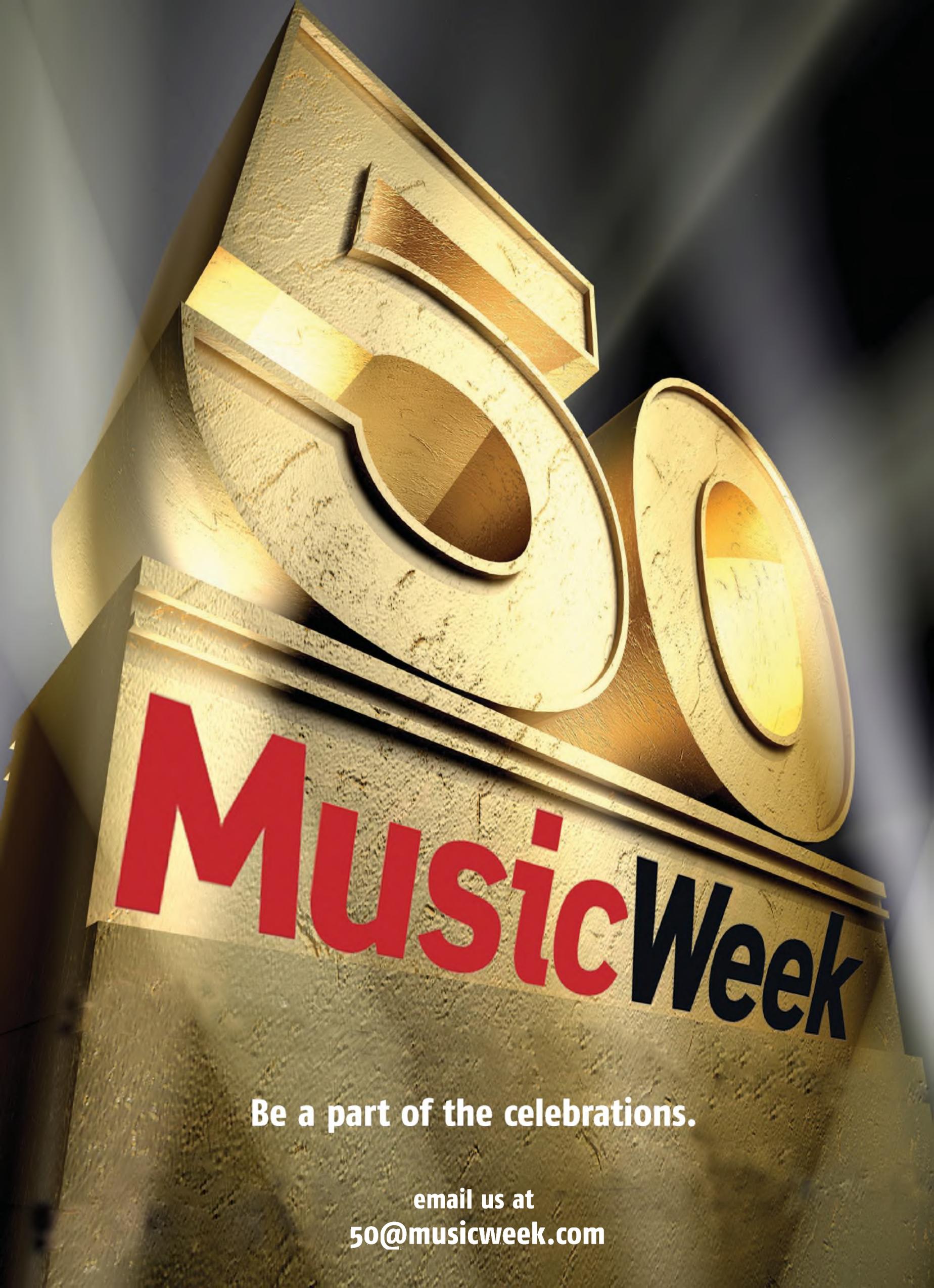


| This wk | Last wk | Wks in chart | Artist Title (Producer) / Label / Catalogue number (Distributor) | SALES INCREASE |
|---------|----------|--------------|--|-------------------|
| 1 | 1 | 17 | MICHAEL JACKSON <i>The Essential</i> (Jones/Jackson/Variou) / Epic 5204222 (ARV) | |
| 2 | 2 | 5 | FLORENCE + THE MACHINE <i>Lungs</i> (Epworth/Ford/Mackie/Hugall/White) / Island 1797940 (ARV) | |
| 3 | 3 | 9 | BLACK EYED PEAS <i>The E.N.D.</i> (Guetter/Harris/Board/Pl. De. Apr/DJ Replay) / Interscope 2707969 (ARV) | SALES INCREASE |
| 4 | 4 | 10 | PAOLO NUTINI <i>Sunny Side Up</i> (Nuffin/Jones) / Atlantic 2564688581 (CIN) | |
| 5 | 12 | 38 | BEYONCÉ <i>I Am Sasha Fierce 2★</i> (Gudfledder/The Dream/Stargate/Stewart/Variou) / Columbia 88697194922 (ARV) | SALES INCREASE |
| 6 | 6 | 30 | LADY GAGA <i>The Fame</i> (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sz.) / Interscope 1791747 (ARV) | |
| 7 | 7 | 6 | LA ROUX <i>La Roux</i> (Langmaid/Jackson) / Polydor 1795991 (ARV) | |
| 8 | 9 | 9 | KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> (Pizzorno/Dan The Automator) / Columbia 88697518311 (ARV) | |
| 9 | Re-entry | | MICHAEL JACKSON <i>Bad 13★</i> (Jackson/Jones) / Epic 4502901 (ARV) | |
| 10 | 14 | 7 | CHICANE <i>Best Of</i> (Various) / Modena MODENACD3 (Absolute/ARV) | SALES INCREASE |
| 11 | 10 | 13 | NOISSETTES <i>Wild Young Hearts</i> (Abbiss) / Vertigo 1792832 (ARV) | |
| 12 | 5 | 2 | A-HA <i>Foot Of The Mountain</i> (A-Ha/Hall/Junggren/Osborne/Saunders/Sprembeg) / UMLR 2710779 (ARV) | |
| 13 | New | | FRANKMUSIK <i>Complete Me</i> (Turner/Price/Wheatley/Norland/Frank/KF Smith/Taylor) / Island 2712195 (ARV) | HIGHEST NEW ENTRY |
| 14 | 15 | 46 | KINGS OF LEON <i>Only By The Night 5★</i> (Petraglia/King) / Hand Me Down 88697327121 (ARV) | |
| 15 | 8 | 7 | MICHAEL JACKSON & JACKSON FIVE <i>The Motown Years</i> (Various) / Motown 5311546 (ARV) | |
| 16 | 17 | 26 | LILY ALLEN <i>It's Not Me It's You ★</i> (Kursin) / Regal 6942752 (E) | |
| 17 | 11 | 7 | MICHAEL JACKSON <i>Thriller 11★</i> (Jones/Jackson) / Epic 5044222 (ARV) | |
| 18 | 13 | 2 | ALISON KRAUSS <i>The Essential Alison Krauss</i> (Krauss) / Rounder 6106552 (ARV) | |
| 19 | 23 | 12 | EMINEM <i>Relapse</i> (Dr Dre/Robson/Duc. Ishi/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV) | SALES INCREASE |
| 20 | New | | THE TWANG <i>Jewellery Quarter</i> (Claxton/Youth) / B Unique BUN153CD (CINRAM) | |
| 21 | 16 | 7 | MICHAEL JACKSON <i>Off The Wall ★</i> (Jackson/Jones) / Epic 05044212 (ARV) | |
| 22 | 20 | 36 | TAKE THAT <i>The Circus 6★2★</i> (Shenks) / Polydor 1787444 (ARV) | |
| 23 | 22 | 13 | GREEN DAY <i>21st Century Breakdown</i> (Vig/Green Day) / Reprise 936249777 (CIN) | |
| 24 | 27 | 10 | DANIEL MERRIWETHER <i>Love And War</i> (Rumsun/White) / J. 88697473192 (ARV) | SALES INCREASE |
| 25 | 28 | 37 | THE KILLERS <i>Day & Age 3★</i> (Price) / Vertigo 1785121 (ARV) | SALES INCREASE |
| 26 | 18 | 5 | CASCADA <i>Evacuate The Dancefloor</i> (Manian/Yanou) / A&M/Umltv 2711264 (ARV) | |
| 27 | 32 | 45 | JAMES MORRISON <i>Songs For You, Truths For Me 2★</i> (Terefe/Robson/Taylor/Fedders/Smanks/White) / Polydor 1792950 (ARV) | SALES INCREASE |
| 28 | 24 | 24 | THE PRODIGY <i>Invaders Must Die ★</i> (Howlett) / Take Me To The Hospital HOSPBX001 (ADA CINRAM) | |
| 29 | 29 | 41 | PINK <i>Funhouse 2★</i> (Various) / LaFace 88697406492 (ARV) | |
| 30 | 44 | 17 | U2 <i>No Line On The Horizon ★</i> (Eminem/Lillywhite) / Mercury 1796028 (ARV) | SALES INCREASE |
| 31 | 30 | 74 | DUFFY <i>Rockferry 5★3★</i> (Butler/Hugall/Booker) / A&M 1756423 (ARV) | |
| 32 | 26 | 3 | MICHAEL JACKSON <i>The Collection</i> (Jones/Jackson/Variou) / Epic 88697536212 (ARV) | |
| 33 | 21 | 3 | JORDIN SPARKS <i>Battlefield</i> (Various) / Jive 88697558482 (ARV) | |
| 34 | 52 | 9 | LITTLE BOOTS <i>Hands</i> (Kursin/Goddard/Red One/Stanard/Kid Gloves) / sixsevenine 2564689603 (CINR) | HIGHEST CLIMBER |
| 35 | 33 | 52 | THE SCRIPT <i>The Script 2★</i> (The Script) / Phonogenic 88697361942 (ARV) | |
| 36 | 35 | 17 | CAVIN HARRIS <i>I Created Disco</i> (Harris) / Columbia FLYE007 (ARV) | |
| 37 | 38 | 702 | ABBA <i>Gold - Greatest Hits 13★</i> (Andersson/Ulve.us) / Polydor 5170074 (ARV) | |
| 38 | 31 | 5 | KINGS OF LEON <i>Boxed</i> (Johns/Petraglia) / Hand Me Down 88697547372 (ARV) | |

| This wk | Last wk | Wks in chart | Artist Title (Producer) / Label / Catalogue number (Distributor) | SALES INCREASE |
|---------|----------|--------------|---|----------------|
| 39 | 37 | 31 | JASON MRAZ <i>We Sing We Dance We Steal Things</i> (Terefe) / Atlantic 7567897799 (CIN) | |
| 40 | Re-entry | | U2 <i>U218 Singles 2★</i> (Lillywhite/Eno/Lanois/Loviner/Thomas/Rubin) / Mercury 1713549 (ARV) | |
| 41 | 41 | 67 | ELBOW <i>The Seldom Seen Kid 2★</i> (Pattler) / Fiction 1749999 (A&V) | |
| 42 | 58 | 35 | AKON <i>Freedom ★</i> (Akon/Variou) / Universal 1792339 (ARV) | SALES INCREASE |
| 43 | 43 | 22 | TAYLOR SWIFT <i>Fearless</i> (Chapman/Swift) / Mercury 1795298 (ARV) | |
| 44 | 42 | 168 | THE KILLERS <i>Hot Fuss 4★</i> (Saltman/The Killers/Flowers) / Vertigo 386352 (A&V) | |
| 45 | 34 | 13 | JIM REEVES <i>The Very Best Of</i> (Various) / Sony Music 98637519072 (ARV) | |
| 46 | New | | MICHAEL JACKSON <i>Dangerous 6★</i> (Various) / Epic 4658021 (ARV) | |
| 47 | 36 | 32 | MICHAEL JACKSON <i>King Of Pop</i> (Jones/Jackson/Variou) / Epic 88697356512 (ARV) | |
| 48 | 25 | 4 | THE NEW SEEKERS <i>It's Been Too Long - Greatest Hits And</i> (Various) / Universal TV 5320608 (ARV) | |
| 49 | 47 | 53 | COLDPLAY <i>Viva La Vida 3★2★</i> (Eno/Diary/Simpson) / Parlophone 2121140 (E) | |
| 50 | 53 | 46 | NE-YO <i>Year Of The Gentleman ★</i> (Steigz/Earl/Harmony/Polow Da Don/Taylor/Variou) / Def Jam 1774984 (ARV) | |
| 51 | 45 | 42 | FLEET FOXES <i>Fleet Foxes ★</i> (Ek) / Bella Union BELLA2CD167 (ARV) | |
| 52 | 55 | 32 | N-DUBZ <i>Uncle B ★</i> (Fsmith/N-Dubz) / A&M/Umltv 1790282 (ARV) | |
| 53 | 40 | 6 | MICHAEL JACKSON & JACKSON FIVE <i>The Very Best Of</i> (Jones/Jackson/Variou) / Universal TV 5305972 (ARV) | |
| 54 | 19 | 2 | REVEREND & THE MAKERS <i>A French Kiss In The Chaos</i> (Kooner) / Wall Of Sound WDS056CD (PIAS) | |
| 55 | 48 | 18 | FRIENDLY FIRES <i>Friendly Fires</i> (Epworth/Macfarlane) / XL XLCD383 (PIAS) | |
| 56 | 61 | 22 | STEREOPHONICS <i>A Decade In The Sun - Best Of 2★</i> (Jones/Lowe) / V2 1780699 (ARV) | SALES INCREASE |
| 57 | 39 | 9 | BRUCE SPRINGSTEEN & E ST BAND <i>Greatest Hits</i> (Springsteen/Creticos/Landau/Platkin/Appell/Lutwign) / Columbia 88697530912 (ARV) | |
| 58 | 54 | 44 | BOB MARLEY & THE WAILERS <i>Legend</i> (Marley/Variou) / Tuff Gong 5301640 (ARV) | |
| 59 | Re-entry | | GEOFFREY GURRUMUL YUNUPINGU <i>Gurrumul</i> (Haimen) / Dramatico/Skinnyfish DRAMCD0054 (ADA CINRAM) | |
| 60 | 50 | 116 | TAKE THAT <i>Never Forget - The Ultimate Collection 3★</i> (Various) / RCA 82876748522 (ARV) | |
| 61 | 51 | 88 | PAOLO NUTINI <i>These Streets 3★</i> (Nelson) / Atlantic 094634 (CIN) | |
| 62 | 49 | 64 | MICHAEL JACKSON <i>Number Ones 4★</i> (Jones/Jackson/Variou) / Epic 2022539 (ARV) | |
| 63 | 56 | 33 | THE PRODIGY <i>Their Law - The Singles 1990-2005</i> (Various) / XL XLCD190 (PIAS) | |
| 64 | 71 | 27 | GUNS N' ROSES <i>Greatest Hits</i> (Various) / Geffen 9861363 (ARV) | SALES INCREASE |
| 65 | 60 | 60 | MGMT <i>Oracular Spectacular ★</i> (Fridmann/Mgmt) / Columbia 88697195121 (ARV) | |
| 66 | 57 | 16 | EMPIRE OF THE SUN <i>Walking On A Dream</i> (Mayes/Empire Of The Sun) / Virgin CDVIR227 (E) | |
| 67 | 59 | 79 | THE KILLERS <i>Sam's Town 4★</i> (Flood/Moulder) / Vertigo 1705722 (ARV) | |
| 68 | New | | WILD BEASTS <i>Two Dancers</i> (Forinby/Wild Beests) / Domino WIGCD238 (PIAS) | |
| 69 | 70 | 98 | RIHANNA <i>Good Girl Gone Bad 4★3★</i> (Carter Administration/Sturkeal/Rogers/Variou) / Def Jam 1735109 (ARV) | |
| 70 | 46 | 25 | MICHAEL JACKSON <i>Thriller: 25th Anniversary Edition</i> (Jones/Jackson/Variou) / Epic 88697179862 (ARV) | |
| 71 | 65 | 9 | KERI HILSON <i>In A Perfect World...</i> (Timbaland/Polow Da Don) / Interscope 2703713 (ARV) | |
| 72 | 66 | 13 | PUSSYCAT DOLLS <i>Doll Domination - The Mini Collection</i> (Lowe/Fair/Mormile/Antin/Scherzinger) / Interscope 2704099 (ARV) | |
| 73 | 67 | 12 | BAT FOR LASHES <i>Two Suns</i> (Kusin/Khan) / Parlophone 6930191 (E) | |
| 74 | Re-entry | | SNOW PATROL <i>Eyes Open 7★</i> (Jackknife Lee) / Fiction 9852908 (ARV) | |
| 75 | Re-entry | | STEVIE WONDER <i>The Definitive Collection</i> (Various) / Universal TV 0665022 (ARV) | |

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|-------------------|---------------------------------|---------------------|-----------------------------------|---------------------|-----------------------------------|-------------------|----------------------|
| A-Ha 12 | Empire Of The Sun 66 | Jackson, Michael 9 | Kings Of Leon 38 | Morrison, James 27 | Reverend & The Makers 54 | U2 30 | Key |
| Abba 37 | Fleet Foxes 51 | Jackson, Michael 17 | Krauss, Alison 18 | Mraz, Jason 39 | Rihanna 69 | U2 40 | ★ Platinum (300,000) |
| Akon 42 | Florence + The Machine 2 | Jackson, Michael 21 | La Roux 7 | N-Dubz 52 | Script, The 35 | Wild Beasts 68 | ● Gold (100,000) |
| Allen, Lily 16 | Frankmusik 13 | Jackson, Michael 32 | Lady Gaga 5 | Ne-Yo 50 | Snow Patrol 74 | Wonder, Stevie 75 | ● Silver (80,000) |
| Bat For Lashes 73 | Friendly Fires 55 | Jackson, Michael 46 | Little Boots 34 | New Seekers, The 48 | Sparks, Jordin 33 | | ★ 1m European sales |
| Beyonce 5 | Green Day 23 | Jackson, Michael 47 | Marley, Bob & The Wailers 58 | Noisettes 11 | Springsteen, Bruce & E St Band 57 | | |
| Black Eyed Peas 3 | Guns N' Roses 64 | Jackson, Michael 62 | Merriwether, Daniel 24 | Nutini, Paolo 4 | Stereophonics 56 | | |
| Cascada 26 | Gurrumul Yunupingu, Geoffrey 59 | Jackson, Michael 70 | MGMT 65 | Nutini, Paolo 61 | Take That 22 | | |
| Chicane 10 | Harris, Calvin 36 | Kasabian 8 | Michael Jackson & Jackson Five 15 | Pink 29 | Take That 60 | | |
| Coldplay 49 | Hilson, Keri 71 | Killers, The 25 | Michael Jackson & Jackson Five 15 | Prudigy, The 28 | Taylor Swift 43 | | |
| Duffy 31 | Jackson, Michael 1 | Killers, The 44 | Michael Jackson & Jackson Five 15 | Prudigy, The 63 | Twang, The 20 | | |
| Elbow 41 | | Killers, The 67 | Michael Jackson & Jackson Five 53 | Pussycat Dolls 72 | | | |
| Eminem 19 | | Kings Of Leon 14 | | Reeves, Jim 45 | | | |



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